



# CHILD AND MAN

A MAGAZINE FOR  
THE EDUCATION FOUNDED BY  
RUDOLF STEINER

## CONTENTS

### Editorial

Feeling in the Growing Child L. F. EDMUNDS

Art in the Classroom DAGNY LUNDE

Christmas H. L. HETHERINGTON

Education and Stability R. WILKINSON

Rudolf Steiner Schools at Home and Abroad, No. 6  
Michael Hall, Forest Row, Sussex.

### Questions and Answers :

3. Is the co-educational environment of a  
Rudolf Steiner School sufficiently masculine  
for boys of twelve and over ?

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# CHILD AND MAN

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## EDITORIAL

I AM very grateful to Mr. Edmunds for finding the time to contribute the major article in this number of CHILD AND MAN. He wrote it during a strenuous tour of the United States and managed to send it across the Atlantic with commendable promptitude. Miss Lunde's article which follows is also a notable contribution to the subject under discussion in this issue: the emotions and how they can be trained and harmonised. Miss Lunde treats the subject more from the classroom angle and brings a wealth of experience to her descriptions.

Mr. Wilkinson follows with a short article on an important subject which in many ways links on to the contributions of the Michaelmas issue: the training of the will.

Finally, I would repeat my invitation to readers to send in questions on matters connected with the Rudolf Steiner Education. These will be considered and answered on the pages devoted to the series entitled: "Questions and Answers."

H. L. HETHERINGTON.

## FEELING IN THE GROWING CHILD

L. F. Edmunds.

WE have come to regard feelings as subjective and therefore untrustworthy. We fight shy of them in public and are not a little ashamed of them in private. There have been parents who, in a bout of confidence, have asked uneasily whether our education does not encourage too much feeling for a world as hard and competitive as our own. The fact is that most people have more feeling than they know what to do with; they get distressed about little things and worry about nothings. Feeling is too often confused with emotionalism. A man of strong, rich deep feeling is a character; an emotional man is a type of horror. It is probably true to say that there is too much emotionalism in our day and too little real feeling. That is why psychology is such a thriving profession. Yet feeling is an essential part of human nature: a man who lacks feeling is hardly human.

Compared with thought, feeling is certainly subjective. A given thought is the same whoever thinks it, just as a given object is the same whoever beholds it. This does not apply to feeling. Even if we communicate our feelings to others, each must still feel in his own way: we can know exactly what another person thinks, we can see exactly what another person does, we can only sense approximately how the same person feels. Whether we like it or not we stand in a feeling relationship with everything around us; even indifference is a state of feeling. We feel situations, events, people, ideas, all day long, and these feelings at least colour if they do not actually form our judgements. When someone concludes an argument by saying "That is how I think about it," as likely as not he means "That is how I feel about it." Because feelings are so deeply rooted in the personal, we want to be wary of them; on the other hand, to eliminate feeling from our conduct of life leads to disaster. We have seen too much suppression of human happiness and of life itself for the sake of a theory, an abstract ideology.

There is no denying the fact that feelings have to be reckoned with, and that they do not take care of themselves. If we are not to override our feelings or be over-ridden by them, we need to know them, understand them, and above all educate them. To deny feeling is to lapse into the inhuman; wherever this has been attempted it has, sooner or later, roused demons of passion of the direst kind if it has not slain the will to live. Only by educating the feeling can we hope to rise above the personal to something nearer the all-human. To feel deeply may indeed mean to suffer more, but it also means to know more, to understand more, to joy more and triumph more greatly—to be more of a man.

The greatest educator of feeling is undoubtedly art. Since art is inevitably bound up with feeling it, too, is largely discredited today as being subjective. Art may *please* us, so it is argued, but it has no value in the struggle for existence. Therefore it is little more than a plaything. To spend time on art, except as a recreation, is so much waste of time. This word "recreation" is an example of how the mighty are fallen: what can be more wonderful than to re-create the human being—but that is no longer what the word means.

I have watched men and women, however, being re-created by means of art and the allied crafts. During my stay in America I had the good fortune to visit a place called Letchworth Village with over four thousand "retarded" patients of all ages. Men and women of fifty, sixty and seventy years old were still called 'boys and girls'. I have seen these 'boys and girls', mental age described as two to three years old, doing astonishing things, making lace, tapestry, rugs, a great variety of articles that would do credit to any shop window. Under the guidance of a trained and sympathetic teacher, their poor limbs could do what clever heads could not. By means of their work, these unhappy debris of modern times were reintegrated into society, were made part of the general community of man.

Shortly following this visit I had occasion to meet a 'top figure' in American education. I pointed out that here was a case not of art as pastime, not of art for art's sake, but of art for man's sake. If so much could be done through art and crafts for the mentally sick, lame and blind, what might not be done, by the same means, to re-create a mentally sick age where abstract minds were running ahead of human hearts to the undoing of man: is not this whole age nervously over-wrought and crippled thereby? For every single thing of beauty produced today, there are ten thousand or ten million clever devices, articles for use or decor, mostly ugly, that have a function but that leave the soul hungry and bare. He agreed that art so described could do much if universally applied in schools not as an extra but as an essential part of every-day education. In fact, he came to life himself in the course of the conversation, left the discreet official behind him, and came forward, a warm-hearted man.

Art calls for skill, form and style. Its practice educates right feeling and right judgment. It can even make use of science, if need be, to achieve its ends. All great art is rooted in morality. It is the greatest possible fallacy to suppose that our moral perceptions are one whit less real than our physical perceptions. Quite the contrary! If we hold only to our physical perceptions, we become no more than physical perceptions to ourselves, things in a world of things. That is precisely the danger we are in today; man is becoming more and more an object for outer observation and experiment, to be tested, classified and put in his assigned place. If, however, we open ourselves to our moral perceptions and unite ourselves with them, ideals cease to be empty phrases, and we grow to something more than we were. The visible man then appears as a more or less imperfect image of his own higher nature which calls to him incessantly all through life to advance. True art has its source in invisible manhood,—in that which makes man by his very nature more than a thing or a conditioned animal. To educate through art is to awaken man to his nobler attributes, to quicken his faculties for a higher perception of the world he lives in, so that he may come to know himself as the being who gives *meaning* to creation. As the world is going at present, man is in danger of falling into a permanent state of coma as regards his true manhood. Unless he can re-discover himself by bringing moral perception into his scientific outlook, unless he can re-create himself through an orderly education of heart as well as head, unless his limbs can be guided to serve spirit as well as matter, he may cease to be man and become the prototype of his own misconception of himself, a beast without a mission. Man cannot live by things alone or, for that matter, by bread alone, even if he can, today, turn stones into a kind of bread.

What is it that constitutes the *wholeness* of an organism, making the whole more than the sum-total of its parts? What is that something more? This is one of the questions often asked today by the more progressive spirits of modern science. The same

question may be asked of a work of art. A greek temple or a Gothic Cathedral is more than a pile of masonry organised for a specific purpose. What is that something more that includes the stones but is not a product of the stone? Art, like life, makes for *wholeness* of experience, leading from the sensible to the supersensible. That is what promoted Goethe, contemplating the ancient works of art in Italy, to say: "This is Necessity, this is God." He felt that the divine-creative forces in Nature find a further expression through the creative art of man. That is why, also, practice of the arts leads man on to self-discovery—makes of him something more than he was. Not only is this practice discouraged but even the appreciation of art is being rapidly destroyed. Economic pressure, social insecurity, doubt and scepticism promote a superficial life of distractions. Radio, television and the cinema contribute daily to a process of human deterioration. Men drown themselves in noise for they dare not be silent—they dare not face themselves. In these circumstances, the education of feeling through art becomes a first necessity for the very preservation of health and sanity.

