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CHILD AND MAN

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Study of Man

IN an article in the last number of CHILD AND MAN some account was given of how Rudolf Steiner describes the inbreathing and outbreathing processes in life, and the importance he attaches to them. They are, however, only one of the pair of polar opposites in whose balance man's life finds its existence and meaning. Another polarity, more difficult to describe because more intimate to the soul, but not without relation to the process of breathing, is that between thinking and imagining. To most people indeed thinking is a form of imagining, and the former word has become of such loose use that it is sometimes applied to almost any conscious process. Yet if we consider the two accurately and carefully we shall discover not only that they are different but—a much more important distinction—that their nature is to move in different directions. It is a less distinction between two people that they are already apart than that they are going different ways, a smaller thing that one is good and the other bad than that one is getting better and the other worse. Let us begin by considering the well-known passage on imagination from Shakespeare's *Midsummer Night's Dream*—a passage which actually contains one of the first uses of the word to denote an active mental process, and not merely a seen image.

“The poet's eye, in a fine frenzy rolling,
Doth glance from Heaven to earth, from earth to Heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.”

What is the direction of Imagination here described? It is from the unembodied to the embodied, from the general to the particular, from the universal to the

local. Imagination gives clear pictorial shape to the vague and unformed, it has the capacity to form concrete individualised pictures.

Thinking, however, comes to its own when it enables us to pass from the particular to the general or universal. This is especially apparent in the realm of mathematical thinking. It enables us to know not merely that one tree and one tree make two trees but that one and one make two, without our forming any picture of one *what* or two *what*. Indeed if we were not able to make this process of abstraction and satisfy ourselves of the existence of a general law we could have no certainty that one horse and one horse made two horses, or one lion and one lion made two lions—we should have to satisfy ourselves in every particular case that this was actually so. Or to go a little further, when we convince ourselves by a process of thinking that the angles of any triangle will equal two right angles, we are not making a picture of any particular triangle or even of any particular form of triangle. We can only make a picture of this or that particular triangle, and the law is one of universal application. The history of human thought is, indeed, largely the story of the gradual acquisition of the power to think abstractly or conceptually, as is particularly evident in the history of mathematical thought. Our not very remote ancestors still used beads for counting, or spread out their money on actual exchequer boards. They needed visible and tangible aids to grasp the nature of number.

A similar process is to be seen, however, in the development of all kinds of thinking. The Greeks before the time of Aristotle could ask of any particular thing: How big is it? or, Of what kind is it?—because they had a word for “how big?” and “of what kind?”. But they could not talk in general about “how-bigness” or “of-what-kindness.” Aristotle created words for these abstract non-pictorial ideas; these words were later translated into Latin by Cicero; and so we are able today to talk and think about *quantity* and *quality*.

This is an outstanding example of a new capacity in conceptual thinking deliberately won for mankind by the greatest pioneer of modern consciousness. But side by side with such spectacular advances has gone an enormous extension of the ability, always latent in human thinking since its first conception, to deal with non-pictorial universals rather than with concrete pictures. Ever since men have talked of trees, animals, rivers, etc., they have been handling in their thoughts general ideas for which they formed no actual picture. If you ask anyone, Does he know what a horse is? he will certainly answer, Yes. But then go further and ask him, What colour is it? Has it a long tail or a short? How large is it? Is it a cart horse or a race-horse?—and you will soon convince him that he is unable to make any picture of his idea or concept of a horse. The so-called “conventional” epithets of ancient language show the longing to hold on to concrete pictures even when thoughts were becoming generalised. To Homer a cow was always a “curly-horned cow”, the sea was always the “wine-dark sea”; to us they are only a cow and the sea.

In addition to this natural tendency of common words to lose their pictorial quality, an immense number of generalised words have entered the language, especially since the Renaissance. And hundreds of words which once conveyed a

concrete picture, such as isolation (like an island), supplication (a bending under), permeation (a trickling through) as a kind of support to their generalised use, have ceased to convey even this metaphorical image in their daily use.

All this is only to say that consciousness has become more abstract and less pictorial in the course of evolution. We are concerned here, however, with the fact that today we possess both a picture making power, which we call imagination (or sometimes, when it is of a lower kind, fantasy), and a generalising, non-pictorial power, which we call thinking, or, to define it more exactly, conceptual thinking. And these two powers are not merely different, but actively take us in different directions.

It might almost be described as one of the axioms in Rudolf Steiner's teaching about man (and it is an axiom that appeals at once to a natural sense of the fitness of things) that a polarity in the domain of the soul or spirit will reflect itself in a polarity of the physical organism. That is one reason, for instance, why he did not accept the customary division of sense-nerves and motor (or will) nerves. Thought and will are by nature so essentially opposite to each other that it is unthinkable that they could express themselves in the same physical substance. It is true that if the motor nerve to a hand is injured you cannot move the hand affected. This, however, he said, is not because the will flows along that nerve, but because, in order to move a limb, a certain elementary consciousness or awareness of the limb is required—and it is this awareness which depends on the nerve. But the will impulse itself works in the blood, whose physical nature is as polarically opposite to that of the nerve as the act of willing is to the act of thinking. For the nerve consists of dead, or rather dying, substance, and plays no part in the upbuilding of the body; while blood is the essential formative life-giving element which is not only alive itself but the cause of life in all other parts of the organism. Now in considering the nature of conceptual thinking, as contrasted with that of imagining, Dr. Steiner points out that the one has a death-like quality, taking away life from what was alive, and the other a creative power, enlivening what was dead, and giving more life to what was already alive. And he reaches the conclusion—most important for educational psychology, but most difficult to accept on the first hearing—that conceptual thinking is indeed dependent on nerve processes, but that all image-making powers are of a will nature, and are to be associated with the blood. This is a very startling conclusion to modern thought, which is accustomed to thinking of blood as having only an organic function, and it requires much thought to convince oneself of so unorthodox a belief. Perhaps it is best to plunge in *medias res* and start with that aspect of the case which will probably seem at first the most unlikely.

