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CHILD AND MAN

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CONTENTS

AUTHORITY IN EDUCATION	A. C. HARWOOD
THE STORY OF CASPAR HAUSER	MARGARET BENNELL
A NEW APPROACH TO GYMNASTICS	OLIVE WHICHER
GYMNASTICS FOR YOUNG CHILDREN	R. WILKINSON
HOMER, THE BEGINNING OF GREEK HISTORY	R. LISSAU
THE RUDOLF STEINER SCHOOLS ABROAD	A. C. HARWOOD
TWO FESTIVAL SONGS	

Editorial

CHILD AND MAN, which suspended publication during the war, is revived with this number in a new form as a quarterly magazine appearing at Christmas, Easter, Midsummer and Michaelmas. It will aim at presenting all aspects of a Rudolf Steiner education, and will draw its contributors from all schools providing that education. These naturally will be principally the English schools, but it is intended that contributions from abroad should appear regularly, and that the magazine should have something of an international character.

It reappears at a timely moment. Not only has it been possible for teachers in Rudolf Steiner Schools in England, Holland, Switzerland and Germany to hold a conference together, but interchange is beginning between children of schools in different countries. It is the awakening again of a European consciousness, which cannot but bring great benefit to the sphere of education.

All writers on Rudolf Steiner's work labour under one great difficulty. Are they, or are they not, to assume that their readers have already some knowledge of his work, some acquaintance with the forms of his thought, and with the terms he employs? No solution can please everyone. Some contributions will inevitably assume a limited knowledge; others will start at the beginning. But it is not intended that the general reader shall be mystified—and further information can always be sought in any of the books on the subject, of which a list will be found at the back of the cover.

The editor has undertaken the task of producing CHILD AND MAN again at the request of the Rudolf Steiner Teachers' Association, without whose encouragement and co-operation it could not begin and cannot continue.

Authority in Education

If there are two ideals more characteristic of modern education than any other, ideals which are at once the pride and basis of many schools to-day, and which differentiate such schools more than any others from those of a generation ago, those ideals are "freedom" and "self-expression." School prospectuses talk about them a great deal; parents come and say that the chief thing they want is that their child (it is often an only child) should be free to express himself, while the critics and opponents of modern schools take it as a self-evident fact that all modern schools allow their children to do exactly what they like—and what they like seldom endears itself to the hearts of the local gossips. There is no doubt some justification for such a belief. There have been—and are—a good many schools where almost everything is left to the choice of the children; and where the children come very soon to feel the weight of too much freedom. From such schools especially, but also from modern education in general, very little is heard about the principle of authority. It is assumed that authority is a repressive thing, that children do not like it, that it prevents the growth of their individuality and turns them all out according to one pattern without imagination or initiative. Authority may indeed do all these things, and no doubt it has often done them in the past. But it need not therefore be assumed that authority is a bad thing. It may be that the authority was of a wrong kind.

If authority is something external and unnatural to a child it will naturally have harmful effects. It may be argued that it is nevertheless necessary in childhood; but that will not alter the fact that some natural powers of childhood will have been damaged. In fact, however, every parent and every teacher will have noticed times and occasions when children show a perfectly natural desire for an authority over them. Who has not heard children of certain ages asking "What shall I do?" Who has not seen a boy attach himself to some adult—perhaps a workman—and follow him about day after day, dogging his footsteps (the devotion is that of a dog to its master), running his errands, hanging on his words, and generally proving himself "something between a hindrance and a help"? What teacher has not experienced the natural conservatism of children when, called upon to take a class for a sick colleague, he is told that this is the way things are done, and he finds himself overborne by the authority of an absent voice? These are chance observations; but with insight and further study much more can be discerned. It can be determined when this desire for authority begins, how long it lasts, what form it takes, when it is strongest, and what it changes into when it finally disappears.

The fact is that Nature, which has not endowed children with a sense of responsibility for their actions, or a strong respect for the feelings of others, or a ready impulse to preserve property, has given them an inherent inclination towards authority. If it were not so, the irresponsibility of children would necessarily have to be checked—as it often is—by pure repression. Naturally, this instinct for authority takes different forms at different ages; and the art of education is to discover the form suitable to a given age and use it as a principal method of teaching.

Younger children, for example, would appear at a superficial glance to have no instinct for authority. It is useless to tell them not to touch, not to taste, not to move, not to meddle. They do what they will. But in the heart of this apparently lawless age nature has inserted a law of authority. Young children are bound by an absolute necessity to imitate. Not to imitate everything—they will not imitate the adult quietly reading his paper in a chair—but to imitate everything that brings them into movement. The teacher of young children must study how to use this principle by which they are delivered into his hands. His authority will then be something which chimes with the children's own needs, which works as a principle of freedom for the children by releasing their own inherent powers.

Up to the change of teeth this need to imitate is pure instinct, a thing of the body; but after this age authority takes on a slightly more conscious form. It is not only that this is the age when children begin to ask: "What shall I do?" but they now live in an altogether more conscious sphere. Their minds begin to be as full of pictures as formerly their hands were of activities, and they inwardly long for something to guide and form this picture-making power, as they formerly longed for something to guide and form their activities. Hence the teacher who can come to them with a story is as natural an authority to them as Crusoe was to the man Friday. For the children's feeling life is also being released—they long in imagination to experience joy and sorrow, hope and fear, pleasure and pain. Such a child is like a living violin which would beg to be played upon by a master whose certainty of touch alone can release the music sleeping within it. Hence the teacher can only do good for the children if he establishes himself as an authority in this newly awakening but chaotic life of thought and feeling. He can do this in very simple ways. Let him shade two clashing colours side by side on the blackboard and then say: "You see, children, these colours are not friendly colours, they hurt each other"; and then two others, and tell the children: "But these colours are friendly; they help each other. The blue makes the yellow shine all the brighter; the yellow makes the blue look all the softer and calmer." Sometimes he should even say to the children: "What I am going to tell you now, you will not understand until you are much older. You can only listen very carefully now, and one day, perhaps when you are quite grown up, you will remember and understand it." Of course, when the teacher "lays down the law" in this way, he must be careful that what he says is wise and true—the children will feel it at once if it is not so. But in this new stage of their lives they inwardly long to look up with respect to the wisdom and judgment of an adult. Knowledge for them is a *person*, and it will be a great matter in their lives if they can find a person who can supply them for many years with a picture of knowledge and ability. For this is essentially the age of authority, as that word is commonly understood, when the one directs and the other follows. The true seat of that authority, however, is in the child's respect for the adult's wisdom and ability; to direct children without first arousing in them that respect, or even without working with them in the sphere where that respect can be aroused, is to impose a merely external authority, alien to the child, which will probably have to be sustained by some form of fear. Herein lies the wisdom of giving the children a class teacher (as is always done in a Rudolf Steiner School)

who teaches them their principal subjects and goes with them up the school from the age of six or seven to fourteen. This teacher is able to establish his authority in the sphere of the child's imagination; and he is, both for child and parent, the ultimate authority. There is no headmaster, wielding a distant and Jehovah-like omnipotence. The teacher whom the child meets daily becomes the actual as well as the natural arbiter of his life.

This respect for the person as the embodiment of all wisdom does not last beyond puberty. The children become too knowing, they realise the limitations of their teacher's powers. Where then does authority reside at this later age? It lives in the respect for the knowledge rather than the person. The small child copies the action, the youngster respects the person, the youth catches the enthusiasm of his teacher. But enthusiasm does not grow in a moment, or, if it does, it has no root and will perish in a moment. If a teacher is to arouse enthusiasm for some branch of knowledge he and his pupils must have room to spread themselves. And herein lies the wisdom of another simple arrangement in a Rudolf Steiner School. A class will study some principle subject first thing every morning for a couple of hours, and will do this daily for a number of weeks. There is thus time to live into the subject, time for the feelings to be aroused, and the blood to flow. Such arrangements as this daily long "main lesson" are not merely external matters. They are the body without which the soul cannot breathe. They make possible the natural development of the children. Rightly understood authority is not alien to children, nor does it injure their freedom. For the freedom of childhood is to follow the laws of childhood, and respect for authority is not the least of these laws.

A. C. HARWOOD.

The Story of Caspar Hauser

A STUDY FOR MODERN EDUCATION

IN the early summer of 1828, the inhabitants of Nürnberg were startled by the sudden appearance in their midst of a young man about seventeen years of age, who seemed to have the capacities of a three-year-old child. It was Caspar Hauser, the "Child of Europe," about whose identity storms of controversy raged for many years. It now seems to be established that the boy was the Crown Prince of Baden, son of the Grand Duchess Stephanie Beauharnais, adopted daughter of Napoleon and niece of the Empress Josephine. He was taken from his mother at the age of three years and chained in a dark cell. There he was left in solitary confinement, and fed on bread and water. He saw no other human being until he was seventeen years of age. He was then turned loose on the world by his gaoler, and after undergoing much at the hands of friends and foes, was treacherously done to death by an unknown stranger. It is generally supposed that Metternich, the "Coachman of Europe," was the dark power behind these events and it is

[4]

understandable that this astute statesman would allow no offspring of the line of Napoleon to come to the throne of a European Prince!