Art makes use of matter to express that which is more than material. Poetry makes use of words to utter what is beyond the articulate. Music calls out in us another kind of hearing, the plastic arts another kind of seeing. Education should be the greatest art of all calling out a better form of manhood. The teacher co-operates with the unexpressed genius of the child in his care, so that this hidden genius may one day speak his own language, reveal his own powers for life. In a Rudolf Steiner School all practice of the specific arts serves this all-inclusive art of education itself.

With the child of pre-school age we shall not deal here. The little child, as is well known, lives primarily by imitation. For him it is the art of living, of thinking, feeling and doing, of the adult that is all-determining. The little child builds up his life upon example; he is receptive to all things, moods of soul as well as sounds and colours. We educate him by what we are; to educate better, we have to *become* better, to grow ourselves.

Education through actual class teaching begins in the first class. From then on, in our schools, the main lesson becomes the outstanding example of an artistic method of teaching. There is nothing set. What comes about each day and in the course of weeks, months and years is a free creative act, according to the gifts and endeavours of the teacher in relation to the needs, capacities and conditions of his children. Experiences *grow* from phase to phase, the ultimate goal of each year being to *give birth to a picture of man*. The ultimate goal of the whole education is that human beings shall be so helped and guided in childhood that they may, in the course of their own lives as adults arrive at the truest possible picture of man. Description, characterization by every means possible, but never definition and clipt conclusion! There is a time for listening and learning, a time for moving, clapping, reciting, practising, conversing,

a time for self-expressive individual doing, not according to the clock but as human need directs. What has been thought needs to be felt, what has been felt needs to be willed and expressed for the co-ordination of the whole human being. With the young child, the *picture* given contains the idea, for a picture can always be *felt*; young children experience the world in pictures—they *feel* the world around them long before they think about it. With the older child, especially after puberty, the idea presented needs to resolve itself into pictures drawn from life so that thinking may enter into social living and become a part of it rather than remain a commentary on the outside.

Just as art selects its material with the greatest care for each particular task, so must education, above all in the matter of the main lesson. There is nothing arbitrary about this for the child is ever the guide. The example often quoted because it is particularly striking is that of the ninth year. We learn to recognise that with every "forming process" in child development there is a corresponding "awakening process". Round about the ninth year the speech centre is formed and the final relationship between lung and heart, breath and blood, is established. There follows a gentle accentuation of the feeling of *self*: for the first time the child becomes inwardly aware that it is alone in the world. This expresses itself variously in different children: in some it leads to assertiveness, in others to a measure of fearfulness. Something must go out from the understanding adult to meet the child. The curriculum answers the situation in its own way. For example, Rudolf Steiner recommended for the main lesson, stories from the Old Testament. These show by example the force of growing personality, the sense of purpose, of struggle and fulfilment, types of behaviour and conduct, what is faithful or unfaithful, steadfast or inconstant, courageous or cowardly—in all cases how man is intended to be the representative of something higher than himself. A companion period on farming shows how man lives in relation to sun and moon and the seasons: to the earth beneath him, to the plants that grow and the creatures of the field; the farmer and his wife and the whole community of the farm form a picture of the wise coordinating powers of man carrying purpose to expression in outer life. All the other periods of the year combine in the same way to meet what arises as new experience in the child at this time. Thus, during this year, there is given the first important period on grammar, "the backbone of language", so that with the forming of the speech centre there may also be the beginning of a more conscious use of words.

This is but one example of many that could be given, to illustrate the fact that education is an art to meet the growing process of childhood, and not a through-out system based on external considerations. The lessons should answer the unspoken questions in the soul of the child, leading him to health, to harmony, to a growing sense of security in himself.

A further example that is particularly striking concerns the child at the approach to adolescence. Up to the age of fourteen the child is associated with one class teacher for all main lesson subjects. Now, with the birth of a feeling of greater independence, he enters the upper school and there confronts a whole number of specialist teachers for the different subjects. He is no longer guided by one particular person, but is left to choose his guide from among the many. Since the child feels differently with regard to himself he enters also into a different environment within the life of the school. Once again outer circumstance meets inner need in a precise way.

Here, too, the subjects are selected to meet the given situation. The child at this stage learns about the struggle for religious independence, about the birth of industry and the shaping of new social and economic conditions, about the rise of democracy and the search for the rights of man. He learns about the structure of the earth, about the structure of the human form and also the structure of the first great power machines. In the History of Art period, he can follow the growth and extension of the feeling of conscious human independence from Egypt through Greece and the Middle Ages into modern times. Something real in the classroom meets a real moment of development in the child. The teacher is not bound as regards his material but relates his knowledge of the subject to his knowledge of childhood; he works out of the powers of his own imagination and with his own sense of fitness so that the growing child before him may learn to discover himself and to feel what it is to be an expressive and creative human being on this earth. Each teacher that confronts him stands before him as a witness in his own degree for the great ideals of manhood. The child is left to co-ordinate these different testimonies, and this he does first through his feelings and then gradually in his thinking.

It must be admitted that the man of today knows all too little about the nature and origin of the human faculties which he employs all day long. In Rudolf Steiner's conception of man, willing, feeling and thinking are inwardly related so that the one is born out of the other. The little child first walks, then speaks, then thinks, and this sequence can be followed in great detail throughout childhood. Thus the child up to the change of teeth may be guided more through action, then from the change of teeth to puberty, through picture and description and artistic presentation by way of the word, and finally in adolescence through a right entry into the realm of ideas. The child *grows into a thinking being* and the education accompanies him in this growth. Then thought lights up in man as a power of inner illumination bringing revelation to the world around him. Man feels himself standing within life and carrying it forward rather than standing apart from it and building abstract theories about it. In this way thought itself becomes creative activity. We gain insight into that which Keats divined when he wrote;

"Truth is beauty, beauty Truth;"

Into this general artistic method of education which adapts itself year by year in the way described and which enters into the treatment of every subject (into the teaching of languages, for example which enables the child to sense, feel and appreciate the psychologies of folk other than his own) there comes the art work itself. Art includes recitation and drama, painting, modelling, carving, eurhythmy and gymnastics, handicrafts of many kinds and other such activities. In all this work it is *the type of exercise* that is all important and the time when it is introduced. If Art is over-directed it becomes mere technique. If, on the other hand, there is unlimited freedom it becomes a matter of mere self-indulgence. Both ways the true impulse of art is defeated. Art is an extended language and needs its own form of grammar, syntax and the like. Only when these are acquired has the individual the right means for expression so that at the highest level self-expression ceases to be subjective and becomes expression for the whole world. The training through art in a school is not for the purpose of producing artists as specialists but in order to educate young human beings for the art of living. Art, as already shown, co-ordinates thought and feeling and will so that right judgment may be formed. The best that is in man reveals itself when he can hold his powers in inner balance: then art is not exotic but becomes an utterance of the Word. Every human life truly lived is such an utterance. The greatest and most liberating art is based on sober and disciplined exercise and this is equally true of great living.