There are many kinds of images or pictures which the human mind produces, the pictures of dream life, the pictures of waking reverie, the pictures raised by imaginative description, the pictures of memory, the pictures of sense perception. It is with the last of these that we will first deal, because it is there we will find the essential contrast between the view of natural science and that of spiritual science. Natural science teaches that the senses are passive though sensitive recipients of external stimuli. It cannot indeed explain the enormous gulf that

divides the last physiological from the first conscious processes, but its view is essentially that if a horse presents itself to your eye, the horse is mechanically projected on your retina and you see it without any activity on the part either of you or of your eye. This is in reality a very simple belief and would perhaps hardly have been accepted if the camera had not been invented to form a plausible analogy. But there is one great difference between the way a camera receives the impression of an object and the way in which the human eye looks at it. The camera receives the whole impression of the whole field of vision at once; the eye can only focus on one part at a time. Try looking at a view or a human face and you will soon find that you do not see the whole view at once, that you cannot even (as the saying is) look someone in the eyes—you can only look in one eye at a time. Therefore the sense picture you form of the view or of the face is not merely passively received. Your eye is always in fine but perpetual movement. You have also to focus your eyes for greater or lesser depths; it is as though two arms go out of your two eyes and these arms are in perpetual adjustment to grasp the object. The sense organ is active in perceiving. This is one reason why it is more exhausting to attend a cinema than a stage play. On the stage there is real depth, and the eye is kept in perpetual movement. On the screen the depth is only apparent, and the focus of the eye is rigid. It is standing compared with walking, and the state of rigid-inaction is always the more tiring.

This will activity depends on the blood in the eye, as can also be seen in the perception of colour. Painters sometimes adopt the trick of looking at a landscape through their legs. The act of bending down brings more blood into the eyes and objects appear clearer and with more vivid hues. Goethe, who was the great champion of the activity of the eye as opposed to the passive theory of Newtonian optics, once made a similar experiment on the field of battle. He accompanied the contingent from Weimar which marched with the forces that did battle with the first armies of revolutionary France. As Quartermaster he would naturally have stayed behind the lines (the habit of Quartermasters) but he had heard that in the state called cannon-fever, when the blood is in great activity, sense perception is enhanced. So he went up to a line of battle to convince himself that a fever in the blood enhances the perception of colour. Many people will recollect in an ordinary fever, when intellectual consciousness is dimmed, colours appear extraordinarily bright. Others will remember how bright the colours of the world seemed to them in childhood. This is because in childhood the blood processes predominate over the nerve processes. Children do not live in a world of conceptual thinking.

We should not, of course, be conscious of the pictures we create in the same way or to the same extent if we did not make use of the consciousness dependent on the nerve-senses system. But we must not forget that being conscious of a picture is not at all the same process as creating it. Children whose waking life is really a succession of dream pictures are not so conscious of the pictures as are adults. Our own dream life is a series of vivid pictures, but they fade very easily and in many cases it is difficult to remember them at all. It might almost be said that the greater the power to create pictures the less is the ability to be conscious of them and to remember them.

There is one very important question to be asked in the matter of our mental pictures: it is, whether the picture is becoming less vivid, and more vague and generalised, or whether it is growing brighter in colour and more living in its movement—in fact, whether it is becoming more or less of a picture. On the first side of the water-shed are those memory pictures which are called *vorstellungen* in German philosophy, and for which some modern English psychologists have invented the term “recept”. We look at a flower, and, shutting our eyes, we are able to make a purely mental picture of what we have seen. Few people would deny that the mental picture is less vivid and satisfying than the sense picture. If it were the other way round, we should prefer to live in our mental pictures rather than to see the spring flowers or a landscape or a work of art again. The recept is for ordinary modern consciousness the less vivid of the two pictures, it is on the way to becoming a concept or a memory. When, however, we read or hear a story and from a few significant details told us, are able to conjure up a whole scene, with its forms and colours, its atmosphere and dramatic tensions, we are going in the opposite direction, not towards the concept and memory, but towards fantasy and imagination.

An understanding of these two different directions is naturally of the greatest importance in the education of children, whose natural ability is to create pictures rather than make concepts—that is, to live by the forces of the blood and not by those of the nerves. You are going the natural way of childhood when you teach by pictures and not by concepts, when in teaching them to read and write you make the letters first as pictures; or when in introducing them to science you lead them first to see accurately the phenomena, what things really look like, what visibly happens in all sorts of processes, rather than instructing them in scientific theories. This is in itself a good thing to do because it is working with nature and not against it, and because it fosters the imaginative power for later manhood. But there are deeper reasons why modern children should receive such a form of teaching rather than a conceptual one. It is a reason which has to do with the whole tragedy of modern life.

Conceptual thinking (which has only truly been born since the Renaissance), depending, as it does, on the nerve or dying process in man, can only lead to the discovery of the death forces in nature, that is—to speak broadly—to the discoveries of modern natural science. The life forces in nature do not reveal themselves to this kind of observation and thinking. They show themselves in the form of pictures, and modern man has forgotten how to see or understand these pictures. Remember only that since the time of Locke and Newton secondary qualities such as colour have practically ceased to have any significance for science. But life reveals itself in colours, no less than in beautiful shapes and forms. Hold a seed in your hand, and ask yourself whence does it gather the forces which will reveal themselves in the glorious colour and shape of some particular flower? Natural science can tell you the chemical composition of a flower but it has nothing to say about the essential formative forces which make the flower a flower. Like all living forces these reveal themselves in the picture of the flower itself, and such pictures can only be understood by the artistic mind which lives in pictures and images. It

is the imperative need of the age to create a science of life, an understanding of plant, animal and man, which will redress the balance against the science of destruction and death. It is a titanic struggle and will be fought out in many spheres. But the battles of the world are fought in unexpected places and we must not be surprised that the struggle begins in the soul of man himself with a right understanding of the polarity of thinking and imagining.

