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**Our Website:
[www.thechristian
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Easter sunrise, Easter water, Easter eggs, Easter vision.

EVERY EASTER MORNING when we walk silently through the magnificent Kirstenbosch Gardens, watch the Easter Sun rise above the Hottentot Holland mountains, descend to the Bird pool, hear a story and drink the Easter spring water and wash our faces before searching for Easter eggs – I am taken by how our senses are greatly sharpened and clearer through the whole experience. Why is this?

From the moment we wake up on Easter morning there is a sense of expectation – almost Advent-like and yet an octave up from Advent. So much has already happened since Advent and Christmas. From looking upwards to the star in the heavens our gaze has been led into the abyss of death and for four weeks we have been reminded of our fallen temporality and eventual inevitable death. Then on Easter morning every year there is this excitement of an imminent break-through into a whole new world of possibility. The rolling back of the stone of the dread of death and all that mineralises us and the emergence of this magnificent Easter Sun – the spiritual sun of the future of all of humanity. Without even necessarily thinking about it this excitement seems to grip the souls of children and adults alike. Everyone is searching for something on that morning. The children are looking for eggs and the adults for answers and an experience of some kind. All of this sharpens our senses and awakens our attentiveness to detail.

This can be so for the whole year. We know that the searcher and earnest questioner is the one whose senses are most alive and the one who is most attentive to detail and therefore it is to him that the most is revealed. Searching and questioning is in itself an organ of perception. It is only “doubting” (or more accurately “questioning”) Thomas, who is permitted to **feel** the wounds on Christ’s hands and in his side. To those who simply accept without question it is not revealed to this extent. .

The whole of the Act of Consecration of Man is a possibility to awaken our senses to a totally new level of perception. All twelve of our senses are appealed to and all of them can with every service come a little closer to the mystery of the rolling away of the stone from the tomb and the appearance of the risen Christ. If we make this the subject of our searching and questioning then what we school as a new faculty in attendance of the service we can begin to apply out in the world for rest of our lives. We will then be amazed to find that the whole physical world around us is indeed a great open secret. In all of it we can find pictures and processes of death and resurrection. In all of it we discover revelations of man and the divine. In all people we discover the Christ. In ourselves we experience and feel continuous Easter sunrise.

Richard Goodall.

Rev. Michael Kientzler, visiting stand-in priest for Richard Goodall, left us early in February to return to his home in Germany. He left us this brief note.

Dear Cape Town Congregation,

This city and its surroundings is a place one wishes to return to in its variety and beauty.

The other thing which I experienced during my visit to your congregation was the incredible hospitality by so many people, with most interesting conversations and encounters - and just a few steps up from my flat Marilize in her office being the calm and resting pole here.

As God wills I'll come again to give Richard a break.

Many thanks,
Michael Kientzler.

Right: Michael Kientzler while visiting our Windhoek Community with some of the children living on Rev. Kine Voigt's Farm, Krumhuk.



Greetings from further afield.

EARLY IN THE NEW YEAR we heard from our avid traveler, Pauline Scott, that she had already made a tour of the English country side, specifically Mansfield, where she stayed with Joyce Lobley (nee Adams) and her husband, Keith. This area is known as "Robin Hood" country.

Joyce says that being retired takes some getting used to, although they travel a lot, play Petanque (the French game of "boules") - friendly and league matches - and do art together, besides taking long walks in the lovely countryside when it's not raining too hard! She sends her best greetings to everyone in Cape Town who remembers her.

Pauline has also been to Germany since then to visit another friend. However, her heart is in Plumstead, at Timour Hall Cottages, and with a bit of luck we might see her on another visit. Marilize.

Jessica Abramson, born 11th June 1948, died 27th March 2017.

JESSICA, ONE OF THE NURSING SISTERS IN OUR COMMUNITY, was diagnosed with her final illness in June 2015, only a day after she was still catering for our Wellsprings Conference, which saw over 100 people here for several days needing to be fed. She had a team of helpers, but in spite of that she was struggling with extreme fatigue. That proved to be the last time we would have the benefit of her sterling organizational and catering skills.