The following example taken from work with six-year-olds will illustrate what is meant by exercise. The children were told a story about a star. Some days later, on their painting morning, they were to *paint* a star. A star shines, it rays out brightly—what is more fitting than bright radiant yellow for a bright shining star? So the children dipped their large square brushes into the liquid paint and formed a bright yellow centre on their slightly moistened paper. The yellow spread easily into a circle. And now, with the same big brushes, the children beginning at the centre painted the rays outwards, the yellow growing fainter as it moved further away from its source. Now, in the middle of the paper, there was this great shining star of spreading rays. But there must be something to *hold* the star there on the white paper even as the night holds the stars in the deep blue heavens. The brushes having been carefully washed clean were now dipped into liquid blue and the children began to bring this blue, as if from the furthest heavens, to the edges of the paper. There around the edges the blue was darkest, and now, very carefully, with their large square brushes, the hands of these little six-year-olds, guided the streams of blue towards the star—led the blue, growing fainter and fainter in between the golden rays, till blue touched yellow on the way to the heart of the golden star. How very carefully they had to guide the blue so that the yellow should remain clean without smudging and so that there should

be no dry bare white patches left between. At length it was done and there was the star shining outwards in its yellow and the blue holding it firmly but gently in its place. Half-way through this exercise, as the blue was approaching the yellow but had not yet arrived, one of the six-year-olds was heard to say in wonder, "Look, the star is beginning to shine!" It was indeed true—as the blue came inwards covering the white paper the yellow shone outwards growing ever brighter.

In the exercise there was care, precision, the difficult manipulation of a large brush, cleanliness, appreciation of the qualities of the colours used, the most important, a *discovery* for the child to make!

This elementary example taken from the very young is true of the entire work which must include at each level the appropriate elements of training, control, true use of material, suitable selection of the task and room for discovery. Such exercises then flow little by little into "Free expression" so that at the end there is *order in freedom*—and this latter is precisely what the world lacks today. Nor will there be *order in freedom* till there is right judgment, a balance between the directing force of thought and the impelling force of will which can come only through sound, disciplined feeling.

As mentioned before, one of the most decisive periods of childhood is the transition to adolescence. At this time there is a sudden lighting up in the thinking accompanied by a definite descent into bodily function. The one gives rise to a new feeling of independence and the other to sex maturity. The result is a considerable tension of soul. There are authorities on delinquency who state that a great many recurring criminals begin their unhappy career at this time. In the normal child the mind is open for ideas and ideals whilst there can be at the same time a great feeling of loneliness and depression and a longing for understanding companionship. If the education is intellectual and abstract, leaving the life of feeling to its own resources, there can be much chaos of soul: feeling and will are flung back on themselves and give rise to introspection as well as to erotic impulses. The sex creed of today is the outcome of abstract thinking and unbalanced feeling. The true mood of adolescence is to reach out to the whole of life with understanding and love. The primary impulse is one of love for all creation. If, however, the world is presented as a material process only, this impulse of the soul is largely defeated and is flung back on to itself. There are countless people today who intellectually reject the idea of a spiritual ground for existence while subconsciously they long for it, and the result is that their lives are a torment of unfulfilment. An education that guides childhood step by step carrying will and feeling up into thinking releases powers of soul for overcoming the feeling of imprisoned impotence that results from unreal thinking and unreal living. Will and feeling flower into imaginative thinking, into insight into the goals of life, into courage and initiative. As a

practical measure the art teaching brings to the children the experience of working with the dramatic medium of black and white, the contrast of light and darkness. The conflict that arises in the soul through the longing for the ideal and the sense of being body-bound finds relief in self-expression and a right self-knowledge. Art becomes the mediator and protector, the friend and healer in these difficult years.

Feeling will always be subjective but the subject may grow so that through his feelings he comes into a deeper and more direct relationship with the world of his origin and the goal of his future. When feeling bears the balance of artistic perception, it frees a man from himself, for then he may relate idea to impulse, thought to will, undriven and uncompelled and unswayed by ought but the voice of his own heart. Such an one will also seek the hearts of his fellowmen. This will be the true strength which works through gentleness.

We live in an age when there is on the one hand too much direction making for unfreedom, and on the other hand, too much abandonment to senseless striving and living, licentiousness masquerading as freedom. It is the middle factor, the balancing factor, that threatens to be eliminated, the life of soul mediating between thoughts and action, between spirit and body. The time has come for the 'pale cast of thought' to be permeated with the warm life-blood of the human heart so that there may arise a new perceiving, a new understanding and a new caring for man and the world. Science itself is coming to this point of view and is awaiting a qualitative change in human thinking. The mathematical thought of the past has produced the machine, largely at the expense of the human heart. The machine is only at the beginning of its possibilities which are great in themselves, but men need new hearts if they are not to be overwhelmed and crushed by the force of their own inventions—and these new hearts can only be born by way of educating qualities of soul, of feeling and of will which can deepen thinking and lead the mind of man to behold horizons of the spirit.

## ART IN THE CLASSROOM.

D. Lunde.

IT is a very common idea today that children should be allowed art in their lessons. A few years ago the London County Council published a little pamphlet entitled "Art in Education", in which it is quite obvious that art is regarded as of greater value in ordinary education today than was the case only twenty years ago. Also the Board of Education publication, "Curriculum and Examinations in Secondary Schools," devotes several pages to the discussion of Art, Music and Crafts. The Council reports here that these subjects had not received in schools the attention which was due to them, and for this two reasons are quoted. Firstly, they say, "they were received as late-comers; when they were taught they occupied a

place outside the regular curriculum and were taught as 'extras' or sparetime activities." Added to this there were the difficulties of equipment and staff. Secondly, this report expresses a very common view, and one which is much more difficult to overcome. It says: "There is, however, another reason for their neglect.... They, (Art, Music, Crafts), themselves did not always justify their inclusion on grounds which carried conviction."

All kinds of suggestion have been made as to how art should be taught, with all shades of variations ranging between the set task and the "emotional release." I remember a task given in one art lesson. The pupils had to copy a wooden pig. Luckily this pig was cut out of ply-wood. Thus the most convenient way of doing this was to await the moment when the teacher turned his back, place the pig on the paper and quickly trace the outline.

Then there is the more modern method of "free expression," in which the most extraordinary symptoms of emotion and health conditions are displayed on paper.

The first method is only concerned with the production of an accurate drawing, the second with "getting it out of your system." Of course art teachers are not normally so extreme as this, and most teachers in schools today would allow for some freedom of expression even when teaching children how to draw a pig. Also it is widely recognised today that teacher and doctor should work together, and that art teachers who work together with a psychiatrist welcome free expression as a key to the child's inner life. It is true that co-operation between doctor and teacher is more than ever necessary, but with the "free expression" method there is the definite danger of cultivating disharmonies instead of easing them.

We must be able to shew the value of art itself, (and with art I mean all the different arts), so that art itself justifies its inclusion in the main part of the curriculum on grounds which carry conviction. For art in itself is a means of education. The psychiatrist who analyses a child's picture is using it as an aid in diagnosing his patient, reading from it the child's lack of love, care, peace etc. If such methods are needed the question really arises: "Is then our modern approach to the growing human being so great an achievement?" Today we need the psychiatrist to tell us whether a child's surroundings are healthy!! What is it that we have achieved? The cowardice of hiding from ourselves the obvious fact that so much that is part of our modern civilisation such as radio, television, cinema, etc., are harmful to the child, that the free discussion before him of matters both peaceful and quarrelsome, which is so often advocated nowadays, is destructive to his being. First then, modern methods expose the child to these evils, then use art as a means of diagnosis, without realizing, however, that in itself art is a means of education and healing in the widest sense of the word. But it is this point of view which causes art to play so important a role in a Rudolf Steiner school, and which differentiates it from the art which is taught in

art schools. In a Rudolf Steiner school the teacher does not consider: "How can I get the children to sing beautifully, to draw perfectly, to paint beautiful pictures or to dance gracefully?" This does eventually happen. But the teacher's first concern is how to introduce the artistic work into the curriculum in such a way that a balanced life of soul can develop. For this is the task of art in education.