A. C. HARWOOD.

Clay Modelling

CLAY modelling begins in the Ninth Class, that is when the children are about fourteen years and are going through puberty. Naturally the children model in plasticine and wax from an early age, and form becomes important from the age of nine or ten, when they can begin to model plastic forms and figures. Dr. Steiner points out that to give children modelling to do at this age and onwards has a strengthening and vitalizing effect both on the child's physical sight and on the inner soul quality in his sight. One can see how the children begin to observe in a more active sense. This is of the greatest importance for the whole upbuilding of their being, as also for their thinking powers later on.

We do not use clay until about the age of puberty. The reason for this is that clay is a heavy substance, and, whereas at puberty it is a healthy thing for children to be helped to feel and sense the body right into the skeleton, it would be harmful before. Round about puberty one can observe in the outer behaviour of children a certain inner loneliness, or feeling of isolation; at this time also the child's conscious thought powers are awakened and he views himself as an individual standing solitary in the world. He is conscious of strong contrasts which show themselves in various ways; he becomes very critical of those whom before he accepted and took for granted; his feelings are deeply stirred and sway between sympathy and antipathy. He longs to revere other human beings from the very depth of his soul and tends to idealise them greatly. Often, alas! his ideal is shattered, and he suffers acutely in his struggle for balance and judgment. It is into this stage of development that Rudolf Steiner places the clay modelling; The children begin by modelling heads, they are taught at first to try and sense the upright carriage of the spherically formed head on the neck, to feel the free poise of the head in relation to the trunk and the limbs. It is by no means easy to attain such a form, and to maintain it on beginning to model features is a still more difficult task; yet, in general, children enjoy making a head and enter upon it with tremendous vigour. One can observe that it is a satisfying experience to them at this time to endeavour to form a head, owing to the fact already mentioned that their own thought powers are awakening. It is very interesting to observe the variety of the results.

The head of a woman (Plate I) expresses a depth of sorrow and inborn suffering quite awful to see, yet the child who did it is a vigorous personality with good capabilities and joy in life; it was interesting to observe that later this child had

the idea of forming a head with two faces, one at the front and one at the back. The front was a vigorous piece of work and expressed strong outward-going activity; the other somewhat the same sorrowful inwardness. Later a balance was struck between the two and the child did some beautiful and harmonious work.

Plate II is a good example of the grotesque type of head at which a boy worked with a certain sardonic humour. It is not, however, actually as evil as he wished it to be, but contains an expression of fear and self-defence.

Plate III, also done by a boy, expresses much rugged strength and a certain noble attitude towards life. Indeed, the gallery of the children's work is full of strange faces, some ugly, and even wicked-looking, with occasionally a beautiful one; some full of sadness, others very tight and compressed, but all having an element of self-portraiture. One may ask why these faces are so often ugly, and for the answer one has perhaps to go back to the story of Adam and Eve. Puberty for the child is an experience of the Fall; he is cast out of Paradise, and all that is out of balance or harmony within him shows itself clearly at this time—the dragon which lives in every human being and has to be slain by the sword of the Spirit. It is healthy for this dragon-like nature to appear externally, as it does in modelling, and children often show a marked change towards greater peace of soul and harmony after having worked out some such grotesque head or face. Their teachers are often able to help them through observing such work, and through the experience and sympathetic understanding thus gained, they can guide a child through a particular difficulty.

Throughout all this work one tries to develop in the children a sense of form awakening from within, that is from the form of their own body, their own head. It is interesting to observe that in modelling a head, the form is felt from within, and in modelling the limbs, more from without. It is a refined differentiation of inner experience, and is entirely different from copying an outer model. It destroys the creative forces of a child to allow him to copy; it also, strangely enough, destroys his forces of observation, at least that finer observation which provides the ground for the creative artist of the present day.

In Plate IV, one can feel how the child has sensed the form of the head in the beautiful dome and character of the whole. After working at heads the children go on to other subjects—the whole human figure, or groups of figures and animals. It is often a revelation to them of how little one normally observes—whether a cow's ears, for instance, are before its horns, or behind! A cow lying in a field was worked in plasticine by a boy—it lies with its legs collapsed underneath it, weighed down by the heavy mass of a body formed for processes of digestion, the neck turned gently round, dewlapped and hanging, the crumpled horns turned inwards, and large moon-dreamy eyes gazing into an immeasurable distance; indeed, a gracious melancholy creature, queen of the drenched green buttercupped grass. In what wondering clear observation had the boy, strolling to school between the green fields and the lake, penetrated the very essence of form and being of the cow? Such a model reveals the acute penetration of a child, but it gives the teacher a sense of deep responsibility to try to understand and preserve the creative faculties in the human soul.

Eurythmy in a Rudolf Steiner School

A few examples of figure work are shown in the plates. The model of St. Christopher (Plate V) done in a rough-cast style, has much creative vigour, and also the embracing peasants (Plate VI), made by a girl, has a great deal of humour, together with that mediaeval quality one very often meets in children's work.

There was one boy, very backward in many ways, who found it very difficult to cope with the more intellectual side of school work. In modelling, however, he showed a peculiar power of bringing anything he made to life. His figures lacked proportion sometimes, but this was quite insignificant beside the enchanting movement and feeling with which he endowed them; his work recalled to one the lovely shepherds of Chartres, or the figures on the misericords of mediaeval churches.

