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CHILD AND MAN

A MAGAZINE FOR
THE EDUCATION FOUNDED BY
RUDOLF STEINER

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 Verse, and anecdotes of child life.

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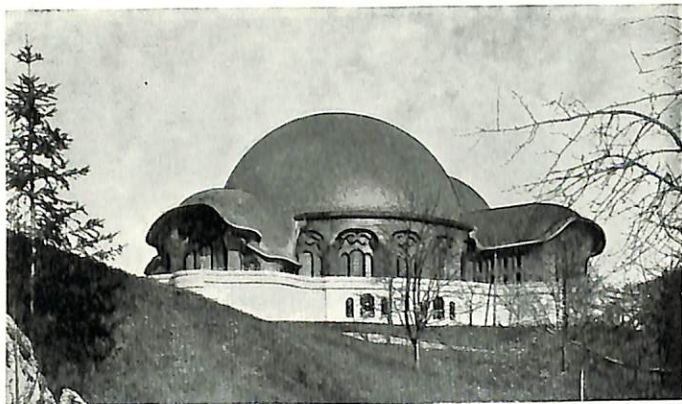
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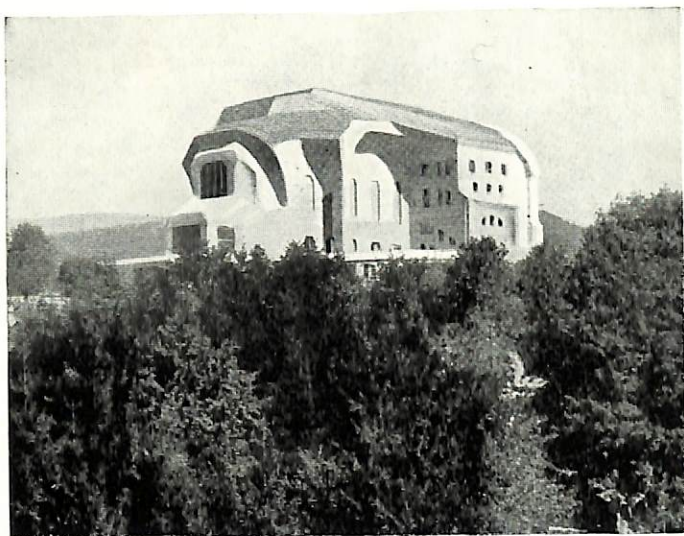
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CHILD AND MAN

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THE RUDOLF STEINER EDUCATIONAL ASSOCIATION

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CHILD AND MAN is a magazine for the education founded by Rudolf Steiner. It seeks to form a link between all those who are in any way interested in this education, and to provide an up-to-date and authoritative commentary on the development of the work in the schools. Its contributors write out of a knowledge of Rudolf Steiner's methods, combined with their own day to day experience in working them out with the children.

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"The Child is Father of the Man"

It is always somewhat of a shock to discover as a matter of personal experience how prejudiced we can be, how eagerly we adopt other people's opinions and how willingly we allow them to present us with judgements and ready-made views. Unthinkingly we accept theories as facts; and we tend to look out upon the world not with our own eyes, but with those of others.

One of the current ideas that does more than any other to obscure the understanding of child development is that which declares that the child is created at birth, or, more precisely, that it starts as a tiny fertilized cell, a 'sport' of the infinite potentialities of physical human heredity. But there is a way of observing the growing child, which challenges this view so persistently and so powerfully, that one can only marvel at the dominion which habits of thought can have over the more usual interpretation of the facts.

Now it is our endeavour that nothing shall appear in this journal as an expression of educational thought, which might be interpreted as dogma or theory; but what is said is intended, rather, to be a stimulus to a further observation of the facts themselves. And though this may raise manifold questions and problems of a far-reaching nature in other fields of enquiry, we endeavour to present nothing which cannot be confirmed by the careful observation of the reader, and nothing which we ourselves have not found abundantly justified and corroborated by our own.