When children are in their seventh year and about to enter on the path of learning, they are entering into a period of life which is entirely musical. The children themselves sound with the music of the world around them. Right up to the age of puberty their souls give resonance to the unheard harmony, or disharmony, of their experiences. Like the Chaldean figures which are formed by the tone of the vibrating plate, so does that which sounds and vibrates in the children at this age fashion and form them, and this effects their mental and even their physical health. Therefore a teacher in a Rudolf Steiner school endeavours to present his subject matter to the children in such a way at this age that it appeals to their feelings which permeate them as musical and formative experience. One of his means is the artistic work that is done in the classes, but above all his whole teaching must be an art. Probably one day teaching will be recognised as an art along with painting and music, and the teacher will recognise himself too as a sculptor, a musician and a doctor all in one, his artist's material being the children themselves, and his tools the entire world from which he takes his subjects... his finished product: the future of mankind.

But besides this a tremendous amount of artistic work comes into school life, as the children draw, sing, recite and play their flutes or individual instruments. They have their regular eurhythmy lessons which play a very important part in the education of the children, both artistically and curatively. One needs only enter a Rudolf Steiner school at 9-o'clock in the morning to hear reciting or singing from every classroom. Real poetry is given to the children from their very first days. A poet such as Shakespeare provides for all ages. His "Come unto these yellow sands...." can be enjoyed by children of six onwards. It depends less on what poem is chosen than that the children and teacher alike should enjoy the things they do. Through all these years the rhythm of poetry is important. For the younger ones the more regular it is the better. They enjoy stepping and clapping to a poem like "Over hill, over dale, thorough bush, thorough briar...." and the rhythm can be stressed without spoiling the beauty of the poem. The older children begin to enjoy the more subtle rhythms of Keats and Shelley, where they have to feel the rhythm more behind the words than actually in the syllables themselves. Much can be achieved through poetry—individually, and in classes—and one of the finest and most useful tools of the teacher-artist is a subtle work with different rhythms.

It is also very good if the teacher himself makes up poetry for the children. He may find, for instance, that he needs a special poem

in a special situation, and it is a common experience that poems which have been thus created in response to an actual need will work far better than the most perfect poetry ever found. This applies equally to stories and plays which the teacher can make up for the whole class. Dr. Steiner is reputed to have made a comparison between such a story and stories ready-made from a book (although these may be of a far higher artistic and literary level), saying that the story created out of the need of the moment worked with the living freshness of skin as against parchment. It might serve a purpose to give an example of such an effort. In one of our classes we had a boy, big and pale who in an almost sadistic way would bully the younger children, yet being afraid of the older ones. One day he was found in the cloakroom, comfortably seated, while a small child was struggling to do up his, (the big boy's), shoe laces! Questioned as to the reason for this, he answered that they were playing prefects and fags. It was really his greatest pleasure to play the bully without making any effort at all. It happened that this class was allowed to act a Christmas play with the three kings, and to this boy was allotted the part of King Herod's herald. In the shadow of King Herod's power and might he could comfortably be both rude and bullying to the poor people of Bethlehem, yet standing before King Herod his henchman's heart sank low in fear and trembling. To play this part—words and actions—every morning during the time of Advent was a wonderful help to this boy. On the same occasion the role of King Herod was given to a boy who found it very difficult to control his anger, and it did him good too "to get it out of his system" in the right place.

As the children grow older they may, of course, perform "real" plays. Shakespeare's dramas are favourites here, and the audience too can find pleasure in watching one of these plays being performed by the older children.

Anyone who has had the privilege and joy of hearing the children's orchestra at the initial Waldorf School in Stuttgart, (or probably in any Rudolf Steiner School of reasonable size), will have convinced himself that music plays a very important part in the education of our children. Not every child plays an instrument, although a great many of them do. These instruments are chosen by the child's parents in co-operation with the class-teacher. But every child, from a very early age, learns to play the Recorder or Pipe. And they sing! Lustily!! And enjoy beat and rhythm, tune and chord . . . anything from a nursery rhyme to a great oratorio. Perhaps it is in the realm of music that one can do most with children now, for it is, I think, the sphere where the younger children are the least spoilt, and one can still give them a healthy feeling for rhythm and tune.

It should, however, be emphasised that all that is done in the sphere of art must never be separated from the rest of the curriculum, serving, as it does, to intensify the experience of the children in all

their other class subjects. Then they can breathe . . . not because they do breathing exercises, but because rhythm comes into everything. Sorrow as well as joy should play its part in every lesson. There should be both major and minor chords.

When the children in Class 3, for the first time begin to write down music, this too can be an experience for them. Just as in learning to write they begin in an artistic way, so that a letter is not just a black sign but something real, so too in the writing of the scale. By the time they have reached Class 3 they have already developed a certain experience for colour, and it is not difficult for them to hear that the deep tones sound darker than the higher ones. One can make use of this feeling for the colour of a tone and combine it with the child's skill and experience in finding its "place" on the Recorder.

The Greek in his music experienced a descending scale, starting at the top note and going down. Our scales begin at the bottom note and we climb up. But however much we climb up, in reality we climb down to earth on the music. When the children sing, or if they recite, one can really notice how they come down, and they will always work much more heartily when they have begun the morning with energy and joy. By instinct most school teachers in whatever school they may be, begin the morning with a song, (or perhaps not by instinct but because it is an accepted routine), but very few would ever think of starting the children off first thing in the morning with modelling in clay or plasticine. For in actual fact this would have the opposite effect. Singing and reciting is a typical morning activity, for it helps to guide the soul into the body and assists concentration. On the other hand modelling is a typical afternoon activity. Educationally and also curatively such tools can be used by the artist who sees the need and knows how to handle them.

The link between the experience of colour and of tone may also, perhaps, be made from the other side. Rudolf Steiner used to visit the painting lessons which were given to the children in the "Fortbildungsschule" at the Goetheanum, Dornach, which was later continued in the Friedwertschule, and it was in those lessons that the seven school sketches came to life. Dr. Steiner used to pin his paper on the board in front of the class and begin to draw with blackboard chalk. On one of these occasions he started off with yellow, pink and blue, placing them next to each other rather like three bananas in the middle of his paper. Then he asked the children to try to feel this as a chord . . . a musical chord. From this chord, Dr. Steiner then developed the Madonna and Child, which Frl. Grodeck later on had printed, together with the other school sketches, so that they might be made available for all those who needed them. On several occasions Dr. Steiner repeated that the children should paint moods. In such an indication one can again hear the musical element which creeps into colour work here and there. In eurhythmy, of course, sound and colour are completely inseparable, although the colours are usually not given to children. They are there never-

theless, visible in dress and veil, and more subtly so in the movement and the character of tension. When Dr. Steiner visited the classes while the children were being taught, he often made helpful remarks both to the children and to the teachers. Once he was visiting a class in the Fortbildungsschule during a painting lesson. One of the girls had just got her paper ready and was about to begin when Dr. Steiner came up to her and asked her what she was going to paint. Now this girl knew full well what she wanted to do, but she thought she was not supposed to have a pre-fixed idea and she therefore answered that she did not know. "That you should know," was Dr. Steiner's answer. This is an interesting indication, not just an anecdote, although it may not necessarily mean that one should always paint what is often in English schools called "illustration."