T. E. Laurence has described vividly how he helped to lift out of the earth a bas-relief of a deer, hidden for about a thousand years, full of vigour and strenuous beauty; he says the deer still strove to escape the hunters, clear as if it had been chiselled yesterday. The cave paintings of Southern France, discovered recently, are of an amazing quality; line is not mere line, but a living curve, seeming to catch within itself the essential life quality of each creature portrayed. It is the same with the early Chinese paintings, say of a tree in springtime. The painter, by some magic, has caught the Spring, its winds, scents, love tales, and the solitary bird that sings the dawn over the hill. All these works have the same vibrant fascinating quality; and children, whose forces have not been spoilt, have it too; it comes to them from the healthy rhythmic breathing of their etheric forces, their depth of feeling, and vigorous observation. It is interesting to notice that most children in our schools have a good sense of rhythm, developed chiefly through the Eurythmy lessons, but also through the early class work. This rhythmical sense is a great help to them in their art work. Later the children develop the modelling farther to a far greater finish and conscious effort. They are able to see that a naturalistic expression is in reality dead, and that a work only becomes living when it becomes an expression of what lives behind nature and its forms. It can be seen perhaps that this type of work is not only of importance to the particularly gifted child, but has very much to give to the others too. Art in all its forms has a deepening effect on the soul, on the powers of understanding in man; everyone has the possibility of becoming an artistic human being, even down to the details of life; how, for instance, the farmer plants his corn, or the cobbler mends his shoes. Dr. Steiner remarks that to understand man we need an all-round conception of art, and this in our schools we endeavour to give the children to take with them into life.

E. ELWELL.

It is a recognised fact that most modern schools include a certain amount of rhythmic movement in their curriculum. One inspiring source of such movement has come from Jacques Dalcroze, who has created in his Eurythmics a method of teaching which claims to educate and harmonise the movements of the human being chiefly through musical rhythm. His teaching is a healing and vitalising one, and brings the working together of mind and body to a high degree of perfection. He has covered the widespread field of rhythm in a most ingenious and complete way, and every nuance and degree of rhythmic variety is brought into physical realisation. He works with the idea that the mind has the power to control the body and make the body an obedient servant. His method includes a free, individual, and plastic expression of music, and encourages creative effort and imagination.

It is not my task to write an article about the method of Jacques Dalcroze but to give him a very important place in this sphere of education through movement. His method is the co-ordination of the two elements of mind and body—and by mind I mean soul. His pupils learn to express freely through gesture feelings which are inspired by music. Anyone who has undergone his training experiences what it is to create a gesture which has feeling in it. This, however, can remain very much in the realm of subjective experience, and, although a modern human being must, of course, work from out of his own experience, there comes a point where this widens to a longing for something objectively real, something which works according to laws which are not only man-made and subject to the human intellect. Rudolf Steiner has given in the laws which underlie his art of Eurythmy the way out from the narrow prison of self into the widths and depths of the world. In education he has shown how step by step with the development of the child, Eurythmy can work with the unfolding will.

He bases his education on a threefold conception of man, in contrast to the two-fold conception of Dalcroze; for him man consists of body, soul and spirit. Eurythmy aims at harmonising man from this three-fold point of view. The inclusion of spirit already gives a special direction to this art of movement. Spirit is not used here in any vague or nebulous way, but is meant as a power capable of leading man above his earthly personality, to experience himself in a wider and greater sense, capable of overcoming matter and enabling him to give a universal content to his thought life.

Eurythmy is formed of movements that express not only the soul nature but the spiritual nature of man, and it is with these movements one works; whether in education or in art the fundamental movements are the same, but their application is different according to the age and development of the child or adult. It is much concerned with the sounds of speech, for it is through being able to speak that man is a truly *human* being. Speech is brought into the sphere of the will and finds its expression through gestures. Similarly the world of form and rhythm is given its right place in the whole conception of man as a three-fold being.

As it is my task to describe the teaching of Eurythmy in a Rudolf Steiner school I should like to begin by saying that one of the aims of a Eurythmy lesson is that it should try as far as possible to be in harmony with what the children have been learning in school, so that knowledge does not simply remain in the head but enters into their blood. If, for example, a child is hearing about the Siegfried Saga, he may learn the following verse about the forging of the sword:

"Needful, needful, masterful sword,
What blow was that, that broke thee?
To shreds I've shattered thy shining steel,
Now flames the fire round thy fragments.
Ho, hei! Ho, ho! Ho, hei! Ho, Ho!
Bellows blow, brighten the glow."

These words can be stamped on the alliterated sounds, and the will activity in so doing creates a strong impression so that the lines work deeply into the child.

Great importance is attached to the running of forms, for through this activity thought is brought down into the sphere of will. From the first class onwards the children are led to feel the difference between moving along a straight or along a curved line—two movements which are qualitatively very far apart. In running a straight line one feels certain of one's direction, but in curves the direction is less decided. It is interesting to observe that children of a quick nature enjoy doing straight lines, while the more dreamy ones enjoy wandering on the undecided and mobile form of the curve.

Here is a form which can be used in the first class and can be a ground form for many exercises all through the school. The children are placed as indicated in the diagram and move together to the next place. One child moves along the



curved line while the others move in straight lines. The form is accompanied by the reciting of a verse:—

"Up the airy mountain,
Down the rushy glen,
We dare not go a-hunting,
For fear of little men.
Wee folk, good folk,
Trooping all together,
Green jacket, red cap,
And white owl's feather."

With each line of the poem they move to the next place. In this way the children have a pictorial experience of form, and are experiencing the poem in movement.