She tackled the long and invasive medical treatment valiantly, sitting down to a real English breakfast when she could (not often), but eventually succumbing to the illness.

Our condolences go to her husband Julian, her sons Michael and Gareth, as well as other family members.

Marilize.



Baptisms.

A number of children have been baptized since December 2016. Our warmest congratulations go to them and their parents on this very important event in their lives.

Right: The Oliver Family and godparents with the three children. The eldest, Ruby, was baptized on 4th December 2016 and the younger two on 5th February 2017.

Top row: Justin Maxwell, Ruby Oliver, Angela Hough Maxwell Middle row: Delphine and Simon Oliver Front row: Fynn Oliver, Freya Oliver.

Bottom left: Godparents of Lilly, Jane Braack and Danie Maritz on the left and parents Tessa and Justin Stevens on the right with baptized daughters Lilly (7) and Isla (3) in front on Sunday, 5th March. Isla's godparents did unfortunately not appear on this photo but they are Clint Stevens and Lee Armstrong.

Bottom Right: Francis and Adele Lacey with their daughter, Shaylah, at her baptism on Saturday, 4th March. She was born on 18th January.



Belated Thanks to ...

- **Christine Mueller**, who took on the washing and ironing of all linen (towels, sheets, dish cloths and table cloths) after the Children's Camp.
- **Rob Small**, who washed all the dishes and other Camp kitchen stuff when the campers returned from the camp. This means that Richard Goodall would not have to be concerned about these matters when Camp 2017 rolls around.

Thanks also to:

- **Ivan Hunter** for refurbishing our church's wooden sign board above the court yard gate with great skill. It looks brand new!
- **Rosemary & Patrick Enthoven**, for re-painting the court yard entrance wall and, together with their son, **Stefan**, helping Ivan to put the name board back up again – all in good time for Easter. Further, deep gratitude to Patrick for replacing the floor of the upstairs storage area which had been damaged by water during the last episode of a burst water pipe and for Rosemarie assisting him every inch of the way.



Making the most of life.

MOST OF US WEAR DIFFERENT HATS at different times depending on the task on hand. We have a prime example of that in one of our members, Hanna von Maltitz, who multi-tasks with a deft hand and is as agile at sea as on land. Her sense of adventure is always ready to pop up from beneath the surface.

Equally at home in the boardrooms of the Church and Timour Hall Cottages as on a yacht on the deep sea (picture left), she also produces beautiful cakes, is a skilled seamstress and holds solo exhibitions of her paintings (2017 heralds her 7th solo exhibition of paintings at the Novalis Ubuntu Centre in Wynberg- photo below). During a race in 2007 the main stay on the yacht was hooked into an ocean bouy and in trying to free the main sail she was flung into the guardrails and cracked two ribs.

Hanna's working environment.

Hanna's life revolves around two talented daughters, two grandchildren, two gentle and well-mannered dogs and her niece living in a flat-let next to her. Recently she built a studio in her roof where she can paint with greater freedom. Her days alternate between painting and translating Dr Steiner's lectures from German to English. This work is published on the internet at www.rsarchives.com. A few questions below give us further insights into Hanna's various activities. Thank you, Hanna, for giving us a peep into your work life.

How did you originally find your way to The Christian Community?

I encountered Anthroposophy while visiting my brother who by chance started working in Dornach, Switzerland, and where I then worked for half a year. On returning to South Africa I was told I could find like-minded people at The Christian Community (in Johannesburg) and started serving in 1975. In 2004 I moved to Cape Town.

Which came first, your painting or your writing?

I loved foreign languages from a very young age and wrote copious poems as a teenager in English, Afrikaans and French. I learnt the skill of pottery at the age of 12 and practiced it until the age of 50 when I switched to oil painting. Before that I did years of watercolor veil paintings.

Briefly, what kind of jobs were you involved in?