The painters who came as trained artists to Dornach and endeavoured to paint according to Dr. Steiner's indications, had to understand and interpret in their own different ways, because of their different starting points. And this is even more so in the schools today. Many a teacher who has never held a brush in his hand before, has to paint with his children. Obviously he will tackle the task in a different way from the teacher who is a trained artist. And the extraordinary thing often happens that that class whose teacher has never tried his hand before, may often produce the best paintings. Whether they paint "colour-stories," where each colour is allowed its own life as colour according to the story told by the teacher, or whether it be their own illustrative interpretation of an experience received during a fairy-tale told in class, the children revel in the life of colour. And as they paint blue, they experience blue right into their very limbs, no matter whether it was a princess that was so sad that she sat down in the furthest corner of the castle waiting for the prince to come, or whether it were a very sad blue that crept back into a corner and a yellow came there, bringing light to the blue. One must for instance try to help the children to experience just such a blue or yellow. The need for the different colours will of course be different for each child.

The younger the child the more does he tend to express himself through form and less through colour. The youngest child in the Nursery likes colour in his surroundings, but cares little about the particular colour of the chalk with which he draws. Yet he very soon begins to draw circles and something attached to them. These shapes are men, houses or dogs according to whatever the moment requires. Such lines, which are just beyond the "scribble stage," are not lines in an ordinary way, non-existing outlines of things, for they are processes of growth and life, and they are true in the deepest sense, for they ARE. Soon they begin to look more like men with heads and bodies, the arms now coming out of the body instead of sticking directly out of the head as before, hens and horses being just as upright and with the same faces as people. The child is ready

for school! And now begins a joyful time of form and colour. Nothing is too difficult to draw at this age, yet nothing is naturalistic, neither in shape nor in colour. Whatever the object the child is drawing he experiences it as if from inside. He draws the tree as though he were himself the tree, and what the tree does he himself wants to do while he draws, namely grow, spread out branches, unfurl leaves and ripen fruit. Therefore it is often good to allow the child to experience this perhaps through eurhythmy, before starting to draw. Being trees, the whole class may start the lesson doing "L" for instance, and when the children draw this movement they draw their experience of a growing, living tree, and not a dead outline. In the same way they can draw water, following the movement of the waves, over and over again. In that way they can "be" the water, line following line, all *true* lines. The sky above, the big arch of the rainbow, people and animals, everything the child wants to draw, and they all move . . . stiff though they may be. Only this autumn I was allowing the children to draw autumn trees, the leaves falling off, blown by the wind. And although those leaves were hard round spots on the paper one could nevertheless "see" the wind and the leaves as they fell. Oh, how a small child can make a horse really charge up a hill! Providing the child has not been "taught" to draw, or allowed to copy dead outlines from picture books, he will continue to draw in this creative way until . . and very suddenly this may happen—there is an end to the movement. Men and beasts, hills and horses, become stony and static. Why is this? You can see it in the drawings. (Now comes a bit of diagnosis!!!) The child is in his ninth year and begins to see the objects of nature from a different angle. He no longer enters into everything but begins to hold himself more aloof. He gradually becomes more independent and begins to draw things as he sees them from outside. The teacher should be aware of this change. He will need to change the way of drawing, for otherwise he will find that the children are drawing mere outlines. And the outline is no true line. The outline is a lie. About the ninth year one can make use of this new capacity which awakens in the child as he begins to observe from outside, instead of experiencing from within as before. Now the child may study nature in a more scientific way. Knowing how the tree needs the earth in order to grow, how the light plays into the treetop and how the shadows fall underneath, how the tree breathes and lives, the child may now draw the tree by using the pencil lightly and accurately, always downward from right to left in small strokes. With this shading-technique he can allow the colours to play into each other, and there is only a small step from this crayon drawing to painting. But whatever kind of drawing is done by the children, care should be taken that it is neither scribble nor outline. It is at this time that the children also develop a new capacity for the use of colour in painting. Whereas formerly the colour was an experience in itself where the child could

live in the blue or in the red, he now begins to feel the quality in the use of colours and their more tender nuances. He can enjoy putting layer upon layer of pale colour on a dry surface, seeing the effect that one colour has on another, learning colour harmony like a symphony of all shades. What can be more important for a child's life of feeling than this balancing out of colours, now using blue, now yellow? These paintings have fulfilled their task when they have been painted. The art lies in the doing of it, not in the finished product. However beautiful they may be, their task was never to be a work of art. Therefore it matters less, perhaps, whether these paintings illustrate things from the content of lessons, or whether they are colours playing on the paper, following their own laws, so long as the child himself is given this opportunity of living with his soul between the extremes of colour. This is the task of painting at this age.

As the child then gradually approaches the time of puberty, work with colour can become problematical in more than one sense. It might then be advisable to allow these young boys and girls to drop the colour work for a while and to work with black and white instead, using charcoal or black chalk. The feeling for plastic form, (*real* plastic form), awakens as the ability to use colour dies a passing death. Of course, children of all ages make beautiful animals, boats, kings, etc., out of wax, plasticine and clay before this time. But a real sense for the heights and depths, for the curves of a plane, awakens about the time of puberty. And what a marvellous experience it is to dig into this clay! A lovely material once it has been accepted.

So many emotionally unbalanced children today come into our schools and it demands infinite love, care and understanding, and a never-tiring creative ability to invent new ways and means of dealing with these children so as to bring harmony into their souls. It may take a long time before a child responds to an artistic approach, for in many cases one has to mould the organ capable of perception of beauty and harmony which has never been developed.

Let us hope that the educational world will recognise that to achieve a happier, healthier society of men and women a school is needed which does not deprive children of a life of feeling in whatever they learn, that art of all kinds has a justified existence in the curriculum of every school.

## CHRISTMAS

H. L. Hetherington.

THE fact has often been referred to that the Christ child was born, not in the mild days of spring or during a balmy summer night, but in the depths of winter and in circumstances which shielded the infant little, if at all, from the cold winds and snow. One can, of course, see these events from many viewpoints, such

mighty happenings can well bear a thousand interpretations, but it is interesting to consider the advent of Christ from the point of view of the seasonal relationship of earth and sky. We have seen how at midsummer, earth and sky mingle, at Christmas they are separate; earth is alone, having breathed in, as it were, the plants and insects now lie in the soil as seeds, eggs and pupae. It is at this point of greatest separation, when earth is withdrawn into herself and the sun is furthest away, that she receives the Child into her bosom. At this time the Heavenly Child comes to an earth which is most earthly.

This receiving of the heavenly into the earthly, so that the earthly may be redeemed, has spoken directly to the hearts of men. Thus it is not surprising that of all the Christian festivals, that of the birth of Christ is the most truly established in our time. One is reminded that Christmas Day during the last war was usually free from bombing and large-scale fighting and that on the first Christmas Day of the first world war, fraternisation in front-line trenches took place to an extent sufficiently serious to alarm the warring governments.

Thus the teachers in a Rudolf Steiner School find it easier to create the requisite mood of expectancy and inward joyfulness during the days of Advent preceding Christmas, than before any other festival of the Christian Calendar. Indeed as has been hinted in the previous articles on the seasons, both the festival of St. John and of Michaelmas are the preparers and announcers of that intimate event set in the heart of winter. At midsummer, the soul faces the oncoming of ever-shortening days and ever-lengthening nights, the steady diminishing of the physical sun, giving way to the rising of the spiritual sun of Christ; at Michaelmas the mighty archangel conquers the dragon so that the earth may be cleansed and purified and made ready to receive the Jesus-Child into the grotto-like cave at Bethlehem.

The Christmas term is of all terms the children's favourite. The first two classes experience the advent party given for them on the afternoon of Advent Sunday, and from that day onwards until the end of term every main lesson is begun with the lighting of the advent wreath in the classroom and the singing of carols. As with each succeeding week of Advent a fresh candle is lit, (so that during the last, not one, but four burn steadily among the greenery) the children sense the mounting expectancy, the growing hope and joy at the imminence of an event, which is indeed the good news, the glad tidings sounding forth from the heavens to be received by all who have ears to hear and hearts to understand.