PLATE I



PLATE II



PLATE III

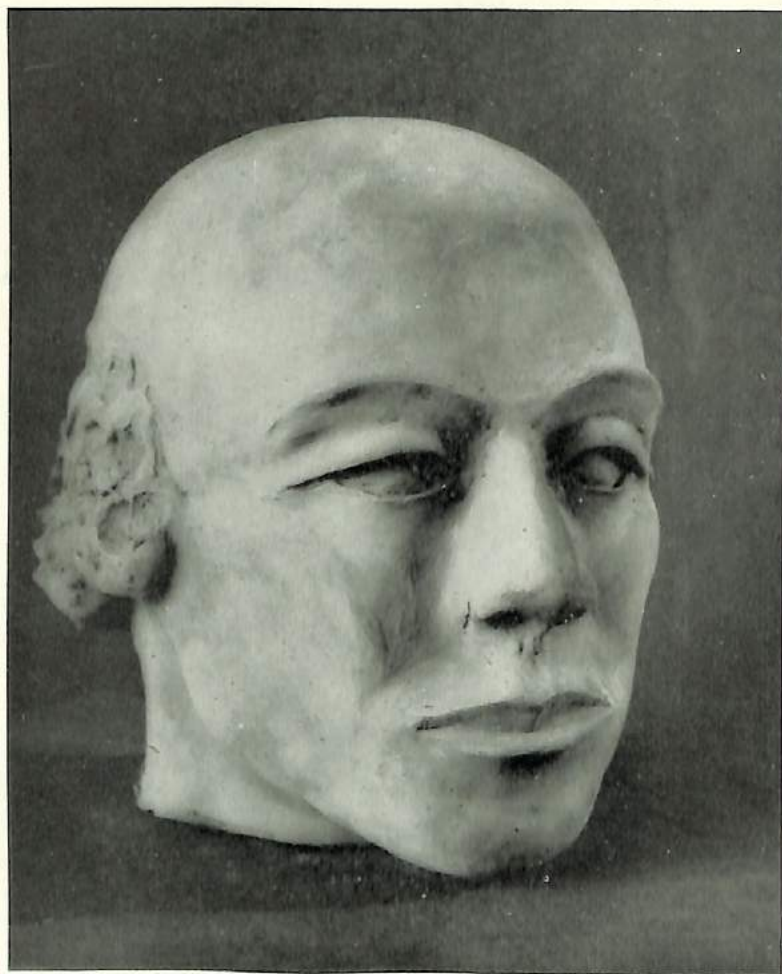


PLATE IV



PLATE V



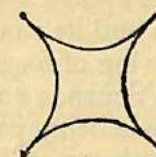
PLATE VI

Gradually out of a more pictorial representation geometrical forms arise. Children can easily experience the square form by each one standing at one corner and running to the next. Simple as it is, this entails a certain amount of thought, presence of mind, and judgment of space, which is carried into the will and becomes a living experience. All simple geometrical forms can be carried out in movement and associated with music or poetry of a suitable kind.

In movement to poetry one can show how a geometrical form can be transformed to suit the meaning of different parts of a poem. In the poem of Christina Rossetti, "Withering", for instance, the first verse has a dying character:

"Fade, tender lily,
 Fade, O crimson rose,
 Fade, every flower,
 Sweetest flower that blows."

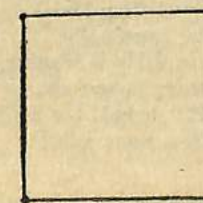
A form with in-going curves expresses this delicate dying quality.



The second verse has a different character:

"Go, chilly autumn,
 Come, O winter cold.
 Let the green stalks die away
 Into common mould."

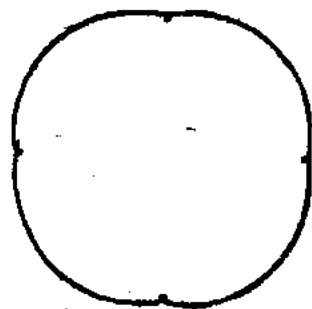
This is the expression of coldness and yet of a vigour and movement for which a square is more suitable.



The third verse is again different:

"Birth follows hard on death,
 Life on withering,
 Hasten, we will come the sooner
 Back to pleasant spring."

This has an outward movement, a blossoming character; so the curves could take on a more outgoing quality:



In this way the form reflects the character of the poem.

Poems of any number of lines can be worked out on this principle. There is a very great wealth of material in this sphere given by Rudolf Steiner which has thrown new light on the use of form and its working out in movement in connection with poetry and music. The moving of forms with big groups creates a social sense—when the beauty of the form depends on each of many persons moving in a certain direction. The idea of each one being part of a whole, all moving together, helps towards co-operation in other spheres of life.

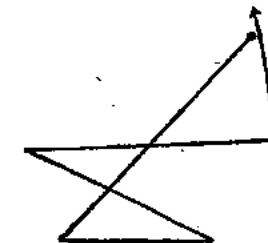
As the children get older the straight and curved lines can be given a more conceptual interpretation. A straight line can both convey the thought content of a poem, while curved lines tend to express more the feeling and willing quality. A single poem may contain all three elements as in Shakespeare's song from *As You Like It*:

"Blow, blow thou winter wind,
Thou art not so unkind,
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh Ho! Sing Heigh Ho!
Unto the green holly,
Most friendship is feigning,
Most loving mere folly,
Then Heigh Ho! the holly
This life is most jolly!"

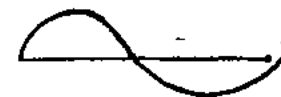
Here the first line "Blow, blow thou winter wind" has the character of will; so the form should correspond in energy, thus



Then the following lines: "Thou art not so unkind" to "Although thy breath be rude" has the sharp descriptive quality of thinking and could better be expressed in straight lines, thus:



Then the last lines: "Heigh Ho, sing Heigh Ho," etc., are an expression of feeling in the acceptance of life, and so might be expressed in such a form as this:



Not all poems have such a definite character of thinking, feeling, and willing—and many other kinds of forms come into question, according to the style of poem used.