After Caspar had been imprisoned for fourteen years, his gaoler seems to have believed that those who had placed the boy in his custody were no longer interested in his fate. He therefore turned him loose in the streets of Nürnberg, hoping that the city would swallow him up and leave no trace of his whereabouts. But the appearance of this man-child, at once so unique and so appealing, aroused intense interest in doctor, teacher, criminologist and politician, as well as in the general public. Between them all they had time to tear his sensitive soul in pieces before his murder by the agents of those who feared that his identity might be revealed.

When Caspar made his first appearance in the streets of Nürnberg he could speak no more than a two-year-old child. He could only walk cautiously and clumsily, with bloodstained feet that were quite unused to coming into contact with the earth. He was taken to the police station, where he refused all food except bread and water, and turned with nausea from even the smell of any other food or drink. When given paper and pencil he eagerly and laboriously traced the letters "CASPAR HAUSER." He then staggered into a corner of the guard room and fell into a deep sleep. After exhaustive examination by the police doctor and different functionaries, he was given into the charge of a Professor Daumer, a psychologist who seems to have shown the boy genuine affection and care. The professor gave himself to the education of the foundling with unselfish devotion, if not always with wisdom. He gradually extracted from Caspar a picture of his years of imprisonment, how he had been shut up as long as he could remember in a dark cell, chained to a bed of straw, and accustomed to find bread and water at his side when he awoke at dawn. The only variety in his days seemed to be a recurring occasion when his water tasted strange, and after a specially heavy sleep he would awake to find himself washed, his hair and nails trimmed, and his shirt and bedclothes clean. At length one day, he said, the wall opened and a man entered who taught him to walk, to talk a little and to write his name. He was later carried by this stranger out of his dark prison at dead of night and together they walked to the borders of the city. At this point the man put a letter into his hand and disappeared.

Professor Daumer found that Caspar was not only exceedingly intelligent, but his strange life had given him some unusual powers. He could, for instance, see perfectly in the dark, being able to read a book in a room as black as pitch. In such a room he could also see and distinguish metals by their different auras. He had an amazing memory and could repeat long strings of disconnected words or numbers. All animals loved him; the fiercest as well as the most timid were his friends. "In him we see a human being free from sin," remarked the professor to himself, as he watched the boy in his garden, surrounded by swallows, doves and butterflies, a neighbour's fierce dog at his feet. His teacher averred that, on the day after Caspar had been persuaded to eat meat for the first time, this relationship changed. The fierce brute, hitherto lamblike in his presence, growled at his approach.

In a short article it is impossible to touch upon the many phases of his life

[5]

and development—each of absorbing interest—or to follow his sad story to the end. He was removed from Herr Daumer's house to less scrupulous guardians, and one sees the young man unhappy, bewildered, deteriorating, in the interplay of his sensitive soul with the coarse and obtuse self-seeking of those in whose power he was. Finally, through playing upon his overwhelming longing to see his mother, his murderers were able to entrap him and lure him to his death in the early twenties.

It is a human history which is deeply moving, told by Jacob Wassermann with great sympathy and understanding. Such a story is fascinating to every thoughtful reader, but it is, one feels, of outstanding value to any teacher who is striving to give his children an education such as the modern age demands.

Rudolf Steiner has pointed out that the consciousness of the modern man differs materially from that of the man who lived before the Renaissance. Yet education has not, so far, fully reckoned with the change. The Greek, for instance, could not separate sense perception from thought. For him thought was an objective reality—it was in the phenomena and he received it together with his perception of the object. The modern man apprehends sense perception and thought quite differently. He receives the sense impression, the percept, and permeates it, as a matter of course, with his concept, compounded of all the knowledge or theories which life experience has given him. He then passes immediately to a judgment, a conclusion about the thing with which he has concerned himself.

This, as a rule, is an almost unconscious process with him. He finds it difficult to become aware of the phenomenon without immediately interposing his preconceived ideas between the thing perceived and the purity of the sense impression. Some modern scientists have been very much alive to this and have come to look upon the perception as something conclusive, complete in itself, and they themselves merely as recording instruments to register the observable facts. Rudolf Steiner has emphasised that the true basis of knowledge is quite other. Human investigation should proceed from a mood of awe, wonder and reverence, a patient observation of the phenomena, a willingness to withhold judgment and allow the thoughts contained in the things themselves to reveal their secrets. A quick and clever assembling of ideas through logical thinking will not lead men to truth.

Such a statement, if we accept it in all its implications, reveals to us how far is the average man from having achieved the attitude of mind which should belong to the modern age. It is a subject of paramount importance to every modern thinker, but above all to the teacher who has to help children to become men and women who are rightly equipped to deal with the modern world.

Now it seems to the writer that a step in the right direction is taken when we try to become aware of exactly what is meant by dwelling in the pure sense perception, without immediately trying to penetrate the phenomena with thought. Of course, it is possible to learn very much from every little child as he awakens to the world; but too often in such a case our observation is blunted through use. When one ponders on the story of Caspar Hauser, coming suddenly when full grown into rough contact with life, one sees in startling clarity what it means

to have sense perception without thought. Such a study, made in the light of Rudolf Steiner's teaching on the twelve senses, can reawaken and render more sensitive the average adult, who is often dazed and blunted by the very multiplicity of sense impressions which constantly pour in upon him, and the unending stream of facts and theories which he imbibes with his newspaper, his radio and his library book.

For those unfamiliar with Rudolf Steiner's treatment of the subject let us briefly bring it to mind. He calls the usual five senses a dialogue between the human soul and the external world. But in addition, he differentiates four senses connected with the whole human body. A man is aware that he is alive, that he is permeated with warmth, that he is able to move and has balance. We are also justified in using the term "sense" for certain activities which lie entirely in the realm of the mind. We have a sense of speech perception since we not only hear speech with the ear but apprehend its meaning. We possess a sense of thought perception, since we not only understand a man's words but also the thoughts he is trying to convey through them. Finally, we are aware of the ego of another person—of his existence and his individuality. All these are immediate perceptions, given to us, as are the five external senses.

Thus, then, we have enumerated twelve senses:

Sense of Warmth	}	Senses connected with the whole human body.
Sense of Life		
Sense of Motion		
Sense of Balance		
Sense of Sight	}	Dialogue between the human soul and the external world.
Sense of Hearing		
Sense of Taste		
Sense of Smell		
Sense of Touch		
Sense for Speech Perception	}	Senses connected wholly with the mind.
Sense for Thought Perception		
Sense for Ego Perception		

Now we see in Caspar Hauser a being whose strange destiny had, for many years, in fact since babyhood, caused his senses to be inactive, dimmed down almost to unconsciousness—and we are able to watch him, when physically full grown, emerge from his prison and find himself flung into the world of men. At the age of seventeen he had, in a few weeks, to go through the same process with regard to educating his senses, with which the little child is occupied during the first few years of life.

The first official report on Caspar concluded, "It is evident that we are dealing with a person who does not know anything of yesterday or to-morrow, who does not even know that he is alive."

We often do not realise how many senses are engaged in the activity of walking.

The senses of balance, of motion, of touch and of sight must all play their part. This young man was carried out of his prison and ordered to try and walk. At first he swayed, and at every step placed his whole foot upon the ground clumsily and awkwardly, as if afraid to trust the earth which his feet touched with uncertain steps. He could not guide himself securely until his eyes became accustomed to judging the distances of objects, of the sky above and the earth beneath.

We are accustomed to realise that the sense of sight, without thought and experience, gives us little clue to the shape, size and distance of what we see. When Caspar first saw daylight the brightness burned his eyeballs; everything seemed suffused in a red glow. On his first walk he passed a meaningless succession of objects which for him merely seemed to blot out the horizon. The first dawn after he had slept in a normal room found him gazing out of the window with an expression of astonishment on his face. Bright red tiled roofs rose against a background of green fields and hazy blue woods. He eagerly stretched out his hands to the glowing picture as if he wanted to seize it all in his grasp. But when he had convinced himself that it was nothing—something distant and intangible and deceptive—his face darkened; he turned away in bitter disappointment.

A few days later his friends saw him suddenly stop, shrink back and stare at the ground, his eyes wide open with terror. They could see nothing before him but his shadow—which to him appeared a hideous incomprehensible figure, wriggling on the ground and imitating his every movement.