When the children finally leave at the end of the Christmas term, they take with them into their homes a mood which has been awakened and fostered in them at school and the consciousness of an event which has still to be played out in the more intimate circle of their family. Thus school and home can become bound together in a common understanding and endeavour.

## STABILITY AND SECURITY IN MODERN LIFE.

Roy Wilkinson.

THE daily record of events does not make very inspiring reading. Suicides, murders, robberies, divorces, delinquency, accidents, industrial unrest, international strife and atom bomb explosions appear to be the order of the day. The world seems to have become very unstable and insecure and the human race appears to be at the mercy of elements over which it has no control. Yet people have an innate desire for stability and security and all sorts of political alliances and economic adjustments are made with this end in view.

But these are of the material world, and, as such, transitory. There is another world, that of the spiritual, of which man is also a citizen. This is eternal, and part of this eternal world lives in every human being. This is the inmost being of man, that part of him related to God and in a realisation of this relationship can be found peace, stability and security.

In the twentieth century materialism has surrounded and all but engulfed humanity. Man has developed a culture which is robbing him of all knowledge of his divine origin. The cinema, radio and sport are all potent distractions. Dull, repetitive, soulless work keeps a man's thoughts away from contemplation of himself and leads him to seek outlets, very often of an anti-social nature.

Social conditions are created by man. If the present social order is chaotic it is but a reflection of the chaotic state of the human mind. Reform therefore, begins with man, and he himself must initiate it.

Into a world of disturbances and disorders our children are born and with these factors around them they grow up. The most impressionable years of a child's life are the first seven, for during this time the child is particularly susceptible to all influences in its immediate surroundings. Its character can be moulded for good or evil, even its physical development can be affected by the "atmosphere" which surrounds it. Rudolf Steiner tells us that nervous diseases can be the result of a confused thinking in the surroundings in which a child lives its earliest years; that digestive disturbances can be the result of untruthful actions. For a healthy development a child needs love, warmth, understanding and a feeling of security. A settled home, familiar, truthful and sensible ways, loving parents and teachers are the child's greatest needs.

Not many of our children can be brought up in ideal surroundings for life has become too unsettled and too uncomfortable. Even supposing that they are fortunate in having a settled home life, they must still perforce live in the general atmosphere of their surroundings in which strikes, accidents, wars and rumours of wars are every day occurrences. The question therefore arises as to what the teacher can do to help with this problem. Can the school teacher provide an element of security?

In a Rudolf Steiner School it would almost seem as if this factor had been taken into consideration from the beginning. As each group of children comes out of the nursery and starts school proper at the age of six or thereabouts, it is put into the hands of a Class Teacher. Class and teacher keep together for the whole of the lower school, i.e. for eight years. The same teacher deals with all main subjects and such others as fall within his or her capacity. Every school day for eight years the same children and teacher come together for the first two hours of the morning. Every school day for eight years the growing generation meets the one who represents for them the grown-ups. Every school day at the same hour this meeting takes place. The teacher then gives a two hour lesson. Furthermore, the same subject is taken for possibly two or three weeks although this is not strictly adhered to in the junior classes. There are many advantages in this arrangement both for teacher and taught but to discuss them lies outside the scope of this article. Apart from these, the every fact that a child is allowed to concentrate on one thing for a prolonged period has a stabilising effect, and the continual being together with the one person undoubtedly gives the child a feeling of security. Here is the one to whom the child can come in all circumstances and be assured of a sympathetic hearing. Obviously the teacher becomes much more than teacher, he becomes a guide, a friend, a confidant, a second father.

With such an arrangement, of course, the personality of the teacher is of paramount importance. Even more so the attitude out of which he speaks. His studies will have taught him to look upon his children as beings of soul and spirit seeking their way into earth life with his assistance. He tries to speak of his facts from the knowledge of a one-ness of a world permeated by Divine Spirit. He is not likely to attain this knowledge immediately and, indeed, he may spend his whole life looking for truth, but it is quite certain that the greater his striving, the better will he fulfil his task. The more penetrating his knowledge and the more mature he thereby becomes, the greater will be his beneficial influence on the rising generation. In this sense teaching is not and never could be a 'job'. There is something a little pathetic in the statement that the right people will not be attracted to these tasks unless a large salary is offered. Teaching is a mission and a real teacher cannot sell his services. He gives them freely. That he must also live is incidental.

By what means does a teacher attain wide knowledge and understanding? Books giving all sorts of information on all subjects under the sun exist in abundance. Again, these are externalities and book learning in itself is insufficient. In Rudolf Steiner's book "Knowledge of the Higher Worlds" something more is indicated. The student is advised to set aside moments in his daily life in which to develop an inner quiet. In a meditative-contemplative frame of mind from which immediate sense impressions and impulses have been banished, he should allow the days events to pass before

him objectively i.e. as an onlooker. In this way he develops a greater equanimity of soul and a greater understanding of life. The teacher who can bring in perfect calm a recollection of his children and their ways before his mind is rewarded by a deeper insight into their nature.

Another potent factor in this type of school is the religious basis of all the teaching. By that, no adherence to any particular sect or dogma is indicated but religion is used in its widest sense. God is the source of all creation, or, in other words, the material is a manifestation of the spiritual. It must be the aim of a complete education to present a picture of the world in which single subjects are dealt with as parts of a whole, and the whole is of Divine origin. Special periods are given which bear the name Religion lessons, but these are not in any way theological discourses or even Bible studies in the usually accepted sense. One seeks, by means of a story perhaps, although a gifted teacher would no doubt find other ways, to create a very special atmosphere at certain times. In the first place, it is sought to bring home the idea of a Father-God,—God, the Eternal, as the basis of all, the sure foundation.

It is important for the well-being of children that they should recognise a foundation in the world. Non-religious, scientific explanations alone can only lead to unhappiness and tragedy. An example is Marie Corelli's book "The Mighty Atom." Through an attitude to teaching such as is here described the children are able to receive and digest not only knowledge, but they receive into themselves some substance of a moral quality, an inner strength and steadfastness.

## RUDOLF STIENER SCHOOLS AT HOME AND ABROAD

No. 6. Michael Hall, Forest Row, Sussex.

A. C. Harwood.

THE origin of Michael Hall lay in the visits which Rudolf Steiner paid to England after the first world war. He was, indeed, the first eminent visitor from Central Europe to be invited to this country after the animosities of the war had begun to subside, and he visited in turn and lectured in Stratford-on-Avon, Oxford, Ilkley and Torquay. It was through these early visits that a group of teachers came to hear of the newly founded Waldorf School in Stuttgart. Inspired by what they had heard in England, they visited Dornach and Stuttgart, and approached Rudolf Steiner for his consent to found a similar school in England. This first group of teachers comprised Miss Wilson, Miss Fox, Miss Martin (afterwards Mrs. Darrell) and Miss Oliver (afterwards Mrs. Harwood). Dr. Steiner not only gave his consent but promised to give a course of lectures to the teachers at his forthcoming visit to a Summer School at Torquay. He also advised the group of teachers to look round for a man to join them.

Much discussion took place as to the location of the proposed school. It was decided that it should be a day-school, as was the Waldorf School and a well known educationist gave advice (of doubtful value) that it should be in a southern suburb of London. In the end a house was found in Leigham Court Road, Streatham Hill, where there were numerous Victorian houses of substantial size belonging to the prosperous days when the city gentleman drove to his business in his private carriage, commonly with horses supplied by the local livery and bait stable. The purchase of the house was due to Miss Irene Groves, a lady whose indefatigable energy is still at the service of the good cause which is lucky enough to secure it. The generous donors of the first house were Miss Stuttaford, who still lives in Tunbridge Wells, Mr. Melland, the father of Miss Ruth Melland, and Mr. Christopher Gill, of Bath, who was to become a lifetime benefactor of the school.