I sold encyclopedias and worked in a bank on campus while putting myself through university for my degrees in languages. Between UCT and RAU I trained as a secretary and PA, and worked in French and German companies, mostly as translator and PA. After my Honours graduation I married and helped my husband build up his architectural company. While my children were young I worked for Pharma Natura and ran the Natural Health Association. Later I worked as an economic analyser for investment broking. There was little time for artistic activity so most of my time I spent with my daughters sharing life-skills.



What is your inspiration to pick up the brush?

The morning light, a dream, the inside of a flower, the movement of trees in the wind or water bubbles and pebbles are all an endless inspirational stream which rise up in me when I start to mix paints for a painting. I never know what I'm painting until much later, when the images or symbolism reveal themselves – then I might ignore the image and paint it away or help it come into focus, only to flow into the next phase.

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You lived in Nice, France, for two years (2008 – 2009), writing full-time. How did that experience contribute to your ongoing development as an artist?

Unable to paint and living strangely alone in a ghetto, in a tiny flat smaller than a garage, all I had was a computer so I wrote a fantasy trilogy which was partly published in e-book form. I continued writing 4 hours a day for 10 years but then my computer and backup drive and disks were stolen and I lost 6 novels, 2 plays, a film script and more. The experience was an immense challenge as an artist and I had to work through this crisis which has been very difficult.

For several years now you have been translating Rudolf Steiner's lectures from the original German to English. Did you have to create new terminology to help carry Steiner's words and their meaning across the language barrier?

Translation first involves total understanding of the material which is very enriching. There is no need to create terminology when this understanding of the text is expressed in good English. The more languages one knows, the greater one's depth of understanding of the world and of oneself.

Where do you see your future path? Are you considering sailing again on the oceans?

Translations have become a way of life and the bread of life. To balance this I keep physically fit by swimming all year round. Doing a circumnavigation is no longer an attraction as I discover the Cape Peninsula bit-by-bit: different swimming and surfing spots, new coves with brilliant boulders, ripples in the sand, scattered shells and pebble gems or skirting around the mountains and coastal paths. My family's hugs and The Christian Community round it off with total fulfillment.

Hanna von Maltitz.



Top left: Hanna swimming in the Silvermine Dam - photo taken by Rhoda. Notice how Hanna is swimming into the picture from the left, her clear reflection and even the white of her eye, as well as the pink line in the water made by the sun. Well done, Rhoda!

Top Right: Hanna with grandchildren, Mateo (13) and Milla (10).

Bottom left: Hanna with her two daughters: Rhoda on the left and Mascha on the right, mother of Mateo and Milla.

Rhoda is currently traveling in South America and we are looking forward to receiving news from her.

Marilize.

Rainbow Nursery School

We are fortunate to also have Jenny Wyett sharing her work and hobbies with us in this publication and we thank her for her friendly cooperation and the beautiful photos to illustrate what it is all about.

Marilize.

What are the ages of the children in your group and what does your teaching involve?

Rainbow Nursery School is a home-based group for children almost 3 to 5 years old. It was started in 1993. There are usually 15 children in the group. I wanted to explore Waldorf early childhood education and develop and deepen my own work as an early childhood practitioner in this approach. With a young and demanding family – my oldest son was 11 and the younger one was 7, a home-based school was for me the natural way to go. I could then do my preparation whenever my time was free – usually after my children had gone to bed. *(This paragraph taken from the Beating Drum No. 36 2014 as written by Jenny.)*

After 23 years I continue to enjoy my work. I have had a wonderful assistant for the last 13 years. My little school is in a large airy playroom that leads out to a tree-filled garden at the back of my house. It is situated in residential Mowbray, near to the Liesbeek River and Rondebosch Common. I endeavor to offer a homely and relaxed environment for children to unfold their natural play activity.

Each day of the week has a particular accent ranging from drawing and painting to handwork, cooking, baking and gardening. We also have a weekly walking day when we go looking at all the seasonal changes in the gardens as we make our way to the Rosebank Village Green Park on the banks of the Liesbeek. On occasions we explore on the Rondebosch Common. The environment provides rich natural experiences from which I draw inspiration for the nature themes and termly festivals.