On the second morning of his sojourn in the police station a peasant band struck up nearby, and drums and trumpets blared as they passed beneath his cell. Caspar's body trembled, perspiration poured from him, his eyes rolled, his every fibre became tense with fright. He lay for some days in a fever; his skin turned to a jaundiced hue. Even much later, when he had become more accustomed to sound, the music of the organ in church distressed him extremely. So many tones blaring at once only deafened his sensitive ear. On the other hand, when he first heard the mellow bell of a neighbouring church clock it seemed to him as if the very walls of his room dissolved in the sweetness of the sound and he sat entranced, listening to the last reverberations, long after all seemed silent to the less sensitive ears of his companions.

The boy never remembered taking anything but bread and water as nourishment. To his unspoilt palate these tasted most delicious. He shuddered when offered any other food or drink. In the first few days kindly visitors brought him gifts of meat, honey, butter, milk and wine, and were vastly amused when he seemed quite beside himself with disgust. Even the scent of wine caused him to show slight symptoms of intoxication, and it was long before he could accustom himself to eat as others did. One of his greatest trials was to have to endure the smell of the breath of his many visitors. In church the exhalation from the crowd of worshippers made him faint. His pleasure or displeasure in the company of others was largely dependent on whether their odour was sweet and clean or the reverse.

His sense of touch was just as keen. It was unendurable to him to be touched by the hands of the many visitors who crowded round him, full of curiosity. His

friends' hands told him quite surely their qualities of mind and heart. He loved and trusted implicitly those whose handgrip inspired him with confidence.

As regards the three higher senses—those which function only in the sphere of the mind—Caspar only gradually became aware of their existence. When his keeper first appeared to him in his cell he poured forth strings of sounds which excited and puzzled the boy. He very quickly learned to repeat whole sentences of which he only later came to know the meaning. At first he used these few sentences with different intonations, expecting them to convey what he wished to say. For instance, "I should like to become a rider like my father" (a phrase taught him by his gaoler just before he left his cell), might mean at one time, "Where is my bread and water?" At another moment, uttered fretfully, it would seem to mean, "Why do my eyes hurt? [in the sunlight]. Take away what's hurting them and don't bother me!"

It was a great delight to learn from his teacher the names of all the things around him. Caspar rolled each word on his tongue; it tasted bitter or sweet, it contented him or left him dissatisfied. "If it seemed unusual in the morning to say 'the flower,' by noon it was already familiar, by evening it was already old." Thus, with his amazing memory, his senses of speech and thought perception were quickly educated.

When the first report was made concerning the foundling, the police officer wrote, "It is evident we are dealing with a person who does not know that other persons exist." His sense for ego perception was rudely awakened by the prurient curiosity of the crowd. He had no shyness, but spoke to and of people exactly in response to the impression their personality made upon him with complete disregard of their outer dignity, wealth or importance.

His pursuit of his own ego is in itself a most absorbing study. "It was a silent, desperate seeking. Each morning on awakening he vainly searched for something which was bound up with him, yet which he did not possess." For some time Caspar spoke of himself, as little children do, by his Christian name. It was only after he had lived with the Daumer family for some months that a change came about. Professor Daumer had contradicted his mother, much to the boy's distress, for he could not bear disharmony among those he loved. At length his teacher said, "Go over to my mother, Caspar, and tell her I am in the wrong." Caspar went obediently and said, "I am in the wrong." Whereupon Daumer laughed and said, "Not you, Caspar, I," and it took some time to make him aware that everyone else in the world came to him and addressed him as "You": only to himself was he "I." At length the boy spread his hands flat on his breast and let them slip down to his hips. His body, then, was the wall which separated inner and outer, the division between "I" and "You"!

We have spoken of the mood in which the seeker after knowledge should dwell—a mood of awe and wonder towards the phenomena of nature, a patient dwelling upon the object, a willingness to train oneself to become inwardly active so that the thought contained in the object may reveal itself. This is supremely the mood natural to Caspar Hauser, a mood which his later teachers took great pains to dispel. The boy was, by his very purity and innocence, in harmony with

the outer world; he was content to surrender his whole being in silent contemplation of the many wonders that surrounded him. Professor Daumer wrote, "What the glance wearied by custom cannot perceive, appears to his eye as though fresh from the hand of God." He was speechless with joy at his first sight of a rainbow; a sunset moved him to the very depths; he was almost beside himself with delight when he first walked out into the starry night; the snowflakes seemed to him magical living beings floating towards him from the heavens. But, alas, it was one of his lesser ills that he was delivered over to a conscientious and thorough teacher who was "scandalised that he seemed to have no understanding for the functional significance of the subjunctive or the rule of three." He applied himself diligently to cram the boy with Latin grammar and the rules of arithmetic and strove to break the obstinate spirit that longed passionately for freedom and beauty.

Let us now turn to our own problems as teachers and ask ourselves how we can apply to our own work for the children what we have characterised as the right approach to knowledge for the modern man. Suppose, for instance, we are concerned with the teaching of science to children of the middle school. It will be our aim to show them the pure phenomena, unadulterated, at first, by any scientific law or theory. It is very interesting, for example, to watch a class of children, each completely absorbed in the appearance of a candle flame, drinking in the sense impression until they can paint it, until they can find words to describe it. Only when a study of the pure phenomena has been carried on for some time shall we bring it together with the complementary process of thought. We shall, perhaps, formulate the natural laws that the phenomena have revealed, for instance, that the angle of incidence of a ray of light upon a mirror is equal to the angle of reflection; that sound travels more clearly in water than in air. Only much later, and through a study of the history of science, do the older children come to know of the scientific theories which are current in the world to-day. They learn, for instance, what J. J. Thomson had to say concerning atoms and electrons, what Einstein has formulated as his theory of relativity. In this way they are *au fait* with the latest findings of science and yet have received no dogma, and are left free to develop further. They may be able, in later life, to retain the mood in which their scientific studies were pursued at school and thus be enabled to develop new capacities which will carry them beyond brain-bound thinking.

Or, to take an example from the teaching of young children. One is living with them in the realm of imagination, and one should try to become clear as to what imagination really is, and whether the same mind processes—the separation of perception and thought—hold good in this case. Imagination, fantasy, fancy—these are not merely, in the sense of Keats, synonymous with memory of sense impressions, but the remembrance of metamorphosed perceptions, received, perhaps, in our present life, perhaps in the life of long ago when the world was young. We know that in primeval times man was much more open to spiritual perceptions and his consciousness of the sense world was vague and shadowy, yet such as it was, it lived in unison with that world. Perhaps we may say that much of our imagination is derived from our subconscious memory of those far

off perceptions, arising from that part of our being "which is at once the fount from which all memories spring to the conscious mind and the ocean which receives all our forgettings."

In this sense, it seems to me, we may also speak of separating perception and thought in the telling of a fairy tale. Our story (if it be a true fairy tale) tells of real happenings that took place in the dawn of time. It bears within it a rich treasure of thought, of wisdom, just as do the phenomena in the outer world which our scientist is seeking to understand. Our task, then, first of all, is to bring to life the beings and events of our story, with all the power of our imagination. The prince must ride straight out of fairyland, with the dew of the morning still upon him; his doings must live before our eyes in vivid, colourful pictures. Then we must dwell awhile in a mood of wonder, surrendering our mind to the story, with our quick clever thinking held in abeyance. In this way the wisdom that lies implicit in every fairy tale will speak to us and reveal its secret. Only after such preparation are we ready to tell the story to our children, but then we shall have given them a treasure of wisdom which will live in the unconscious mind of each child and will give him nourishment in the years to come, long after the tale itself is forgotten. These are only slight examples, directing our attention to a method of grappling with all our work of education in a live and fruitful way.

Thus the story of Caspar Hauser has led us very far, to a train of thought which is concerned with one of the most fundamental problems of modern education. It would be good if this child, whose life was so strange, so desolate, and so wasted, could be of aid to other children coming after him, by helping to arouse in their teachers a more sensitive awareness of their needs.

MARGARET BENNELL.

A New Approach to Gymnastics

THE impulse to move comes to the child very largely from the world around him; he is often led from one movement to another by the impressions which pour in upon him. Particularly the very small child responds quickly with movements to what he sees and feels around him. The shining knob must be reached by dint of crawling, toddling or stretching up; the daisies must be picked and then thrown in the puddle which happens to be close by. Children also love to imitate what goes on around them. Indeed, the younger a child is—going back to the time when he first begins the slow process of setting himself erect upon his feet—the more do the impulses for physical movement come to him from the world around. Only quite gradually, in the course of the years, does the child acquire the powers which enable him to guide his actions more or less consciously from within himself.