It is in this sense only that we put forward here a point of view which differs fundamentally from the one outlined in the second paragraph, that the child's individuality is created at conception out of the inherited characteristics of father and mother.

The human being himself, all that we mean by the essential individuality, that spiritual entity which inwardly permeates and indwells all that we perceive outwardly as a physical body, is not to be confined to such limits and beginnings. He can only come from a condition and an environment akin to his own nature, in which he must have reached a considerable maturity before even the fructification of the bodily germ-cell could take place. How, otherwise, could he co-operate in that miracle of development which the growth of every child clearly reveals? This is borne out by the fact, firstly that he cannot immediately and suddenly bring that individuality to full expression in the physical process, and secondly, that he has to be assisted to achieve this (which is what we mean by education in its widest sense). This manifestation can only be achieved by a gradual process of incarnation, of a coming-in to the body, of a learning to adapt himself to its processes and forces; and this is made possible by the comparatively slow formation and growth of that body.

We find the key to the understanding of child development in just this slowly forming body on the one hand, and the gradually incarnating individuality on the other. We do not see children as undeveloped adults, but adults already—in the spiritual sense—differing from those older in years only in that they have another relationship to their bodies, and therefore to their surroundings. When we learn to understand this, we find as parents and teachers the essentially human attitude towards children. In speaking to them there is no need to 'talk down' to them; though there is a need to find a way of speaking of this world to them as fellow human beings who, as yet, have not our relationship to it. Moreover, if we would but observe them as human beings as 'adult' as ourselves, but differently related to their environment, we might find that in them still live echoes and memories of another, a heavenly existence, which it is their very nature as children to bring to our notice.

It is for this reason that we put at the head of these observations the famous line from Wordsworth's poem on the rainbow, not only because it is apposite, but to do honour to a poet in whom, more perhaps than in any other, the true picture and significance of childhood lit up as a bright and radiant vision. His "Ode on the Intimations of Immortality from Recollections of Early Childhood" should be the constant inspiration of all who have the task of educating children.

During this process of incarnation indicated above there can also be observed certain stages, certain strategic climaxes of outer and inner development. Some of the most important of these we intend to describe during the year, particularly those occurring at the ages of nine, twelve, fourteen and eighteen. But they will best be understood if we can see them from that point of view which observes in child development the manifestation of the individual human spirit, gradually taking up its abode in the growing physical body.

THE EDITOR.

INDEPENDENT SCHOOLS AND STATE AID

Roy Wilkinson

A great many people appreciate the value of independence, individual effort and enterprise; even more pay lip service to these things but it is a strange phenomenon of our times that everything combines to make them more precarious and difficult.

Many schools which owe their origin to far-sighted and liberal minded men, and which were originally independent, have found it necessary to accept government grants, and a curtailment of their independence. An example of this type are the "Direct Grant" Grammar Schools. It is interesting to note however, that some are giving up their grant altogether rather than submit to further restrictions.

The church schools provide another example of independent schools losing their independence. Their funds have become too meagre to provide sufficient maintenance, and with a grant comes outside supervision.

There remain the so-called Public Schools, which are not public, and the Private Schools, many of which would not be private if they could be otherwise. These retain their freedom and are only subject to inspection by the Ministry of Education.

Let us rejoice that this breath of fresh air still exists in England. In dictatorial countries one educational system prevails, the object being to subjugate the individual in favour of the state. (During the Nazi regime all Rudolf Steiner schools in Germany and occupied territory were closed on the grounds that these schools encouraged individuality which was inimical to the state). Even in countries which we normally look upon as enlightened, the educational system is often rigid and stereotyped. In Sweden, for example, a private school is a curious phenomenon; in Switzerland, schools come under the jurisdiction of the local authority based on the canton (shire). In one canton a private school might be tolerated, in the next it is illegal.