In music, when major and minor are being studied, one can begin to associate the straight line with a feeling of the major quality, an outstreaming and light-filled movement—and the curved lines with the minor, which is in general of a more inward and softer nature. Whole pieces of music can be worked out on this principle. Again the intervals of music can be studied in relation to form, each interval containing within itself its true form which can be carried out in space through movement. These interval forms have been drawn from an insight into the formation of the human skeleton in its relationship to music, and contain a whole future study of the anatomy of man as seen from a musical aspect.

I said in the beginning Eurythmy meets the human being as a three-fold organism and I have emphasised in this article only one aspect of this threefoldness, namely the aspect of form. For movement in form is a threefold activity. One must be conscious of, or think, the form while the will is engaged in the doing of it. If the form is accompanied with music or poetry the feeling element is also present with the thinking and willing. The aspects of gesture and rhythm complete the picture which will be considered in their relationship to the threefold principle of man in a future article.

ELIZABETH C. JACOBS.

The Teaching of Foreign Languages

"AND the whole earth was of one language, and of one speech . . . And they said 'Let us build us a city and a tower whose top may reach unto heaven!' And the Lord said ' . . . let us go down, and there confound their language, that they may not understand one another's speech.' . . . Therefore is the name of it called Babel, because the Lord did there confound the language of all the earth; and from thence did the Lord scatter them abroad upon the face of all the earth."

Thus the Bible tells the story of the confusion of the tongues, the origin of different languages.

It has been pointed out by Rudolf Steiner that the physical structure of the earth and the human being in times before the Flood was different from what it is to-day. After the Flood a certain hardening process took place both in the earth and in the human being. The fact that the peoples wished to build a city and a tower is pointed out as a sign that a firm foundation could now be found in the earth's crust. The fact that people could no longer understand one another's languages is a sign of a certain loss of flexibility and adaptability in the human being. For before this time men had understood one another not so much in words as in the sounds which make words. It had been possible to penetrate to the meaning of what was said by an understanding of sound itself. This changed, the peoples were scattered, language became more fixed. Each race formulated words according to its particular talent and a multitude of languages thus came into being.

Many and various factors influenced further development, but, essentially, it is true to say that in each language a certain definite and limited picture of the world comes to expression. One language describes a certain object by a certain combination of sounds, because the speech genius experiences the object that way. Another will use quite different sounds because the experience is different.

There is in reality no such thing as a translation. A dictionary will give *tree* as *Baum* in German, *arbre* in French, but *tree*, *Baum* and *arbre* do not express the same thing. The experience of the English speech genius with regard to this thing which grows straight up from the earth and spreads itself out towards the heavens came to expression in these sounds *t r e e*. The German realised a different quality and said *B a u m*, the French *a r b r e*.

Let us consider the quality of certain sounds in themselves by taking a number of words beginning with B:—box, ball, boundary, boat, boot, bottle, bag, barrel, bell, bear, body, baby. All these objects have something in common, a quality which is expressed in the b. The idea expressed is of a definite form, an enclosure, a covering, or a limited shape. An R expresses something totally different. Here in contrast to the B is an expression of force, activity, movement. Not for nothing do we find r in such words as run, race, roar, roll, rip, rat, rob, rise, rub, rollicking, revolution.

If we look at the three words again—tree, Baum, arbre, with this knowledge we can appreciate their differences. Some idea of uprightness is expressed in the t, followed by movement. Baum is a definite shape, while arbre is a fixed shape

sandwiched between activity. We can read the nature of the people concerned from the sound content of their language. A few further examples may be illustrative. Life, Leben, vie. In the English word *life* there is an unfolding activity in the l and an aggressive activity in f. In the German equivalent *Leben* is the unfolding followed by a closing in by the b. It is characteristic of the more introspective German nature. By contrast the French *vie* is but a short wave. C'est fini. Pursuing this line of thought farther let us consider love, Liebe, amour. In *love* is the unfolding l and the outflowing wave v; in *Liebe* the unfolding l and the enclosing b; in the m of *amour* a totally different characteristic is expressed.

Life	Leben	vie
Love	Liebe	Amour

Comparing *life* and *love* we find that the consonants are very similar. The same applies to *Leben* and *Liebe*. Vie and amour have nothing in common. It is logical to conclude that the Frenchman's vie and amour are not so connected as in the cases of the other two nations.

Thus, when a child learns a foreign language, it absorbs a knowledge of life from a different angle. The reason why emphasis is laid on learning foreign languages in a Rudolf Steiner school is not so much that they have a utilitarian value as that the growing child shall have a wider experience of the world.

Two modern languages are begun in a Rudolf Steiner school, even in the Nursery Class. At this stage there is no attempt to teach in the ordinary meaning of the word but the children learn simple songs or phrases by hearing them repeated by their teacher. In the first class (ages 6 and 7), we take the subjects a little more seriously and teach poems, songs, games, plays. The imitative faculty is still strong and, as a baby, when learning to speak, will repeat sounds over and over for the sheer joy of making them, so the small children take delight in making "funny" sounds. The first time I recited these lines to a group of children I was taken aback by an immediate burst of laughter:

Ich bin Peter, du bist Paul
Ich bin fleissig, du bist faul.

In a few minutes they had mastered it. The meaning was quite immaterial.

Children at this early stage are restless creatures. They have an impelling urge to move, dance, jump and clap; and this faculty should be made use of in teaching. While they are still in a flexible stage it is possible to develop a good accent. For the first three years all teaching is by word of mouth and every teacher has to find his own way and develop his own ideas. A certain fluency with the language and a knowledge of everyday phrases and objects is an essential. I will try to give a few indications of my own approach in these matters.