Where did your interest in Waldorf Education start?

I would say that the seeds of my interest were planted when I was at Barkly House Teachers' Training College back in 1977. I visited the Constantia Waldorf School Kindergarten when the school had an Open Day and I was intrigued by the peaceful and homely atmosphere and all the hand-made toys. I was introduced more consciously to Waldorf Education as a young mother through my neighbor and friend (Helen Tilanus) who was teaching part time at Michael Oak. Our children went to the Michael Oak Kindergarten together. *(Cont. next page)*

Right top: Entrance to the Rainbow Nursery School.

Right middle: Jenny Wyett awaiting her school children.

Bottom: A corner of beauty and artistry in the school room.





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I read many books from the parent's library and spent time observing the activity in the Kindergarten especially when helping to make crafts for the annual fair. When my younger son attended a Waldorf home based playgroup that was a feeder to the Michael Oak Kindergarten, I knew this was the way I wanted to work.

How were you led to the teaching of crafts/handwork?

After some years of running my group, the children leaving my group for main stream pre-primary schools, expressed how much they would miss doing handwork. I took up this need in 2005 by starting afternoon handwork sessions for 5 and 6 year olds once a week during the term, using the handwork curriculum at Michael Oak as a guide. I also ran week long holiday workshops for a few years. In 2011 I completed the

Centre for Creative Education which included a primary school handwork module. I then extended the age of the children in my handwork group to include 7 and 8 year olds, teaching knitting and other fibre arts. (See pictures.)

Was it logical and easy to use your life experience to enrich the lives of other children?

Having had my own children gave me the hands on experience of knowing children from the inside out to be able to enrich the lives of other children. Being a parent oneself fosters an attitude of compassion and understanding for other parents too.

Would you describe this as your life task, one that fills you with enthusiasm and leads to fulfillment?

I think it has been a life task to be able to work so closely alongside young children on a daily basis, to relate to them as unfolding little individuals and witness their play developing from the healthy ground of imaginative content that is the Waldorf approach. All young children benefit from this rich, spacious and unhurried approach. This has given me an ongoing sense of enthusiasm and satisfaction.

Any further aims to realize? Any further aspects of your current work to be further explored?

The trends in Waldorf Early Childhood Education I have been following in Europe and North America are how the needs of the very young child - birth to 3, are being met and also how parents and child carers are being supported. I am presently exploring starting a parents and toddler group in the near future. In this kind of group one can work more closely with parents, helping to enrich their family life and provide guidance as to how to be around the small child.

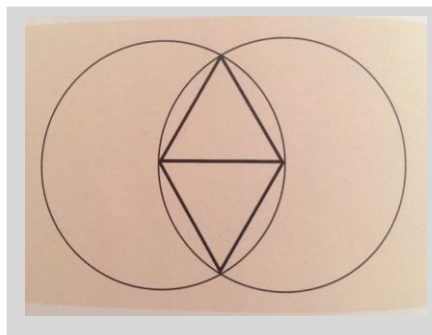


Do you have other interests outside of your teaching work?

My husband and I live in Mowbray where I have great interest in fostering community life especially around living sustainably and creating community vegetable gardens.

I am involved in a local Friends group that is presently doing guerilla gardening along the banks of the Liesbeek River. It is a slow but fascinating process to see who in the local neighborhood, a project like this draws out, to come and get involved.

Jenny Wyett.



Chartres Cathedral visits Timour Hall Cottages.

The final two cottages will ...have the privilege of sharing a similar geometric proportioning to that of Chartres Cathedral, not in size but in relationship.
by Keith Struthers.