In Britain we preserve a measure of freedom, and it will be a dark day for us if this is lost. Yet the danger is there. In a futile effort to enforce equality it is part of the accepted creed of Socialism to control all schools. A prominent Socialist politician recently stated that the paying of school fees should be a punishable offence.

Now there are something like 5,000 private schools in England with an estimated population of 350,000 children. There are therefore, quite a number of people interested in a type of education outside that provided by the state, willing and able to pay for something different, and in their opinion, better. Add to these the number who would like something different but cannot afford it and the number becomes a multitude. Moreover, it must be borne in mind that those parents whose children attend private schools are paying twice for the education, once through rates and taxes,

and once through fees. In Leeds here, almost 7s. from every pound collected in rates goes towards education, and a further contribution has to be made via taxes.

To those parents whose children attend private schools this is very unfair, and to those with insufficient means to contemplate private education, it is even more so. They, in fact, have no choice but must send their children where directed whether they like it or not. Neither do they have a choice as to when the child shall start school. There has been objection in recent years to the state "directing" people to certain jobs, but at the age of five a child is directed to a certain establishment and the parents are practically powerless to interfere.

The private schools themselves are heavy contributors towards the rates, one third of which is taken to support rival concerns. They get no subsidies for meals or free transport services for their children.

There is a very easy solution. In fact the essence of it is already contained in the Education Act of 1944. In the main this act appears to have been drafted in a magnanimous mood by magnanimous men. The act states that every child shall be educated according to age, ability and aptitude. That in itself offers tremendous scope. Provisions are made for the local education authorities to carry out their duties but of special interest to us are the following paragraphs :

Part 4, 76. "In the exercise and performance of all powers and duties conferred and imposed on them by this Act the Minister and local education authorities shall have regard to the general principle that, so far as is compatible with the provision of efficient instruction and training and the avoidance of unreasonable public expenditure, pupils are to be educated in accordance with the wishes of their parents."

Part 4, 81. "Regulations shall be made by the Minister empowering local education authorities, for the purpose of enabling pupils to take advantage without hardship to themselves or their parents of any educational facilities available to them—

(b) to pay the whole or any part of the fees and expenses payable in respect of children attending schools at which fees are payable."

This means in effect that a parent should choose the school and the local education authority should pay the fees, if any. This is a perfectly just and equitable arrangement. The present position is rank injustice. Payment of rates and taxes is compulsory, schooling is compulsory and parents have very little say in a matter vitally affecting their own children. The situation would be much improved if local education authorities did not have a habit of turning applications for grants down.

There is also an economic point of view. To send a child to school costs roughly £30 per year in the primary department, and £45 in the secondary. To this must be added capital outlay of about £135 to provide a place for one child. (The writer knows of one *private* school where adequate accommodation had been provided at a cost of £50 per place). If people who have a real interest in these

matters,—and let it be remembered that teaching is a vocation and not a job,—are willing to provide the accommodation, then £135 per place represents quite a saving to the taxpayer. The quality of the education has not been mentioned but every parent can judge these matters.

Another solution would be for a school to draw a certain amount from a central fund on the basis of the number of children registered.

In this way a variety of schools would exist, parents would have their choice and the total cost would probably be less than at present.

Education is an integral part of the spiritual life, the one sphere where winds should blow from all quarters of the heavens. The unfolding of the individuality must take place in an atmosphere of freedom ; and those who teach, whose daily contact is with children must be free to develop their initiative and enthusiasm.