It is indeed true to say, as far as movement is concerned, that the development of the human being through childhood and youth, right up to the twenty-first

year, and in some respects even beyond, consists in the gradual approach to a stage at which the impulse to movement may become the individual's own inner possession, to be used by him with absolute independence and inner freedom. Throughout these years a process of transition is gradually taking place. A force which upholds and inspires the young child in his bodily movements draws gradually inward and becomes for the grown man a possession of his own inner being, to be used by him with as much consciousness as is in his power to bring to bear upon it. True freedom for the individual lies in the attainment of full possession of his springs of action. This, a philosophical truth, is a truth also in the realm of pure movement, in gymnastics, and should be taken as the guiding line in the development of educational gymnastics.

It is of the greatest importance that this gradual unfolding of the powers of the growing individual towards the attainment of full possession of his springs of action be really understood and taken into account throughout the whole of education as well as in the sphere of gymnastics. The process of development is a qualitative one and takes different forms at different periods of the child's life, and it is essential that educational methods should go hand in hand with it instead of cutting across it, as happens so often nowadays. It is not enough to feed the young child with facts which are merely simpler editions of those which must needs be assimilated by the unfortunate candidate for examinations. What is brought to the child must be of such a nature and be presented in such a way that he can take hold of it with his whole being; the very subject matter must accord in essence with the particular stage of development reached by the child if it is to be of real educational value. Of this we learn much from Rudolf Steiner. It is the task of the educator to foster and guide and in due course to bring to fruition the powers of development latent in the child, rather than to force upon him from without a code of behaviour or a system of learning.

If this be true of education as a whole, it is all the more true of gymnastics. In gymnastics, concerned as it is very directly with the taking possession of the body by the growing powers of the individual, it is essential for the healthy unfolding of these powers that the method of training adopted should be in harmony with the fundamental laws of human development and should in no way violate them. By this is meant the development not of the child's physical organism alone, but of his whole being. In the true sense of education it is of no avail to introduce in the younger classes gymnastic exercises which differ from those to be taken at a later age only in being easier and less exacting. We must also cease to perpetuate the error of supposing that bodily control and skill is brought about in the right way simply by the repeated exercise of muscles and joints, even if performed in a rhythmic sequence of movement. *Human movement is in reality more than the sum of the movements of the various parts of the body.* The ultimate movement of a machine may be truly described as resulting from the interaction of its component parts. Not so the movement of the human body. Quite another conception of movement is needed here; one that is more qualitative and less mechanistic.

During the comparatively short lifetime of modern gymnastics the various schools of physical training have been based mainly upon a science of the mechanics of the

human body. For many centuries after the Greek era, physical training was not practised at all, except in forms such as national dances and games, and it was not until the end of the eighteenth and early in the nineteenth century that the first pioneers began their work—Gutsmuths and Jahn in Germany, the Lings in Sweden, and Nachteggall in Denmark. These early beginnings, inspired as they were largely by militaristic requirements, took an extremely rigid form, and though the exercises have since been very much modified and rhythmicised the underlying idea is nevertheless still that of the training and development of the body through the exercise of the various parts. There are leg exercises, head exercises, trunk exercises; movements are devised for each set of muscles. The aim is in the main the hardening and toughening of the body. Even in the most advanced of the modern forms of physical exercise, where exaggerated repetition of one movement by the same joint or set of joints has been eliminated and the movements have been synthesised and are performed rhythmically, the underlying principle is still that of the physical mechanics of the body, conceived, moreover, as being the same in quality if not in strength and skill throughout the whole period of bodily development. Furthermore, this mechanical picture of human movement does not really allow of a differentiation in quality between the movements of different parts of the body. *An understanding of the qualitative difference in the movements of the various parts of the body and also in the movements of the body as a whole in the different stages of its development is of very great importance for the gymnastics of the future.*

Rudolf Steiner challenged the educational world with his teaching about the long and gradual process of incarnation of the individual into the body, describing the threefold character of the organism and of the incarnating process through the years of growth. The body, as composed of limb system, rhythmic system and head, gives the foundation for the life of will, of feeling and of thinking, and the gradual development of the child takes its course through the channels of these three spheres. In the first seven years the child lives mainly in his limb system; after the changing of the teeth at about the seventh year until the time of puberty at about the fourteenth, it is the rhythmic system which is the main seat of development; and not until after puberty does the time of real intellectual development commence, coming to a certain culmination in the following seven years.¹

In a Rudolf Steiner School the young child's first introduction to organised movement is in the Eurythmy lessons, and great weight is attached to the creative and healing effect of Eurythmy upon the whole organism both bodily and psychologically. In these lessons, through human speech and musical tone, the impulse to move comes to the child from without, sustaining, harmonising and controlling his movements. It is an unconscious and very free introduction into a form of ordered movement. The instinctive faculty of imitation is used to the full by the teacher; music and also the human voice in speech bring about changing moods in the lesson and the child soon responds with movements of a qualitative and in no way mechanical character.

¹ For the purpose of this present article it is assumed that the reader is acquainted with the principles of which this paragraph is the barest summary.

Only with the ninth year comes the time to make a simple beginning with gymnastics, in addition to the Eurythmy lessons, and to require a more conscious participation in organised movement. At this age the child begins to confront life in a more independent way, to stand more firmly on his feet and increasingly to meet the world with his own being. (True it is that the children of our modern age very often reach this stage much earlier, but this cannot be regarded from all points of view as being desirable for the child's own development. We shall speak more of this later.) In reality it is with the ninth year that the child is ready by easy stages to learn to complete movements or sequences of movement which derive their impulse more and more from his own controlling centre; that is to say, he may be given tasks in movement which require thought and precision in greater measure. The introduction of this more conscious element of form in the exercises should be gradual and the accent should always be on the joy of movement or of achievement and never on pedantry and exactitude. This is, indeed, increasingly the view taken in modern schools of gymnastics. It goes without saying that the young organism is not helped in its growth, but may even be harmed, by over-emphasis upon the muscular and dynamic aspect of gymnastics. But it has taken many years of experience before the lesson has been learned that to demand too much of the young child from the point of view of form and precision is equally devastating and has a deadening rather than a strengthening effect. The stiff and static type of exercise has given place to freer and more rhythmical forms, and the disciplinary element is brought into the gymnastic lessons in a far less rigid way than was done in past years.

The deeper reason for this is reached through an understanding of the process of incarnation as it is described by Rudolf Steiner. The controlling centre, the individual ego, to which appeal is made in any attempt to bring about conscious and ordered movement or behaviour, only gradually makes a place for itself in the organism and is indeed not really there until the age of twenty-one. In gymnastics, therefore, the exercise should only gradually demand the fully centred and complete control of the ego. To demand conscious ego-response from a child at a time when the ego is not yet there is as detrimental to healthy development as it would be to subject the organism to physical exertion beyond the capacity of the partially developed physique. It is just as harmful to force the pace in the one as in the other way. This is a maxim which, though very important in gymnastics, holds good for the wider aspect of education and is taken seriously in the Rudolf Steiner Schools. We question here a practice which plays a predominant part in other modern forms of education; namely, that responsibility is required of children at an early age in matters of self-discipline or class-discipline, or in the matter of free choice, or in the forming of considered opinions based on the intellectual conceptions of the grown-ups. The general tendency to-day is to push and over-stimulate the child, especially the clever child. It is a policy which looks only to the moment and pays no heed to what may be the result in years to come. Do we want children who are quick and clever perhaps, but whose adulthood, both physiologically and psychologically, has already overtaken them while still in their teens? Or do we want children active and alive, in whom the forces of development

are still strong and vital when they enter into the experiences and responsibilities of man- and womanhood? To draw on the forces of consciousness and form at too early a stage is like picking an apple before it is ripe in the belief that it will ripen just as well as it would have done had it been left on the tree. In our day we are slow to recognise the intrinsic value of *time* in the life-processes of the organic world. In the living world there is a right time for everything. How often do we not in one form or another attempt to gather premature fruits? The sclerosis, neurosis and nervous disabilities so prevalent to-day are to be understood in this light. The fruit is often dry and shrivelled before it is mature. The young child looks to the sustaining support and creative example of the grown-up and needs this in order to build his own staff of life. It is being borne in upon us only too clearly by the increasing amount of juvenile delinquency and abnormality in the social life of to-day that a too early withdrawal of this support and example—as has happened to a high degree in the recent war years—leads only too often to an unhealthy development of the young individual. There is moderation in all things and no child does well by being tied too long to his mother's apron strings; nevertheless many a human calamity might be avoided if more importance were attached to the sustaining, ordering and form-giving element of the good home, which should be there to shelter and guide the child until a much later age than is generally the custom to-day.