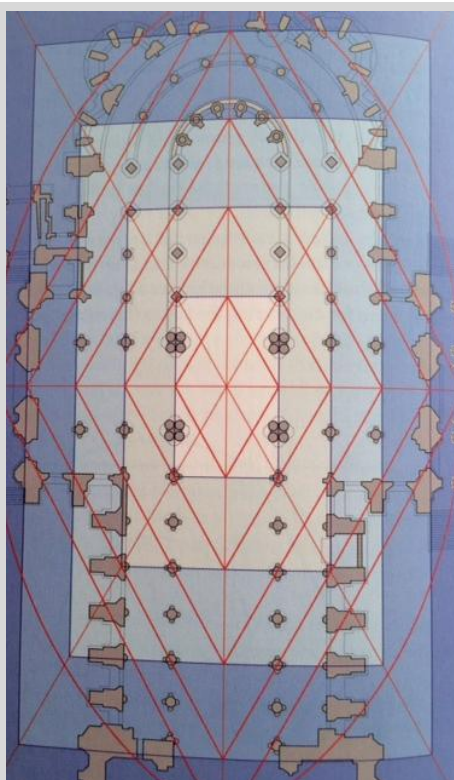
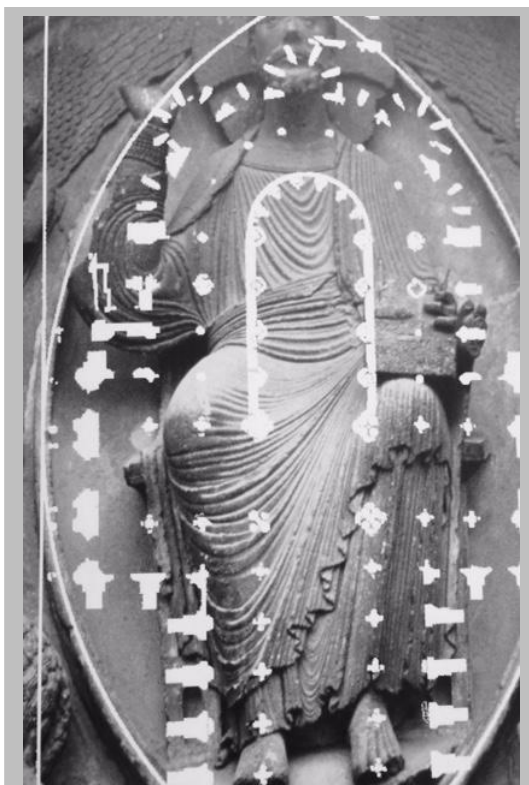


THE FINAL TWO COTTAGES will be finished in 2018 along with an, 'Uncommon Room', which will be completed in due course. They have the privilege of sharing a similar geometric proportioning to that of Chartres Cathedral, not in size but in relationship. This was not specifically by design but rather it arrived on its own, like a reincarnating traveler, so to say.

The geometric layout of Chartres is based on the *vesica piscis*, a symbol also present with the Gnostics: two intersecting circles with each circle centre located on the other's circumference. In the Greek world it reflects the trilogy sourced from a polarity. The ratio of the length to width of the intersecting overlap of the vesica is $\sqrt{3}:1$, which when drawn as a rectangle is the layout of the Cathedral's walls and columns. It also forms the basis of the rhombus, which is made up of two equilateral triangles as a picture of the Father, Son and Holy Spirit.

The main sculpture above the central door of the West Portal shows Christ inside a huge *vesica piscis*, (see pictures below) while at the top of the central window under the rose is the stained glass image of the Virgin Mary in blue and red, also inside a large *vesica piscis*.

Here in Cape Town our uncommon room is a combination of a *vesica piscis* and two pentagrams. The proportion of the two bi-symmetrical cottages is composed of three equal sized circles, with their centers on the points of an equilateral triangle as a derivative of the rhombus. The walls are inscribed within these three circles.



It's one of the cardinal reasons why you feel enlivened by the cathedrals or beautiful forms. Your astral body is vitalized and animated when calculating the geometry. Boxes are too simple to engage your astral body's geometric elasticity. However, by experiencing the concordance and dynamism of elegant geometric relationships in your astral body you feel the beauty, elevation and peace which the forms embody and engender. So even if bi-lateral asymmetry and rhomboids are oblique remember we are all geometric professors...unconsciously.