These questions relating to education are actual and pressing today, but it is interesting to note that they were anticipated and a solution was offered a hundred and fifty years ago. With an astute and penetrating mind John Stuart Mill surveyed the political scene. In his treatise on Liberty, the following passage occurs :

"If the government would make up its mind to require for every child a good education, it might save itself the trouble of providing one. It might leave to parents to obtain the education where and how they pleased, and content itself with helping to pay the school fees of the poorer classes of children, and defraying the entire school expenses of those who have no one else to pay for them. The objections which are urged with reason against State education do not apply to the enforcement of education by the State, but to the State's taking upon itself to direct that education ; which is a totally different thing. That the whole or any part of the education of the people should be in State hands, I go as far as anyone in deprecating. All that has been said of the importance of individuality of character, and diversity in opinions and modes of conduct, involves, as of the same unspeakable importance, diversity of education. A general state of education is a mere contrivance for moulding people to be exactly like one another ; and as the mould in which it casts them is that which pleases the predominant power in government, whether this be a monarch, a priesthood, an aristocracy, or the majority of the existing generation ; in proportion as it is efficient and successful, it establishes a despotism over the mind, leading by natural tendency to one over the body. An education established and controlled by the State should only exist, if it exist at all, as one among many competing experiments, carried on for the purpose of example and stimulus, to keep the others up to a certain standard of excellence. Unless, indeed, when society in general is in so backward a state that it could not or would not provide for itself any proper institutions of education unless the government undertook the task : then, indeed, the government may, as the less of two great evils, take upon itself the business of schools and universities,

as it may that of joint stock companies, when private enterprise, in a shape fitted for undertaking great works of industry, does not exist in the country. But in general, if the country contains a sufficient number of persons qualified to provide education under government auspices the same persons would be able and willing to give an equally good education on the voluntary principle, under the assurance of remuneration afforded by a law rendering education compulsory, combined with State aid to those unable to defray the expenses."

To this one can only say "Hear, Hear". Were it not for the financial difficulties the Rudolf Steiner schools would be full to overcrowding tomorrow.

THE EXAMINATION PROBLEM—IN HANOVER

(We are indebted to Dr. Rudolf of the Freie Waldorf-Schule, Hanover, for the following notes on what corresponds to our examination for the General Certificate of Education over there; and how it is arranged between the school and the authorities. Following upon the article on the General Certificate in our last issue, this information provides an interesting comparison with what obtains in our schools.—Ed.)

Since 1951 the German equivalent of our General Certificate of Education Examination has ceased to be taken in its usual form in the Freie Waldorf-Schule, Hanover. The teachers are now permitted by official regulations to examine their pupils themselves. The pupils (of the 13th Class) are not examined in every subject, but only in a few of them suggested by the Board of Examiners. The capacities of the pupils as they are revealed in their studies throughout the year are also, as a rule, shown in the certificate. The themes or general content of the written papers (German essay, Mathematics, English, French and Latin) are determined by the Board, as is the case in all German schools; but the themes for the oral examination are determined by the Waldorf School itself. At Easter, 1953, the Board declared this method a suitable one for the future, too, with the proviso that one of the Board's inspectors should twice visit the school during the course of the 13th Class year, in order to observe what was being done in *all* subjects. In this way the inspector can convince himself of the pupils' abilities, and also confirm the existence of an agreed standard of assessment between the school and the Board. Thus too the reliability of the report for the whole year, made by the teacher, is confirmed; and, as a result, a certificate is issued to the pupils of the Free Waldorf School which is equivalent in every way to the certificate issued in other schools.

THE TWELVE YEAR OLD CHILD

Eileen Hutchins

The Teacher of Class VI sees his pupils change within a very few months from children to adolescents. The change is as surprising as the effects of one of those heavy spring showers which transforms the garden; when thin green shoots almost overnight spread into luxuriant foliage and the breath of summer already is in the air. So it is with the pupils of Class VI. The soft unformed childish features begin to take shape, movements are no longer so instinctive, the faces of the girls begin to assume an expression of awareness often with a touch of mischief or mockery and the boys do not respond so quickly to authority but develop a kind of easy going assurance that seems to say, "I will do my task but in my own good time." Of course the change does not always come exactly in this way but there is an incredibly wide gap between the naive youngsters of Class V and the boisterous long-legged colts of Class VII. This gap is cleared in a few rapid strides during the intervening year.