The same picture must be applied in the sphere of gymnastics, where it appears in a different form. The approach to the ego of the child—and in gymnastics this takes the most real and direct form of all branches of education—must be made in a manner which does not result in cutting the child off prematurely from the unconscious and instinctive source of his bodily movements which is there for him as a young child. The gradual approach to the ego through the medium of gymnastics must be capable of variation in the different stages of development; that is to say, the gymnastic exercise should accord in the *quality* of its movements with the particular stage of child development. There must be a metamorphosis of the gymnastic exercise from the point of view of the quality of the movement which accords with the changes taking place in time in the developing child—changes which cannot merely be described in terms of additional growth and strength, but which relate qualitatively to the various parts of the organism in the different childhood periods. The child must be required to perform *the right kinds of movements at the right time* in his development. It is not enough to study the movements of the limbs simply from the aspect of statics and dynamics and then—however imaginatively—to arrange exercises accordingly. It is a question of coming to a much deeper understanding of human movement than that invoked by the study of levers and pulleys, as suggested by the skeleton and a purely mechanical view of the muscular system alone. To this aspect there must be added another, which takes into account the growing human being in a very much wider, more living, though equally exact sense.

What is really meant by the qualitative aspect of human bodily movements and how can this be brought to bear on gymnastics in actual practice?

The first part of this question can be approached from many sides on the basis

of the knowledge of man given by Rudolf Steiner, and indeed he himself gave a practical answer in one form when he developed the art of Eurythmy. But Eurythmy was never intended to replace gymnastics and does not do so. The movements of Eurythmy awaken the soul; forces of healing are brought to the body via the soul and to the soul via the body. It is the soul which lives out into space in the Eurythmy movements. The swinging of the soul between expansion and contraction becomes actual bodily movement in Eurythmy and therein lies the possibility of bringing about a healthy balance. Eurythmy is an expression of moving, flowing life—of moving movement. Gymnastics on the other hand, in its true sense, reaches a stage lower and at the same time a stage higher in the human being; it is concerned with two poles, the body as such, the very skeleton, and the ego, the human spirit. *In gymnastics the physical body is the direct instrument of the human ego in space.* Gymnastics is an expression of form in movement, and in it the body even as a form comes to a much deeper and more intimate relationship with space itself. In the following paragraphs an attempt is made to describe the qualitative element of human movement in space from this more gymnastic aspect.

Watch a very small child running—an active little girl of three or four years, for example. The movements are often unrhythmical and even clumsy. It is as though the head and shoulders move along and the legs follow as best they may. It sometimes seems to be by a miracle that the child retains its balance. What guardian angel must attend the steps of the average small child! And then, when the fall comes, how complete it is! As though the cords of a marionette had snapped, and the little form lies face downwards, abandoned, on the ground and waits to be set on its feet again! Such a picture holds good, though to a diminishing extent, for the first seven years.

In order really to understand the movements of the child in this first period we must know that the individuality, the ego, is not really within the child but around him. The life of will exerts itself strongly and actively, but the guiding forces, the forces of consciousness, which must needs unite with the will if the body is to be maintained erect and animated, are for the small child still in a realm of unconsciousness; for them he is still asleep, he has not yet breathed them in. As far as movement is concerned the forces of consciousness which uphold the bodily organism are indeed *in the surrounding space*, and hardly at all as yet in the organism itself. It is really in this way that we must try to understand the small child's relationship to the space around him. It is as though for his forces of consciousness there were a peripheral centre, just as for his organism there is a centre of gravity. That which in later life will be his own capacity of self-conscious control manifests now as an unconscious sustaining element which, from the point of view of the dynamics of movement—as we shall try later to show—can really be pictured as coming in to him from the space around. This is an unfamiliar picture and not easily understood, but we are helped by what we can gain from a consideration of the further stages of development.

Compare this picture with that of a child of nine or ten years. How light and harmonious are the movements then! There is a skill and agility which appears

to be half conscious and half instinctive and the predominating element is balance and rhythm. Here the process of incarnation has reached a further stage, at which there is complete balance between the forces of lightness and those of weight. As described by Rudolf Steiner, it is the Greek Age in childhood, when body and spirit are in a certain equilibrium. The healthy child is at home in his organism at this stage; the indrawing conscious forces permeate the forces of the body in a harmonious way. The element of control is more the child's own than before, and yet fundamentally it is still instinctive.

A third stage is reached at the time of puberty. The picture, because it is a striking one, is familiar and needs little characterisation. The long heavy limbs seem to be all over the place; the comparatively awkward and coltish movements, the impression given by the adolescent of being very conscious of his body, are among the many indications that he is not at home in his organism, that the harmony and balance which reigned before are no longer there. Weight and the growing physical strength of the body now predominate. The forces of consciousness have drawn deeply into the organism and it is as though the state of balance which was there before through the harmonious interplay of two opposite poles has now changed, in that one of the poles has drawn deeply into the realm of the other. The forces of lightness fall into the realm of weight—the one pole becomes interlocked with the other. The individuality has come to grips with the very forces of the skeleton itself, with the forces of Earth. There then ensues a period of instability, well recognised in its psychological and anatomical aspects, but also to be recognised and understood in the sphere of movement and the human being's relationship through movement to space.

From this point of view the further process of development, through adolescence, lies in the overcoming of the condition of instability reached at puberty, in the re-establishing of a state of balance between the two poles of being. But this newly established balance must then be, as it were, in the hands of the human being himself. He must gain a new poise. It can no longer be the sustaining power of the gods to which he is given over, as in the first seven years of life; nor the innocent, divinely given poise of the nine- to ten-year-old. It must now be the conscious, ego-controlled poise of the adult. *The body itself must become the bearer of the ego.* We are indeed concerned with the descent of a spiritual being into matter, and adolescence must be the beginning of a time of resurrection. Human development does not end with sexual maturity, or in other words, at the point at which the forces of consciousness have united with the bodily forces and the two poles have drawn together. From the observation of movement alone (in some children the "fall" at the time of puberty is more apparent than in others, and in general more in boys than in girls) it is clear that real poise and stability only come later on. During adolescence a new state of balance in the interplay of polarities must be striven for by the growing individual; what for the very young child was an unconscious sustaining force in the surrounding space, must now be found again consciously. Watch a well trained athlete, and particularly see how he falls. The muscular control and physical skill involved form only one half of the picture. There is the other half—the man's relationship to the space around

him; part of him really reaches out into the surrounding space. A circus rider balancing on the back of a galloping horse would be lost if he allowed himself to be one-sidedly conscious of his own centre of gravity. Simple experience on a balancing bar in the gymnasium can confirm this! As one walks along the bar, perhaps with outstretched arms, it is as though one is spreading one's consciousness out into the space around in order to bring about the necessary relationship of one's own centre of gravity to the surrounding space. And it is not for nothing that a tight-rope walker will often carry an open umbrella, as though to emphasise the experience of the vault of space above him.

Bodily strength and skill, poise in the adult, imply the re-achievement by the individual of a state of balance between the forces of the centre and those of the periphery. The forces of will and those of the controlling consciousness must interweave in balance once more, but with the individual human being now holding sway over both. It is particularly during and after puberty that a right gymnastic training is important. All work in gymnastics before the twelfth year is really only preliminary, but after that time gymnastics may and should begin in earnest and play a very important part in the healthy development of the human being, not only physically, but also spiritually.

To sum up: two fundamental elements or processes underly the conception of the qualitative aspect of human movements in space. One is the *Threefold* character of human incarnation, manifesting as it does both in time, through the years of development, and in space, in the organism as a whole. The other is the element of *Polarity* expressed in the indrawing into incarnation of the spirit of man, implying at every stage a particular relationship between the physical organism and the wide compass of the spiritual being—in other words, between what is located in a point, in a centre of gravity, and what has its true home in the extended vastness of the universe. It is a process which takes place in an ever-living and changing interplay between the ultimate polarities of matter and spirit—of contraction into a centre and expansion into a cosmic periphery; or again of weight and anti-weight, or lightness.

The reader who is familiar with the ideas of modern projective geometry and with the use to which it has been put by Mr. George Adams,¹ for the development of a more qualitative conception of space and of living forms in space, will see at once what a great bearing this has upon the present subject. I refer especially to the essential idea of positive and negative spaces, indicated by Rudolf Steiner, which Mr. Adams has shown to arise naturally and organically out of this form of geometry. *Space itself, and the human body moving in space, must be understood anew.* They must be studied and experienced together. In short, a knowledge and understanding of the human organism and its movements in a truly spiritual scientific sense goes hand in hand with a more spiritually scientific conception of the very space in which the body lives and moves. Both belong together and are indispensable to the development of a new form of gymnastics which will help to build not only strong, healthy bodies, but individuals strong and healthy in mind and spirit.

¹ See *Space in the Light of Creation* by George Adams. Anthroposophical Publishing Co.

What, now, of the further question: how, in actual practice, can gymnastic exercises be created based on this qualitative conception of human movement?

Here we would need to step into the shoes of the gymnast and achieve through real will-experience a full realisation of what the new gymnastics really is—a task which it is impossible to fulfil in writing or in words. It is only possible to indicate here in the barest outline what has already been done in this direction by Count Fritz von Bothmer, working in the Waldorf School in Stuttgart, where he developed a series of gymnastic exercises following indications by Rudolf Steiner.