First of all I told the children about adventures I had had in foreign parts, France and Germany in this case, before I could speak the language. I told them, for instance, how I wanted a hair cut very badly but was so shy at entering a barber's that I began to look like a little girl. When I finally had to go I came

away with two wonderful sideboards, a shampoo and a face massage. So we learned a few words to prevent such things happening to them unknowingly. Another theme was the difficulty of asking for something to eat and drink, so we learned about these things. A further adventure was related in attempting to buy a railway ticket for some unpronounceable place and then counting the change. This led us into the realm of figures. Once in journeying through the mountains I heard a shepherd singing "Il etait une bergere." Then the whole class was eager to learn it. Another time we went for an imaginary walk. First we walked slowly, then ran, hopped on one foot, then on the other, jumped over a brook, sat down, got up again. All this, of course, in the language concerned, with the teacher leading.

Thus one can lead from simple words and phrases to the learning of whole songs and poems. A rough outline of the meaning can be given but no attempt is made at translation. Very soon a well-known story can be told and a few dramatic gestures can help considerably. The children are very soon able to follow the theme, they begin to understand the single sentences and even pick out odd words, which they will repeat with great enthusiasm. In learning poems the children can stamp or clap the rhythm first while listening to the teacher. Then they learn it gradually themselves reciting both in chorus and individually. If the text allows a poem to be acted this is done with great joy. A poem which has served well in this respect is *Le Rat de Ville et Le Rat des Champs* by La Fontaine. Two children act the parts while the teacher or the rest of the class recite. Short conversations can be introduced; orders given in the foreign tongue. Pictures can be drawn either by the teacher or the class and a running commentary given. I have often thought that one might make use of a magic lantern in this connection. On occasion one loses the interest of the class and a trick which has never failed to restore immediate attention is that of the disappearing penny (up the teacher's sleeve). After a great search it is found in someone's soulier, livre or poche, much to the children's delight.

As far as possible one uses the foreign language throughout the lesson, and through its continual use a subtle process is brought about in the inner being of the child. The language is really taking hold of his life-forces. I can best illustrate this by relating a personal experience.

It was my privilege (and pain) to be thrust among German-speaking people at the age of 16. *Donner Wetter* and *ich bin* were the limits of my vocabulary. Day in and day out I had to listen to German, and after a time I began to feel that I was absorbing the language without learning it in the technical sense, and indeed I never made any attempt to learn it. A time came when I found myself so absolutely "charged" with it, that I felt that I would burst if I could not soon formulate the words. From this stage it was only a matter of a few weeks before I could speak with tolerable fluency.

I took it as a sign that something of a similar nature was beginning to work when I heard my Class II entertaining themselves in a sort of pigeon German:

"Ich like-a die German."

"I not like-a die German but die French."

"Get out of meine desk-a."

It is obvious from the foregoing that while children are in this flexible, pliable stage we do not teach according to graduated lessons in a text-book. Some form of system can be introduced later, but first of all we seek to develop a feeling for the language and an understanding which is not based on the intellect. Apart from the actual matter learnt, a capacity for learning and comprehension is developed.

In the fourth class, ages 10 and 11, grammar and writing are begun. English grammar has already been taken in Class III so that a certain basis is already prepared. As in the case of the mother tongue, writing comes before reading. More of the human being is thus actively engaged before proceeding to the more intellectual pursuit of reading. In grammar one begins systematically with the words expressing activity, learning tenses and conjugations as a sort of rune. The children thus have material in their possession which they then learn to use in free conversation and composition. Translations are not attempted at this stage but every encouragement is given to formulate ideas in the language concerned. There is something of a dead mechanical process in translation (although of course it has its place) but in encouraging the expression of original ideas a much more living thinking is developed.

Throughout the school the study of languages is continued in widening circles. It is our aim in teaching to avoid the abstract as far as possible, and so various subjects relative to the language are introduced in the upper classes. These include some knowledge of the people, their land, customs and literature.

A Rudolf Steiner education is wide and all-embracing. It does not seek to impart knowledge for its own sake but to further the development of the growing human being. A study of languages leads to a broadening of outlook and a realisation that knowledge of many parts is necessary to form a picture of the whole. The Divine Creator manifests himself in many ways. An understanding of the many manifestations leads to a better understanding of the Divine.

R. WILKINSON.

Some Thoughts of a Class Teacher

ON coming to the end of the Eighth Class, the Class Teacher looks back on a long association with the children whom he has guided during their school years. Some will have been with him from the beginning, others have joined the class during the long journey from Class I. What are the chief landmarks in that journey? What events or experiences stand out most clearly? There must, of course, be some that are individual to the particular class and particular teacher, since each teacher gathers about him certain children whose destinies are

linked with his; but some, on the other hand, must be common to all, and it is some of these that I would first like to recall.

The first day is a very important one. Here is a group of children who have come together, perhaps from many different places; some from the Nursery Class, so that they already have some knowledge of the school and each other, and some entirely new to it all. Certain connections have brought them together to form this new class under their teacher, whose task it is to get to know them all so that he may help and guide them. Most of the children are full of enthusiasm and longing to learn; one little boy, I remember, went home very disappointed after the first morning because he had not learned to read. The first lesson, then, is very important; the children must be able to feel that they have taken a step forward and are part of the school and that they will one day be as big and know as much as the oldest children whom they see going about. After a time the temperament of each child begins to show itself; with some it changes very little as they grow older, with others the difference is very marked. I remember one boy who was melancholic; it was not so much that he brooded or was overcome with the sorrows of the world, but he was very self-centred and sufficient unto himself. When we played games together, he would always want to show his skill and was with difficulty persuaded to let the other children have a turn. Fortunately, he loved stories and whenever I told of people who sacrificed themselves for others or accomplished great deeds through self-abnegation, I always had him in mind particularly. He was also helped by the fact that he was surprisingly popular with the other children, so that little by little he began to change and was even known to do things for other people without being asked. He also grew more sociable and even enjoyed parties and other such events. When he was about twelve, there was an interesting development in his painting, he had a gift for drawing and painting and his colours were always very pure and clear, but his forms were invariably rounded and enclosed, till one day he suddenly painted some rocks with sharp angles and straight lines. No doubt this was connected also with the twelve-years-old change; he was feeling his own skeleton and shedding the soft roundness of his childhood, but it also went with his soul mood in that he could more easily break through the enclosing shell of his own self to meet the outer world. He still has far to go before he can be called an unselfish being and the difficulties of puberty do not help him; but having watched this gradual unfolding, I have confidence that he will be able to give to the world and his fellow-men, as well as receiving from them.