In the main lessons of Class VI legends give place to recorded history and the curriculum includes the first introduction to Physics. This change corresponds to the children's own tastes. They are no longer so anxious for the far away romantic stories of the past but like to feel that adventures are undertaken by people akin to themselves. At the same time they begin to be more keenly interested in the world of their own day to day experience.

Of all the periods studied in Class VI I think the Physics lessons can be made the most impressive. Just as the children are losing their feelings of wonder and reverence for the realm of myth and legend, it is important that they learn to discover a new world through the awakening of their sense perceptions. This new world can be in every way as magical as the one they have lost. Children should find in each lesson of Physics a wonderful unveiling of hidden secrets.

It is impossible here to outline the whole course and I can attempt to give only brief indications of the most dramatic discoveries. In the first lesson in 'Sound' the children listened to sounds made by concealed objects. They came to realise that the striking of a copper chain, a silver bowl, a hollow shell or the string of an instrument can produce distinctive sounds and that although the mineral world is dumb, different substances can be made to sound forth an expression of their inner nature. The next step led them to an astonishing experience. A violin bow was drawn across a saw on which had been scattered grains of salt. As the saw began to hum the grains whirled and danced until finally they formed themselves into a beautiful interweaving pattern. After this the children performed experiments with the Chladni plate and found that each note bore ordained a regular shape. It was a great miracle to them that music and sound created form. They had been learning the poem,

"From Harmony, from heavenly Harmony
This universal frame began". The words now took on a new meaning.

We then spoke of the power which lived in human words and of how long ago, as often appears in fairy tales, blessing and cursing were felt to be realities. Even today words can delight or wound and many examples can be given of the power of speech to arouse courage, such as Churchill's famous address to the nation in 1940. We wrote in Greek the opening words of the Gospel of St. John, and one boy, whose writing was generally the most careless and slip shod scrawl, took great pride in forming all his letters beautifully so great a reverence did he feel for this passage.

In the first lessons on light the children again found that they they were discovering new worlds. From experiments with a beam of light in a dark cellar they found that light itself is invisible. It illuminates all that lies within its compass but remains itself unseen. They pondered, "Light is wonderful. It is invisible and yet it makes everything else appear. And when the light goes, the objects disappear. Sound makes substance take on beautiful shapes: Light makes them appear. Both Light and Sound are magic. We cannot really understand them but we can learn to know them through what they reveal to us". By looking through a prism they came to recognise the colours when shadow is thrown upon an illuminated area or when light is cast upon shadow, and they observed the wonderful appearances of new shades when the two bands of colour seen through the prism are brought together;—the vivid geranium, emerald and indigo when they meet over light; the delicate peach-blossom, turquoise and pale gold when they meet over shadow. We were fortunate in finding a reproduction of a painting by Dr. Wilson of the Antarctic of a 'Lunar Corona,' which reveals in most delicate tones these three last mentioned colours formed by the radiance from the moon and the snow refracted on the dark shadow of the night clouds. An active exercise for the children is the observing of complementary colours. Here we made some interesting discoveries. It is not always the cleverest children who can observe the best. When we had all gazed energetically at a large scarlet disc on white paper and then removed our gaze to the neighbouring blank sheet there were two children who could not experience the pale luminous jade-green after-image. One was the laziest boy in the class who had never learned to look actively at anything. The other was the most intellectual girl who was a wonderful worker as long as she could follow a set pattern of thought but who found it difficult to live whole-heartedly into her sense impressions. She generally had a preconceived notion about the result and so for some time had no confidence in her actual experiences. As she was intelligent she soon learned to observe more truly. The sensing of these after images is a wonderful revelation to children. They ask themselves, "Where do these colours come from? They are so much more beautiful than the coloured discs

from which they arise. Our eyes create colours. How marvellous that they can create colours which we have not imagined and which do not seem to be there until we create them. Are they really there because their opposite is there? What wonderful powers live within the human being that he can call forth what is hidden".