In two short articles published in February 1931 in the journal of the Waldorf School *Zur Pädagogik Rudolf Steiners*, Count Bothmer describes his fundamental starting point.

"That I can freely stand upright, I owe not only to the supporting power of my legs but also to my consciousness. If for any reason my consciousness fails, my legs, the supports, no longer carry me. I fall. The force of uprightness fails.

"I am, however, able purposely and consciously to cut out the upright force. Then, too, I fall to the ground. This would be a completely passive movement; it is not yet gymnastics. But if in the moment of collapse I bring a foot forward, as though making a step, then I am able to catch up the fall; that is, I counter the passive movement with an active one. The collapse then becomes a fall which is caught up in a forward step. Here, gymnastics begins.

"If in standing I was united with the heights, in the fall I consciously unite myself with the depths. In standing I was orientated vertically; now I rest in a point. I *could* raise myself again simply by standing up. But after practising this down-up movement a few times I find it does not satisfy. Nothing is happening. Anyone practising this will begin to notice that in standing he was membered into the three dimensions of space and that in the fall this becomes lost. In this spacelessness it then goes against gymnastic feeling simply to stand up again. In the search for something more a new element comes in, namely, rhythm.

"Resting in a point the gymnast seeks, by means of a circling movement with the arms—a movement akin to the deep in- and outward movement of breathing—and with yet another step forward, to transform the passivity of the fall into tension. Then from out of the point now laden with tension, he speeds upward again, strengthening the arm movements and taking a third step forward. A sequence of gymnastic movements thus follows:

Fall	(1st step)
Rhythm	(2nd step)
Height	(3rd step)

"With amazement, because it is quite unexpected, the gymnast recognises that it is a necessity, a law in the human being, that between the depths (the fall) and the heights (the being upright) there comes in the element of rhythm. Not in passing from the heights to the depths is it necessary to go through rhythm, but in order to rise up again out of the fall. . . .

"The series of movements described here—Height to Depth and through Rhythm back to Height—represents something fundamental and archetypal in

human movement. It is the contrast and interplay of the ultimate poles of space. Much lies in between. . . .” And Count Bothmer then goes on to describe the steps which follow.

The description here quoted is like the seed from which Count Bothmer allows his sequences of gymnastic exercise to grow and unfold. Here are the potential poles and, as he says, much lies between. Just as from a seed there may arise a great variety of changing forms by virtue of the indwelling laws of the plant world, so from this archetypal picture of the dynamics of human movement there opens out a realm of great and varied creation in movement, once a true understanding of the underlying laws has really been achieved. Count Bothmer created in this field. He evolved various series of exercises in which the movements pass from one to another in logical sequence, one movement arising, as it were, organically out of the preceding one and not according to some preconceived and formal idea. For example, an overstretching movement into height (the “conscious” pole) might be answered by a lunge or fall (the “will” pole), followed by a movement which strives rhythmically out of the depths, once more bringing the body into a posture of balance. Sometimes the polarities are contained in this way in the single sequence of movements. There are also sequences in which the one or other realm predominates, as for instance: (1) clearly formed movements of a very geometrical character, carried out mainly with the arms in and above shoulder level, with little or no activity of the legs; (2) purely rhythmical, balanced, swinging and often circling movements, expressed predominantly in the breathing realm of the arms and only slightly engaging the realms of “above” and “below”; (3) strong, dynamic will movements, very often resulting in considerable movement from the spot in strides, springs or bounces, involving in various ways the fall and the activity of striving out of it again.

For the young children it is above all in the middle, rhythmic realm that the exercises take their course, and it is only at puberty that the other two kinds of exercise, particularly the third kind, are introduced.

Much more could be given by way of description, but let it be repeated that this could never be complete. The true gymnastics speak not to the intellect alone, but to the whole human being, including the will, and it must therefore be practised to be fully understood and experienced. Such experience teaches that the educational task of gymnastics is a deeply moral one. The physical body is the temple of the ego in space and the gymnastics of the future must be in all reality the school of the human ego.

OLIVE WHICHER.

Gymnastics for Young Children

IN a Rudolf Steiner School we try to teach the children between the ages of seven and fourteen by means of pictures presented to the eye of the mind. This imaginative approach is a necessity conditioned by the stage of the child's development. A mere statement of fact has no appeal; the fact must be clothed in picture form for the child to grasp it. To speak of the external phenomena of a flower to a small child means little, but to speak of the gnomes and fairies which attend, clothe and water it, and thus present a living picture, means everything. Again in teaching a rhythm, say $\cup \cup -$, there is not much point in saying “take a short step, then another, then a long one”; but if we say that we are now crossing a river on stepping stones and on every stone there is room for two small steps before we take a big one to the next stone, and point out that if we slip we shall get wet feet, then we make an appeal to the child's imagination which evokes a response. In painting we do not say that blue must be used where firm forms are required and yellow for radiation, but we talk of a dark cave and a bright angel entering it, and thus clothe the information which we wish to give in some suitable story. Anyone with experience of children will know these things.

Thus in gymnastics, in physical exercises, this point of view must be borne in mind. Children must be able to establish an imaginative relationship with their exercises. This is pedagogically correct because we are trying to educate the whole human being, therefore all his faculties must be engaged.

One way of doing physical exercises is to think out a movement or a series of movements which will activate certain limbs or muscles, and then proceed to practise them. Bodily movement is then divorced from soul-activity; the essential human element is cut out and the exercise becomes a dead mechanical process.

In a Rudolf Steiner School the approach is different. We try to present a picture which lives in the soul of the child and out of the picture we do bodily exercises. A further appeal is made to the sense of rhythm which lives so actively in the child.

Proper gymnastic lessons are not begun until the third class, i.e. ages eight and nine, and they have a similar character for the fourth and fifth classes also. One of the suggestions made for exercises for these years is that imitations of gestures of human work should be devised and performed in rhythmic movement to the accompaniment of music or recitation.

An example, taken from practical experience, is the imaginary swinging of an axe. The movement can be begun gently, then increased so that the swing extends further and further and the whole body is exercised. The following verses were written as an accompaniment. The actions might be adapted in various ways, but I indicate briefly the way in which we have done it and which has proved a success.

For the first two lines we mark time with the rhythm $\cup \cup -$, for the second

two add clapping also in the rhythm, and, on the last beat of the fourth line, end with feet apart, and the right hand resting palm downwards in the hand of the left:

With the sound of an axe now the woodlands resound
For at work are the lumbermen there
They have sinewy arms and feet firm on the ground
And to hew down a tree they prepare.

The axe swings
The steel rings
With a thud
On the wood
Pieces fly
To the sky.

(A blow on each line,
gently swinging.)

The axe swings
The steel rings
With a bang
And a clang
And a leap
It bites deep.

(More vigorous
action.)

The axe swings
The steel rings
With a blow
From below
A sharp edge
Cuts a wedge.

(Increasing the swing and
reaching out further and
further.)

Let the axe in its swing fly around } (Pause on this line to get one's breath.)
Through the air with a flash }
In the tree with a clash } (Swinging round the
The steel bites a deep gash } head on each line.)
And then down with a crash, }
A proud tree is felled to the ground.

On the last line the axe is swung round the head in as wide a sweep as possible. The blow falls on the word "felled" and the position at full stretch is held for a few seconds.

This is an exercise in which the whole body swings, turns and stretches rhythmically. From a moderately sedate beginning it works up to a more and more vigorous action. The children love it and ask for it, and it is interesting to note that in an exercise of this description the most obstreperous members of the class become the most docile.

R. WILKINSON.

Homer

THE BEGINNING OF GREEK HISTORY

THE history syllabus for Rudolf Steiner Schools suggests for the five years of puberty and adolescence first a two years' study of modern and contemporary history, while the other three years are reserved for a comprehensive survey of the development of mankind. This is usually begun with a study of ancient Oriental and Greek history.

Oriental history had a theocratic and monarchical character. Kings and priests ruled supreme, and the masses obeyed their commands and executed their schemes. They were understood to be guided by the gods, and thus tribes, nations and states were in the last resort led by divine powers. Man was essentially unfree, bound to his people, his clan and his family, and overpowered by tradition to such an extent that only rarely he felt himself a distinct individual with definite responsibilities. In Greek history, we find, however, the first glimmer of something resembling modern consciousness. A study of the Homeric poems can shed some light on the process which led to the birth of this modern consciousness.