Graveyards were intentionally located near churches, so those who have just died can better orientate themselves with their astral bodies in the spiritual worlds through the cosmic nature of the geometry. While laying under the fresh earth of a grave you can rest assured that the church has got you covered in more ways than one.

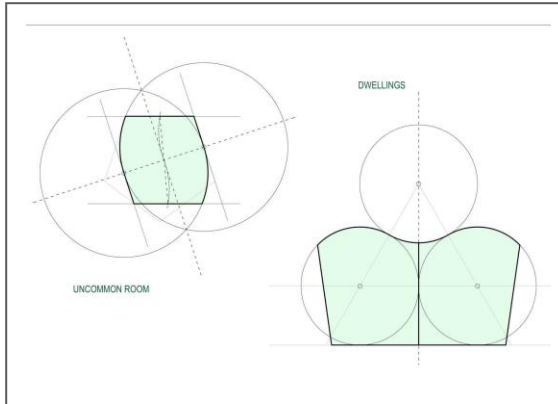
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Looking at the site plans you'll notice how the style and shapes of the new building are part of the overall building community. The front wall of the new cottages (8, 9) is a counter form of the building to its left (5, 6, 7). The new front wall recedes in the centre at the entrances while swelling on either side, while the other building does the opposite by bulging in the middle at the single entrance and flattening on the sides. The bookend walls of new also respond to the first building constructed (1, 2) by splaying out to the front, which increases the size of the rooms on the sunny side.

The two duplexes have their primary living areas upstairs so they can enjoy the mountain views overlooking the single story cottages on the North side, which was part of the original intention. (The front cottages are structurally designed to have succulent earth roofs.) They will be made of exposed brick and custom designed windows and doors, some of which will reflect the ground plan, as well as delightful doubly curved ceilings.

Keith Struthers.



Above: On the left the Uncommon Room and on the right, the dwelling.