Children's ingenuity and love of constructing can be turned to good account in making the simple instruments for their experiments: a primitive lyre from a wooden box strung with rubber bands, a pin-point camera from an old cocoa tin and an empty cereal packet, all varieties of periscopes by differing the arrangements of little mirrors. In this way children can also continue their observations at their own leisure.

Lessons in Geometry can be closely interwoven with the Physics course. We spoke of the expanding circles of the ripples of water when a stone is dropped into a pond. There are also expanding circles of air when a voice sends forth the sounds of speech or song. The first set of circles are bounded and driven back by the edge of the pond, the second set, if the sound were loud enough, could go out and out as far as the atmosphere of the earth. The flower breathes out its expanding circles of scent and of pollen and gives away its blossom to the winds. Who shall say how far these circles of out breathing life widen into the distant spaces of light? But at the same time a part of the life of the plant contracts closer and closer into the minute point of the tiny seed. The children feel that the expanding circle and the contracting circle are in reality one. They are reminded of the experiment we did in Physics with the pin point camera, where the picture of the outside world was contracted to a point and then expended again to the reversed image on the tissue paper sheet. They can then realise that the sense world around is in continual change and they themselves must be for ever active if they are to interpret their senses aright. It is important at this stage that they do not rely on their sense pictures of the world as fixed and permanent. They also need to realise that every subject is a gateway leading to the 'world of the meaning of things'. Saint Exupery wrote of the "God-made knots binding things together", for "The spirit has its homeland which is the realm of the meaning of things. Not in things in themselves does it rejoice but only in the visage which it reads behind them and which binds them into oneness". "Grant me, O Lord" he cries, "that I may learn to read".

There seems to be no established tradition in Geography of the order in which the different continents of the world should be studied. In Class V we had learned of the different types of scenery in the frozen North, the tundra, the equatorial forest and the desert and we had passed from England to a few vivid impressions of the chief countries of the continent. In Class VI we travelled to Africa and Australia. Both these continents provide the extreme contrasts and the dramatic qualities of climate and scenery which appeal to children of eleven and twelve. Many humorous and sympathetic

stories of the natives can be told from the travels of Mary Kingsley in Africa and the Flying Doctor in Australia, but most valuable of all are the tales of human courage and endurance. At the moment of life when children are beginning to judge critically and to feel the urge of their own wilfulness against authority they need to realise how strong a power determination can be, but how inexorable also can be the outer world to one who does not learn to read it.

There is a story from Australia about Sidney Kidman the Cattle King. On a journey across the central desert, he and a companion found that all the water holes on which they were relying had dried up. His companion gave up the struggle and lay down in the rocky gully, but although their plight was desperate and they knew of no water within human reach, Kidman vowed to himself, "I will never give up". All the way on their journey he had made a point of studying the growth of plants, the habits of insects and animals and the movements of birds, and through his observations he had learned that the wild creatures smell out water when man can no longer find it. Undaunted he struggled on and presently he saw a flight of birds. He followed them and at night-fall discovered a hidden pool where he was able to refresh himself and later go back to find his friend.

In History a study of the Roman civilisation leads over to the rise of the early Christian church. Children of this age generally admire the capable and efficient Romans who could build, almost as well as we can to-day, roads and aqueducts, sewers and houses with central heating. They admire the Roman strength and dominion. But then they learn of a way of life where worldly values were of no account. They see how in reply to the hate and oppression of the Roman power there developed the love and willingness to suffer of the early Christian. It is good that these contrasting pictures live with the children without too much moral comment from the teacher. It is right that they appreciate the Roman achievement but also that they realise powers more enduring than those founded on earthly force. Then there lives the realisation that wherever hate and tyranny are strongest so also love and suffering are seen in their fullest beauty.