It has often been said that the Homeric poems were to the Greek what the Bible was to the Puritan. Every Greek knew large parts of them by heart and would quote passages of them as often as possible; he had learned his letters over them, and later shaped his own poetical style largely on their model; yet more important, they seemed to contain the sum total of what the gods wanted men to know before the latter embarked on their own spiritual discoveries, and these discoveries seemed right if they agreed with the Homeric view of the universe. Perhaps the hardest task of the Greek philosopher was to break down the universal belief in the validity of this conception, a more dangerous undertaking than the criticism of the Bible in the eighties of the last century. While the Bible, however, partly refers to a far-off people long ago and partly has a universal significance, the Homeric poems seemed to the Greek written just for his nation, and for his nation alone.

At a first glance the *Iliad* may appear to be like one of the Old French *Chansons de Geste*, the enlarged and dramatised record of a battle or war between two nations. So it is indeed, yet there is a great difference. The French of the *Chanson de Roland* believe in the righteousness of their cause, love the fight, and utterly despise their enemies as beings of hardly human rank. The *Iliad* describes a struggle of the gods in which men are involved much against their will, and in which the true hero, the prototype of the noble fighter, is the leader of the enemy.

It is the gods who throughout Homer's story are the prime movers of the war; and when they cannot gain their end by fair means they will even employ foul ones. In order

to avenge Achilles' cause, and pour
Destructive slaughter on the Grecian host¹

Zeus decides

By a deluding vision to mislead
The son of Atreus,²

Later, on the suggestion of Paris, the war is to be decided according to the issue of a duel. He challenges the Greek leaders, Menelaus accepts, and a solemn covenant is made.

O Father Jove! who rul'st from Ida's height,
Most great! most glorious! and thou Sun, who see'st
And hearest all things! Rivers! and thou Earth!
And ye, who after death beneath the earth
Your vengeance wreak on souls of men forsworn,
Be witness ye, and this our cov'nant guard.
If Menelaus fall by Paris' hand,
Let him retain both Helen and the spoil,
While in our ships we take our homeward way;
If Paris be by Menelaus slain,
Troy shall surrender Helen and the spoil,
With compensation due to Greece, that so
A record may to future days remain.
But, Paris slain, if Priam and his sons
The promis'd compensation shall withhold,
Then here, my rights in battle to assert,
Will I remain, till I the end achieve.

And further:

Grant, O Jove!
Most great! most glorious! grant, ye heav'nly pow'rs,
That whoso'er this solemn truce shall break,
Ev'n as this wine we pour, their hearts' best blood,
Theirs and their children's, on the earth be pour'd,
And strangers in subjection take their wives!³

The duel is fought, Paris is beaten, and while Menelaus charges to deliver the final blow,

him (Paris), the Queen of Love,
As Gods can only, from the field convey'd,
Wrap't in a misty cloud; and on a couch,
Sweet perfumes breathing, gently laid him down.⁴

Whereupon Aphrodite is not rebuked by the other gods and the war brought to an end, but Athene urges a Trojan to break the truce accompanying the duel, and the battle is resumed.

While the gods want this war the ordinary Greek, as typified by Thersites, would nothing rather than depart as soon as possible, and almost all Trojans

¹ *Iliad*, ii, 3-4. The translation of the *Iliad* is by the Earl of Derby, of the *Odyssey* by Cotterill. The numbers of the lines quoted are those of the original.

² *Iliad*, ii, 6.

³ *Iliad*, iii, 276-291 and 298-301.

⁴ *Iliad*, iii, 380-382.

would gladly hand back Helen in order to live in peace. Yet the Greek leaders realise that this war is God-ordained, and that, willing or unwilling, they are involved in it. In one of the most moving passages of the poem Achilles says to Priam:

Such is the thread the Gods for mortals spin,
To live in woe, while they from cares are free.¹

Nobody, he continues, is free from sorrow; his own father was blessed above many mortals.

Yet this of ill was mingled in his lot,
That in his house no rising race he saw
Of future Kings; one only son he had,
One doom'd to early death; nor is it mine
To tend my father's age; but far from home
Thee and thy sons in Troy I vex with war.²

There are older texts than the Homeric poems which the student of history reads to understand the ancient races; yet, I believe, there is none older to which the modern reader will turn just for the sake of reading a great book. One of the reasons for this fact is that Homer's heroes are never of the conventional type, but sharply characterised individuals with their faults and virtues. Achilles and his fury, Odysseus and his wiles, Agamemnon and his lust of power are the leaders of the Greek host, which also includes many men of noble character. Yet this wilder, more brutal and aggressive lot is the one typical of the Greek state of mind, while the Trojans are led by Aeneas and Hector, both true knights and noblemen. Hector is the particular favourite of the poet. He alone is shown within his family, and our pity is deeply moved when we see this champion of a lost cause explaining that only a sense of duty leads him into a war which he could not prevent, and notice how eagerly he grasps any chance of a peaceful settlement of the conflict. No base action disfigures him and he dies nobly, a defender of his fatherland, a lover of peace, slain by a particularly vile piece of divine treachery.

It is the gods who wage this war and decide it; it is the gods who have caused it. They urge the men of two different civilisations to fight each other, and in this clash the older and nobler civilisation breaks down, while the younger one feels for the first time its unity, distinctness and mission. At the time of the Trojan war there was as yet no name to describe the assembly of Hellenic tribes that had gathered for the purpose of defeating Troy. Yet later generations felt that the first venture which united all Greece was just this war.

At Troy these tribes were confronted by an ancient civilisation to whose defence men from all Asia (in the Greek sense) had gathered. It was headed by the patriarch Priam, a king and priest, surrounded by his fifty sons and daughters. He himself is too old to take an active part in the fight, and the days of his glory as those of his city are gone. Yet members of his family still display the qualities of the armed ruler (Hector) and of the priest and seer (Cassandra, Helenus). A certain decadence can, however, be felt in the spoilt Paris, the darling of Aphrodite, who, like other

¹ *Iliad*, xxiv, 525-526.

² *Iliad*, xxiv, 538-542.

Asiatics at Troy, prefers to fight with bow and arrow from a comparatively safe place.

While Priam is surrounded by his family, the Greek leaders are divorced from their homes and countries, alone in a foreign land, lost, forlorn, and full of longing. No one expresses this feeling more strongly and nobly than Achilles in the scene with Priam from which we have already quoted.

This psychological difference between the men who are strangers in a foreign land and can only rely on themselves, and those who are backed by their families and nation, this difference between "modern" and ancient man, is expressed in another way as well. When the gods join the battle of the mortals the Trojans are helped by all but one of the planetary gods, while the Greeks are supported by the gods of the elements. The more cosmic element fights on the Trojan side, the earthlier one on the side of the Greeks.

From every point of view then did the *Iliad* impress upon the Greek the essential difference between himself and the teeming millions of Asia, a fact which the Greeks appreciated more and more as the history of their nation unfolded. This difference, they learned, was willed and created by the gods, and men understood that to be different need not mean to be better.

The *Iliad* showed the Greek that he was different from the Asiatic; the *Odyssey* defined his special mission. The hero returning home finds his house in an ugly state of chaos and anarchy. At the end of the poem he is complete master of his own house. This is a state to which few of those fighting before Troy attain. Many of them have fallen in the fight, others perish on their way home, while yet others are unable to overcome the difficulties confronting them at their return. It seems that this acquiring the mastery in one's own house means becoming master of oneself, and that Odysseus overcomes the chaos of passion by using that typically Greek tool, thought.

All along we find Odysseus under the special protection and care of Athene, that divine being who for the Greek mind meant the power of clear thought and decisive action arising from it. When Odysseus lands at Ithaca¹ he is met by his patron goddess in the disguise of a young nobleman. He inquires for the name of the country, for he landed during the night and was carried ashore asleep; when told it is Ithaka, his homeland for which he had been longing for twenty years, he does not allow his emotions to overcome him, but here and now concocts a story about his identity and the purpose of his journey, every word of which is untrue.

Thus had he spoken when, smiling, the grey-eyed goddess Athene
Touched him with gentle caress; and she changed to the form of a woman
Beautiful, stately, and gifted with deftness in exquisite handwork.
Then uplifting her voice these swift-winged words she addressed him:
"Truly a master in craft were one that excelled thee in cunning!
Conquered in guile were e'en the immortal who happened to meet thee.