The question of the name of the school had also been much discussed, and it had been decided to ask Dr. Steiner about this when he arrived at Torquay. Meanwhile, however, a small pamphlet had been printed to interest people in the new venture, and the pamphlet was headed "The New School." The result was that when Dr. Steiner came to be asked about the name, he took the pamphlet in his hand and said, "you have already a very good name!"

It was at Torquay that the writer of this article (very much to his own surprise) joined the group of teachers already approved by Dr. Steiner, and so was able to take part in the remarkable course of lectures which Dr. Steiner gave for this group in the first place, but also for other teachers who were allowed to attend. He was already a very ill man, and sometimes when I saw him on the platform before a lecture I wondered if he could possibly have the strength to give it. But when he rose and spoke in his wonderfully clear resonant voice, strength seemed to return to him, and sickness and fatigue to vanish away. It was very much hoped that Dr. Steiner would himself visit the newly bought house, which was in the hands of repairers and decorators, but his strength and time did not allow it. He gave suggestions for the colour of the walls of the different classrooms, and said that he would visit us on his next journey to England. Alas, he died in the following Spring (1925) and never visited the New School.

It had originally been intended to open the School in the Autumn of 1924, but the structural alterations and decorations had not been completed and the opening day was put off till January 1925. Dr. Steiner had said that the School could begin when there were one hundred children, but no one knew how to gather one hundred children for a theoretical venture. Some meetings were held in the neighbourhood, where, of course, Rudolf Steiner's name was quite unknown, and teachers attended at stated times to interview prospective parents, who almost invariably said they would send their children when the school was really established with a good number

of pupils, but not before. In the end the school opened with five teachers and seven children in a Nursery Class and three other classes ! There was, however, still much to be done, and an important part of these early terms was the translation and mutual study of Dr. Steiner's lectures on education, and propaganda to secure more children. By the Autumn term we had risen to more than thirty children.

Among these, however, we found that we had collected a goodly number of difficult children who could not be managed in other schools, and the school began to suffer from the reputation of being a place for backward children. There were then no Rudolf Steiner homes for such children, and I even had in my own class a little boy of the 'Mongol' type, whose hand had often to be held during the whole lesson. This boy subsequently went to the Curative home at Clent, where, as is fairly common with such children, he died during adolescence. We also found that parents were much more willing to risk their girls than their boys in a new type of education, and for several years it was a problem to find enough boys. But in spite of these difficulties the reputation of the school gradually grew, and by the time of the outbreak of the war, there were some two hundred and forty children.

There were many important stages in this growth. The school was originally intended, as has been said, to be a day school, but even among the first seven children two were boarders, and it was soon found that a number of parents wanted to board their children. This led to the successive opening of two hostels through the initiative of Miss Fox and Miss Beck, and Mr. and Mrs. Sheen. It was, I fear, not very pleasant for our immediate neighbours to have a large number of children constantly playing in the adjacent garden, and I think that this contributed to the fact that we were able to acquire two other adjacent houses. Two of these gardens were thrown into one—the third was the garden of the one of the hostels.

The most important moment in the development of the school in its Streatham days came soon after its seventh year. The old back room of the original house had already been extended by the addition of a stage, where a conservatory had stood before, but it was proving inadequate for the audiences who now came to Festivals and plays. It was therefore decided to build a proper hall (to be used also as a gymnasium) between two of the houses, and above it a laboratory and a new class room together with a passage to connect the two houses. It was not merely that by this addition the school acquired facilities so important in modern education, but that it brought with it a new consciousness that the school was definitely *established*, that it was in fact no longer the *new* school. Now it is certainly the custom in England to continue to call an institution new for anything up to six or seven hundred years—witness New College and Newcastle—nevertheless, when they came to plan the opening ceremony for the new building, the teachers were seized by a conviction that the cere-

mony should also be a dedication—a dedication to the archangel Michael of whose mission in the present age Rudolf Steiner had written so much. Further, because the occasion of this conviction was the building of a *hall*, and Hall has always been used in England as the name of a School (Dotheboy's Hall will spring to mind) it was decided to give the school the name of Michael Hall. It was in the ensuing dedication ceremony that a piece of meteoric iron, fallen to the earth from the far space of the heavens, was inserted in the wall at the back of the new stage. This meteor, like a kind of palladium, has followed the school through all its subsequent wanderings.

For it seemed as though Michael Hall, like the children it educates, had to meet the great changes of its life in rhythms of seven years. As early as 1938 arrangements had been made to evacuate the children in the event of war to the Rudolf Steiner School, at Wynstones in Gloucestershire, which had already been founded, and some of whose teachers had taken part in the training course which had also been added to the activities of Michael Hall. One morning, on arriving at the school, the children were assembled in the new hall, and told to go home and pack their bags and gasmasks and present themselves the following morning ready for the coaches that were to take them to Wynstones. That afternoon Neville Chamberlain returned from Germany bringing 'peace in our time,' and school took place as usual next morning.

After this, more thorough preparations were made for evacuation, as it was evident that, in spite of the renewed generous offer of Wynstones, the number of children whose parents wanted them to be evacuated was far in excess of the available accommodation. Through personal connections it was decided to evacuate under the Ministry of Health Scheme to Minehead in Somerset, and this plan was approved by the Ministry provided we furnished our own transport. So on September 1st, coaches left early in the morning for Minehead, passing through towns where already children had arrived by train and were being escorted through the streets. At Minehead our children were received in the County Secondary School and taken to their billets. It had been planned that we should share the County School, but the arrangements had not been completed, and almost the first news we received was that the government had unexpectedly sent another school to share their premises. All that we had at first, therefore, was one small school room, kindly lent us by the Baptist Church. This disaster proved, however, a blessing in disguise, because after some days we were able to find a home of our own, a large derelict house up a steep hill close to the red church which by a happy omen bore the name of St. Michael. The house was without gas or electricity, the water was hand-pumped (1000 stiff strokes to fill the tank !), the wall paper was peeling from the walls, windows were broken, and altogether not a little work had to be done to make it anything like habitable. Nevertheless with energetic help from the

children it was put in order and the new Michael Hall opened its doors for the Autumn term one day later than would have been the case had there been no war. A constant feature of those early days was the arrival of 'containers' from London, loaded with desks, books and all the paraphernalia of a school. The mere noise of the lorry grinding up the drive was enough to make the older children leap from their places to help in the unloading.