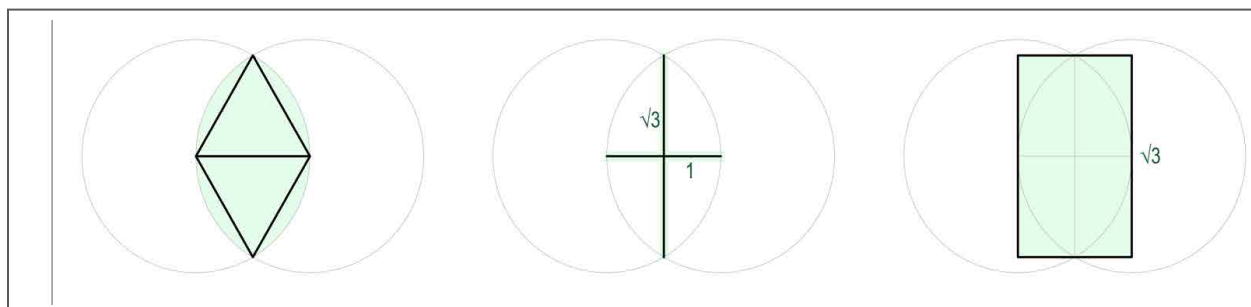
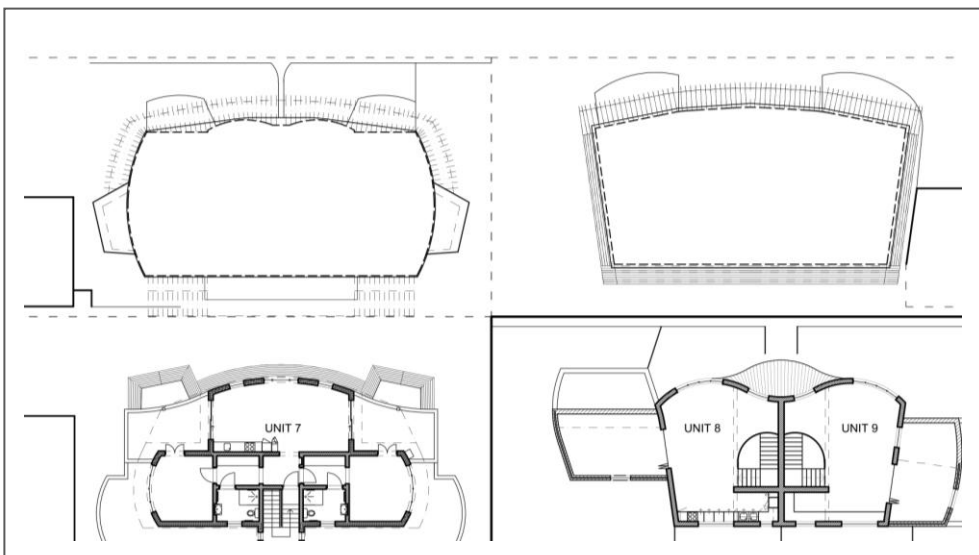
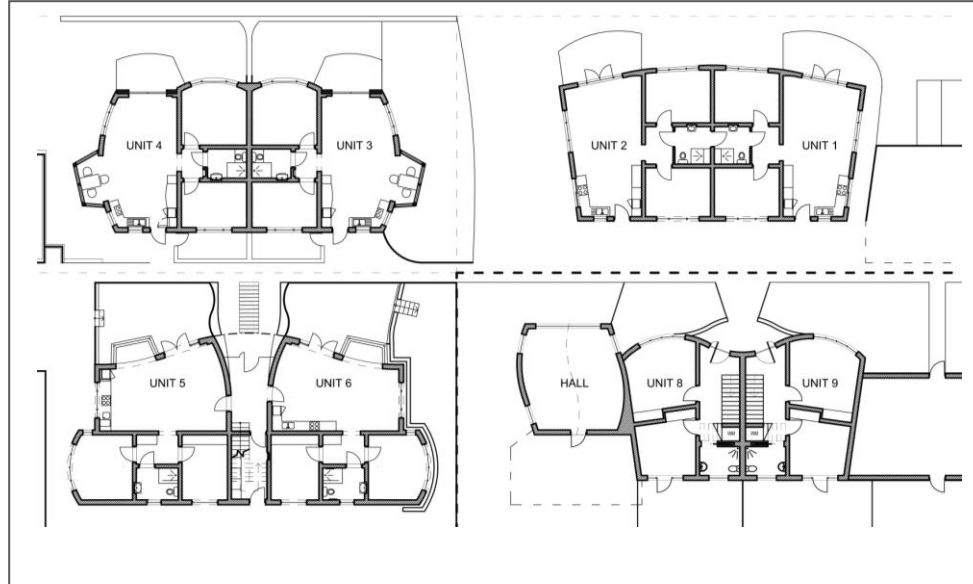
Right - above: The site plan for Phase 4 ground floor.

Right: The site plan for Phase 4 top floor.

Below: The vesica pises originates the equilateral triangle inscribed in the intersection or visca forming a Rhomboid, which also generates the proportion of the ground floor layout of the columns and walls of the Chartres Cathedral, and the Uncommon room and Timourhall cottages.

Thank you, Keith, for being willing to enlighten us through text and pictures of what lies behind the outer forms. We can certainly look with more understanding at what meets the eye in our own back-garden.

Marilize.



"From the moment we wake up on Easter morning there is a sense of expectation – almost Advent-like and yet an octave up from Advent." Quoted from Richard Goodall's Easter article on the front page of this Wind Call.



Clock-wise from above: A silent wait at the top of Kirstenbosch Gardens for the sunrise.

Right: Capturing the expectant mood of Easter morning.

Below right: Rob Small telling the children an Easter story.

Below left: With the rising sun bathing the Gardens the hunt for Easter eggs is on.

Thanks to Leza Sieckmann and Mascha Rutherford for their pictures.