Another boy had the reputation of being a tremendous choleric in the Nursery Class, his hair had a reddish tinge and I anticipated some tussles when he started in the First Class. But as time went on he seemed to grow more and more sanguine; life was a great joke, and though he enjoyed his lessons, they were not to be taken too seriously. He was late learning to read and it was often difficult to bring him to a devotional mood when such was appropriate. And yet there was an under-current of choler all the time which would occasionally burst out, sometimes in a fight and sometimes in the expression of keen resentment over some real or fancied injustice. Then, at about thirteen, he began to enjoy reading to himself and to take a new interest in his work; he no longer spent so much time on merry pranks, but

a new seriousness crept into all that he did. Then it was that the hidden choler began to show itself more and more in a tenacity of will that makes one feel he will be able to overcome all difficulties if once he sets his mind in a certain direction.

The landmarks of the ninth and twelfth years stand out more clearly with some children than with others. The nine-year-old turning-point is a very delicate and subtle one; I found that I would suddenly realise that this or that child had passed the border-line, although there was nothing tangible to take hold of, merely a slight alteration in his relationship to one which might easily be overlooked unless the teacher were on the watch in his daily intercourse with the children. Often the change will show in their paintings. I have many painted at this time by different children, which show a great loneliness of spirit. Sometimes there is a very small figure standing in the light with a huge cloud of darkness descending upon him, or a tiny animal perched on a rock in the midst of desolate waste. The children will often express themselves more freely at home and one may hear from their parents how they react to this first shade of the prison house that is descending upon them.

The twelve-year change shows itself much more outwardly, particularly in the boys. Their faces change, the roundness of the childish countenance disappears and that heaviness of the jaw which is such a marked feature of puberty begins to show itself. Inwardly a more adult mentality appears, the discussions in class are on a different level, there is more thoughtfulness and a much greater power of observation; no longer do they ask the wonderfully cosmic questions of the younger child. The work now begins to call more on their intellectual powers, which are gradually unfolding, and they must be led towards the time when they will reach the Upper School, where the enthusiasm of the teacher for his subject makes them want knowledge for its own sake. The last year, when the children are in the Eighth Class, can be a very pleasant time both for teachers and class. The curriculum is very interesting in itself and the fact that this long association is coming to an end makes everyone anxious that things should go well for the finish. There is a faint tinge of regret that something to which they have so long been accustomed, the authority of the Class Teacher, should no longer be there, though most of them look forward with eagerness to the new stage of life that lies before them.

When I look back on my particular class, certain periods stand out very clearly. I suppose every Class Teacher and every class love the animal period; the children enter into it with such enthusiasm and make such delightful drawings and paintings and have so many wonderful animal stories to relate that it is difficult to bring it to an end. Then all the stories and the history were a delight; perhaps I recall the Indian stories most vividly, partly because they were new to me, but they give a wonderful picture of reverence and devotion which yet is mingled with stirring deeds and all the colour of the East. It means much to the children that such pictures should be placed before them in these middle years.

The first science lessons also stand out in my memory; the children crowding nearer and nearer in their excitement and anxiety to see the experiment. Not having had much scientific training myself, I was always a little anxious lest the experiment should not come off, but I was well rewarded for all my pains by the long drawn "oo-oo" and eyes round with wonder when it succeeded.

Then there were the plays which we performed every year and which grew out of some aspect of the work. At first every child knew every part and many of the mothers assured me that they also knew the entire play after having had it performed at home several times a day. Then came a time when certain children could take longer parts, which were usually written specially for those children, and then it was a question of keeping the chorus quiet while the soloists rehearsed. But in Class VII we did our first historical play and they took it very seriously; to begin with it was in blank verse instead of rhymed couplets, which they felt was more grown up. Then the subject, "Peter the Hermit"—it was a crusading play—was of a more solemn nature and one which they felt was worthy of respect. The last play of all, in Class VIII, was naturally a serious business and everyone was determined from the start that it should go well.

This brief survey would not be complete without mention of the class outings. Every summer, at least once, we would take sandwiches and go off for the whole day. We were in the fortunate position of having glorious country at our doorstep, so all we had to do was to set forth, packs on backs. Many pictures rise up before me: all the children bathing in a little river; suddenly seeing a heron fly up from a marsh; finding wild strawberries on a bank; meeting with a kind lady in a house who smilingly gave drinks of water to thirty-five thirsty children; finding ourselves in a dense mist on the top of a hill so that we lost our way and got home much later than I had intended. And every time the children would say, "It was a super outing, the best we've ever had!"

What is the value of these excursions? Do they serve any educational purpose or are they merely a way of letting the children have some fun and relaxation on the principle of "All work and no play makes Jack a dull boy"? There is much more to it than that. They strengthen the bond between teacher and class, and they promote a social feeling among the children; it is an enjoyment in which they have all shared. In this way one takes the child out into nature, he experiences his natural surroundings and his soul is opened to sense impressions of all the beauty of the earth. Back in the classroom one can create a mood on this foundation, in which to work in the task which is ours; that is, to help the child to perceive the divine in outward things so that he may unite his own being with it. The class teacher must work with the child artistically and rhythmically so that his soul may be enriched and nourished against the time when his thinking forces and power of judgment shall be free to work in another way. Then he will no longer need the authority of one person to guide him but can begin to step out for himself into life.

J. M. RUSSELL.

Thursday - Renal in His Travels
Sunday 11:15 - Lecture in Travels