The years of evacuation brought great difficulties, but also a fine sense of comradeship and a close union with the parents, for whose children we had now so deep a responsibility. It was only just possible to squeeze enough rooms out of the house, and at first, when the children assembled, it was in the passages of both floors, and the teacher addressing them stood half way up the stairs! The former owner of the house—the wife of a rich Belgian baron—had been a great rider to hounds (the memory of her masculine manners was still green in the neighbourhood) and the stable for her numerous mounts still remained in a somewhat worm-eaten condition. Permission was obtained to pull down the horse-boxes and use the wood for building a stage. The work was undertaken by the children under Mr. Mann, and a fine little stage with an excellent home-made lighting system, stage curtains and tabs, and moulded concrete stairs at each side, was ready for the new term. In this small stable theatre much took place—plays, festivals, eurhythmy performances, conferences—and it became a real place of pilgrimage for visitors from the surroundings. About the same time electricity was brought up to the house, which not only gave us reasonable light for the first time, but also—to the great joy of the older boys—pumped the water, delicious lively water from our own hill spring, so different from the moribund chlorinated liquid which issued from municipal taps. Insensibly, also, a metamorphosis occurred in the character of the School. At first the householders of the town almost fell over themselves to receive our children as billetees in their homes, because otherwise they were liable to have evacuated East-End mothers and babies thrust upon them. The East-end mothers soon returned, having quickly had their fill of a country-side rather poorly provided with shops, cinemas and the excitements of the town. Our children, however, remained, and somewhat strained situations soon began to arise. We therefore looked round for houses for boarders and by the end of the war were running no less than five boarding houses in different parts of the town. As children left at the top of the school the only replenishments possible were new boarders. Thus the school more and more took on the character of a boarding school. This meant that we had to look round for a new home for the school after the war; as the old Streatham premises could not meet the new situation. In the course of our search some fifty properties were inspected in vain; and when finally Ottershaw College, near Woking, was purchased, we had the great disappointment of losing it to the Surrey County Council, who took it away by compulsory purchase.

The end of the European war therefore found us in no little danger of dispersing for lack of a home, as our Minehead premises had been taken for the war only, and the owners were demanding their return. It was at this point that Kidbrooke Park, with its large collection of wooden buildings erected by the Alliance Assurance Company, came into the market. With some disadvantages and some advantages it gave the greatest amount of accommodation likely to be found anywhere, and it was bought without delay. A great deal of work had to be done, both in clearing up the main building and removing immense areas of black-out paint from windows (a work undertaken by the children) and in dividing the long wooden building into class rooms, and in looking for further houses for hostels. For the first term, only the Upper School children came to Kidbrooke, and for them the mornings alone were for school, the afternoons being occupied by estate work, cleaning and paint scraping. Two other houses were bought for hostels, but the second—Broadstone—was not ready by the new term, and, when all the children arrived, the Broadstone boarders had to live and sleep in the wooden buildings. This was a hectic term, with a bull-dozer tearing out old air-raid shelters, and spreading mud everywhere, workmen all over the place, fuel and food difficulties and a general air of emergency over everything.

At the beginning of this first term with the whole school in Kidbrooke, we celebrated our twenty-first birthday, and in the festival which we held the main feature was the lighting of twenty-one candles. As each was lit we recalled some person or event of significance in the varied life of the School. Indeed we had many things to be grateful for, not the least being the fact that during the seven years of war, we had been led to one of the most peaceful spots in Southern England, so that many of the children hardly experienced the incidence of war at all.

Many new teachers now began to join us and brought a new strength to our work. Externally also we began to enjoy advantages of which we had long been deprived. A gymnasium and a laboratory were made in the large stables; playing fields have gradually been acquired, and hard tennis courts laid down. For a time one of the large wooden buildings, in an unsightly position just outside the main house, was converted into a hall, which was, however difficult both for seeing and hearing, and was pretty well useless in the summer because of the heat. Our summer plays were therefore acted in an outdoor theatre, whose stage was formed from a kind of raised pergola with stone columns. Then occurred a disaster, which in the end proved a blessing. One of the wooden class rooms—right in the very centre of the classrooms—caught fire. Happily there was not a breath of wind, and we escaped with only the one room destroyed. But the rebuilding of the class room was adroitly converted into permission to build a complete new hall with the largest stage the school has ever possessed. At the time of writing a beautiful

proscenium arch has just been completed, and Michael Hall may really be said to have a hall again. Happily we had resisted all temptation to cut up the old front curtains from the stage in Streat-ham, and we have with us this constant reminder of our former home.

Two years ago we decided to take an important step and apply to the Ministry of Education for recognition as an efficient primary and secondary school. A team of half-a-dozen inspectors spent a week in the school, and proved extraordinarily friendly and appreciative of our work. They made some criticisms, with most of which we were ourselves in full agreement, but they gave us an excellent report and we became duly recognised by the Ministry.

One pleasing result of the maturity of the school is that several old Scholars are now working with us in different capacities, and it has become the custom for the Old Scholars' Association to hold an annual weekend in Kidbrooke House.

When we moved to Kidbrooke the original plan was to build an entirely new school as soon as building became normal—which, like everyone else, we expected to be a matter of a few years. As it is, we have had to make a plan which can be carried out in successive stages. The new hall is the first stage, but permanent class rooms must soon follow. We also badly need a biological laboratory and practice rooms for music. Meanwhile, however, we must be thankful that in the difficult post-war years we have progressed so far along the road we have to travel before we become a fully equipped and staffed Rudolf Steiner School.

## QUESTIONS AND ANSWERS

*No. 3. Is the co-educational environment of a Rudolf Steiner School sufficiently masculine for boys of twelve and over?*

**T**HIS question is a natural one in a country which has for so long possessed a strong tradition that boys should be educated among their own sex in circumstances of spartan austerity and following a curriculum in which games play a very great part. In comparison other educational methods may seem superficially to be 'soft' and effeminate.

The tendency towards a prejudiced judgement is enhanced by the fact that one has become so accustomed just to that type of young man, who emerges from the conventional schooling of boys' schools, that one finds it difficult to form an ideal picture in any different way. And yet the social demands of our time call out for a revision. Ideal masculinity in this country has become inseparably allied to certain characteristics, which are simply not able to meet the changed conditions of our day. What are these characteristics? A love for violent physical exertion and an ability

to endure cold (it is not considered effeminate not to be able to endure heat); a certain manual clumsiness, which rules out the possibility certainly of sewing and probably also of cooking; a manly tolerance of artistic things, but by no means an absorbing passion for them; a jocose playfulness with little children, but not the ability to care for them night and day if necessary; a predisposition for men's society coupled with a courtesy and gallantry towards women: these characteristics, by no means all reprehensible, are yet the characteristics of a man who is not versatile, of a man who has been brought up by men and still has to learn everything of that large domain hitherto ruled over largely by women.

But the demands of life in the twentieth century include not only washing up the crockery after a meal, but cooking; not only playing with children, but putting them to bed, telling them stories and changing their napkins; not only enjoying the society of men colleagues in business, but of women colleagues too; in fact all the implications of a world which now has brought women out of the home and men into it.

Once we begin to revise our ideals in this respect, to broaden them out until we body forth in our minds the human being in all his manysidedness, in all his courage and also in all his tenderness, in all his strength and also in all his detailed practicality, only then do we begin to see that in a co-educational environment, where artistic work is taken really seriously, where true versatility is sought for, can young men develop as they should.

H.L.H.

## Journals Received

We have been glad to receive a series of communications on the teaching of eurhythm from Herr H. Reipert of the Freie Waldorfschule, Hanover. They are in German, are entitled *Eurhythmische Korrespondenz* and will be of great interest to teachers of eurhythm in Rudolf Steiner Schools.



## BOOKS ON EDUCATION BY RUDOLF STEINER

The Study of Man; Lectures to Teachers; A Report by Albert Steffen; The Spiritual Ground of Education; Essentials of Education; The Education of the Child in the Light of Anthroposophy; Eurhythm as Visible Speech; The Four Temperaments.

### By Other Authors

The Way of a Child (*A. C. Harwood*); The Golden Years (*J. Benians*); The Child at Play (*C. von Heydebrand*); Rudolf Steiner's Art of Education (*L. F. Edmunds*); A Practical Guide for Parents and Teachers (*Ursula Grahl*); The Basic Principles of Eurhythm (*Annemarie Dubach-Donath*); The Key to the Kingdom (*Elizabeth Gmeyer and Joyce Russell*).

### Child and Man

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