Ah, thou audacious inventor of falsehood, insatiate trickster,
Even at home, as it seemeth, thou mean'st not to cease from deceiving;
Weaving thy fables, wherein from the ground of thy heart thou delightest.
Come, let us speak no longer thereof! We are both of us practised
Weavers of wiles—for of all of mankind thou art easily foremost
Both in thy counsels and speech, and amid the immortals I win me
Fame for my wit and my wiles. Yet how didst thou fail to discern me,
Pallas Athena, the daughter of Zeus—that goddess who always
Stands at thy side and defends thee in every hardship and danger,
Ay and who gained thee the love and the favour of all the Phaeacians?"²

She has chosen him because he can wield the weapon of thought, and, as we shall see, because of his mastery of himself. Many troubles are still lying ahead of him and Athene's advice is:

Suffer in silence!
E'en though bitter the pain and deep the indignity, bear it!³

Still Odysseus is not convinced he has arrived home, and he asks the goddess at last to tell him the truth. Whereat she replies:

"Ever and alway the same suspicious thoughts in thy bosom!
This is the reason I ne'er can desert thee in all thy affliction,
Since thou art wary and ready of wit and surpassing in prudence.
Gladly had many a man, thus safely returned from a far land,
Hastened him home in the longing to look on his wife and his children;
Nowise such is thy wish—nor to listen and learn from another,
Ere thou hast tested thy wife to the full."³

If one accepts the view that this scene gives the clue to the *Odyssey* and that the goal of Odysseus is to become "master in his own house," which means to overcome one's passions and to get out of the mental state of the ancient Asiatic, then the adventures which Odysseus undergoes in the first half of the poem will seem, not a collection of sailor's yarns, but a series of experiences and trials each of which marks a new step in the direction of greater consciousness, balance of mind and independence of the lower emotions. By the weapon of wit he overcomes the less-than-human Cyclops and the Sirens. He spurns the paradisaic mode of life of the Lotus Eaters and refuses the blandishments of the nymph Calypso and the more-than-human Circe, always preferring the life of conscious man with all its troubles, dangers and disappointments. He alone among his companions is able to withstand the temptation to slaughter and eat Helios' sacred cattle. His crowning achievement in the eyes of a Greek must have been his descent into the netherworld, a feat which very few Greek heroes achieved. Here again his amazing self-control and mastery becomes evident; for among the shades that throng around the brew which is to give them consciousness for the moment, Odysseus discovers his mother. For more than ten years he has not seen her and never realised that she was dead. Yet he has to refuse her drink from the blood till he has spoken to Teiresias who is to advise him how to return home safely.

¹ *Odyssey*, xiii, 287-302.

² *Odyssey*, xiii, 309-310.

³ *Odyssey*, xiii, 330-336.

¹ *Iliad*, xx, 32-40.

² *Odyssey*, xiii, 81 ff. This scene occupies exactly the centre of the poem and ought, for its sheer beauty, be read in full.

Looking upon her I wept, for my spirit was moved to compassion.
Yet e'en thus did I suffer her not, though sorely it grieved me,
Nigh to the blood, ere Teiresias should give me his answer.¹

The two Homeric poems imbued generations of Greeks with the sense of a historical task which, as time went on, was materialised more and more. These poems taught the Greek the vast differences which separated him from the dumb consciousness of the emotional masses of Asia, and sent him off on his own way, the path of individual responsibility and action born of deliberation and thought.

R. LISSAU.

The Rudolf Steiner Schools Abroad

THE promptness with which Rudolf Steiner Schools have been founded, or refounded, abroad since the war is very remarkable. They form already a significant feature in the educational life of Europe. Especially in countries where material civilisation has broken down, people are seeking some firm spiritual basis in life. They want their children to receive an education which does something more than prepare them for a career, or train them to be good citizens. They want them to receive some moral substance for their lives, a faith and energy by which they can live in a world where responsibility has wilted and values are withered.

It is well known that the Rudolf Steiner Schools in Germany were progressively closed by the Nazis as soon as they came into power—on the very frankly expressed grounds that these schools “encouraged individuality and were therefore inimical to the state.”

A similar fate befell the large Rudolf Steiner School in The Hague after the German invasion. The school was closed, its property dissipated, and the building used as a training school by the Gestapo, who knocked the interior about a good deal. It is now repaired and redecorated, and in full use again as a school. Many deficiencies have had to be made good as best they could; the library has gone, and the fine stage has only curtains of sack-cloth, the original handsome curtains having been cut up and used by its temporary occupants. But the spirit is there, the lively noisy Dutch children (Dutch children *are* noisy) flock in daily, the school is crowded with children up to the ninth Class and will soon again have a full Upper School.

A small school in Amsterdam survived the invasion, though under circumstances which sometimes compelled the male teachers to hide away. It has now greatly grown in size, though it lies under the great disadvantage of sharing a building with another school, and may even be forced to leave this building in a few months' time. Buildings in Holland are not easier to procure than in England, but it seems possible that the town authorities will help the school to procure new premises. A third school in Zeist came into being under the wing of a Curative Home, and is now flourishing; while in France the first school has been founded in Strasburg.

¹ *Odyssey*, xi, 87-89.

The formidable difficulties in Holland, however, shrink almost to nothing in the face of the almost impossible tasks of the schools in Germany. There are now fifteen Rudolf Steiner Schools there, and more would be started at once if the teachers were available, and if buildings or huts could be found to start them in. Almost without exception the existing schools could take on half as many children again if they had the room. This is particularly true of the bigger schools in the larger towns, Hamburg with 500, Hanover with 600 and Stuttgart with 1200 children and a Training Course for 60 students.

In February of this year I was able to visit the schools in the British and American Zones, and see the difficulties under which they labour and the heroic way they are being met. The cold was intense. Only a room or two could be heated, and children were coming in turn for an hour or two daily, or sometimes for a single day in the week. But normal circumstances were not very much better. In Wuppertal the school of over four hundred children has at the best of times only four class rooms and part use of a gymnasium, and in other places I saw rooms so crowded that the back desks could only be reached by climbing over or under the front ones. The school buildings have, in some cases been restored from ruins by the hands of teachers, children and parents themselves. Tables and chairs have been given from their scanty stores by parents and friends. In Marburg I saw a few new desks. I had to rub my eyes to believe they were real.

There is an almost complete scarcity of materials. Printed books hardly exist; notebooks are made from any odd pieces of paper, pages torn from account books and scrap paper of all kinds, but the work in them is generally amazingly finished and beautiful. In Hamburg a class had just done their first paintings since the war, with some brushes sent from Sweden. Where there is no soap or cleaning materials, no brooms and sometimes not even a rag to wipe a floor with, it is an immensely difficult task to keep the schools clean. In Hanover, where there are boarders, there was only one knife to each table in a dining room which was also the gymnasium and assembly hall. But knives are not much needed when the diet is principally soups and bread.

The saddest thing was to notice at first, and after a time no longer to notice, the paleness and greyness of the children. It was not till I reached Switzerland, and a normal healthy boy offered to carry my bag at the station, that I remembered I had not seen a child with the red cheeks of childhood for five weeks.

All children are tremendously eager to learn and work with a great will. The older ones present the more difficult problem. They have often little or no religious or moral feeling, and the future offers them nothing in the way of a career or a settled life and home. They long to escape from what they feel is a prison and see something of the rest of the world. To give such children again some faith in life is a task as heroic as it is difficult. There are a few places in Germany where it is even being attempted. Happily the British and American officials universally recognise the value of the schools, and give them every support and encouragement. They want more schools to be founded, not only for the sake of the children in them but, as one of them said to me, to be an example for all Education in their Zone. There are lights shining in darkest Germany.

A. C. HARWOOD.

Two Festival Songs

KINDLING SONG FOR A ST. JOHN'S FIRE

Now the high midsummer sun
Burns the dreaming hours away,
Kindles blossoms bright as flames,
Flashes light from leaf and spray.
*Earth and Man, have you no fire
To greet these Heaven-kindled hours?
Earth has fire, and hearts have fire—
Light the flame among the flowers.*

Light is quivering on the moor,
Air is hot with honeyed smells,
Golden rivers burn and glide,
Shining brooks are singing spells.
Earth and Man, etc.

Butterflies, like flowers a-wing,
Tremble as they drink the light,
Golden pollen fills the sky,
Downy seeds soar out of sight.
Earth and Man, etc.

When the Traveller Sun goes home,
And stars come slowly overhead,
Lingering lustres track him round
Till the flush of dawn is red.
Earth and Man, etc.

Look the very sea's on fire;
Trees lift up a flaming crown,
Soon will all their sunburnt leaves
Fall in glowing embers down.
*Earth and Man, have you no fire
To greet these Heaven-kindled hours?
Earth has fire, and hearts have fire—
Light the flame among the flowers.*

MICHAELMAS SONG

WIND in the trees blows loud for summer's last song,
Threshing the boughs, pelting the leaves along.

Sleepers awake, hark to the word of the wind,
Breaking old summer's dull drowsy spell,
Show us the way, go with thy spear before,
Forge us the future, thou Michaël.

Frost on the ground at misty dawning shines bright,
Cracking the clod, lining the twigs with white.

Myriad stars shine in the frosty clear skies,
Outshining all, the meteor earthward flies.

With hearts aglow men mark the changing fresh world,
When from the stars Michaël's spear is hurled.

Sleepers awake, hark to the word of the world
Breaking old summer's dull drowsy spell,
Show us the way, go with thy spear before,
Forge us the future, thou Michaël.

A. C. H.

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