In conduct a Class VI does not generally present very great problems. On the whole more than at any other time during the class teacher period the children evince a 'sweet reasonableness'. Occasionally they will make a trial of their strength rather like a stretching of the wings before flight. Just before the end of term my class began to discuss their coming reports. One girl suddenly said, "I should like to have a bad report this year". Two others agreed. When asked why, the answers were, "It would be more interesting". "It would be different". However when I said, "Would you like to disappoint your parents?" they all agreed "No, we suppose not". On another occasion in one of the lessons about light I wished my class to realise how full and rich a world the light reveals to us and I asked them whether they would rather

sit for two hours in a dark room or gaze through a window into a light-filled landscape. A few chose the dark room and gave the reasons that they could then think their own thoughts, while one said, "It would be a change, it would be different".

During this transition period between the twelfth and thirteenth year the most important power that the children can discover is the energy of their own thinking. All that is brought to them at this time should rouse their longing to question. The sense world should be an uncharted realm of discovery. They should also experience their own power to seek for the answers. Knowledge given in the form of definitions kills their dawning joy in the strength of their own efforts; so that they should achieve a fact of knowledge in the same way as a mountaineer reaches the summit or the voyager makes a landfall. If once their joy in their own energy of thought is dulled it cannot be reawakened in the same way at a later age. In his autobiography Arthur Koestler, observing the enthusiasm of untutored peasants in their longing to learn, comments, "I have always found that the emotionally deepest experiences are those in which one suddenly grasps the full meaning of some very commonplace proposition". This feeling should accompany all the children's learning in Class VI. What appear to us simple facts of knowledge should seem to them revelations of a new world.

ROADS

(These verses were used with children of 9—10 years, when making their first acquaintance with History and Geography.)

I know a road that leads away
To wondrous places in Cathay,
That takes you through the streets of Rome,
And round the world, then brings you home:
A road that one and all may fare;
A road that leads to Everywhere;
A road that starts from Here.

I know a road that leads away
Beyond the scenes of yesterday,
To deeds and thoughts of bygone times,
Through ancient tales and poets' rhymes:
A road that's used by many men;
A road that leads from Now to Then;
A road that starts from Here.

I know a road that leads away
Above the things we do today,
To nobler deeds of human will,
Inspired by love and wrought by skill:
A road made by the good in us;
A road that leads to God in us;
A road that starts from Here.

THE TEACHING OF WOODWORK

G. L. Rowe

MY school," said the young visitor from a local school on this year's 'Open Day', as he stood before our display of handmade woodwork, "has the most up-to-date woodwork shop in the country. Super machines!"

His parents listened to my explanation of the work; then the family moved on. But, from the door, the boy (he was perhaps thirteen) turned and ran back to me. "You know," he said confidentially, "what we do is all squares and lines and edges. I'd much rather do *this*!" He waved a caressing hand over the polished bowls and candlesticks and so on, and ran after his parents.

The woodwork done in a Rudolf Steiner school is practically all carving, using chisels and gouges, rasps and files. The children thus have to perform the task of appreciating a three-dimensional form, which they bring into harmonious existence out of a block of wood coming into their hands as the sawmill sent it out, itself offering no suggestion as to what might be fashioned from it. This article is written to describe what educational experiences the children encounter in wood-carving.

The curriculum may be briefly indicated. The first lessons are given in Class VI (age 12); below this age, it is always very good for a child to have simple tools to play with; but the products of such activity remain within the realm of play; they are much more complete in the child's imagination than in physical reality. In the twelfth year, however, the child's awareness becomes more truly earthly. This is the year in which the children begin to experience solidity in their developing limbs; the year from which it is proper to begin to teach Physics.

First we make practical objects, such as a darning-mushroom, a spoon. Here the form is closely limited to suit the purpose. There is boundless enthusiasm for the new subject: it is up to the teacher to see that every child's power of thought likewise is brought to bear on the preliminary planning necessary to ensure that the mushroom will have a stalk, and that the stalk will be in the middle!

When two or three things of this order have been achieved, we can go on to simple toys. Here the proportion of imagination is higher: but, especially if the toy is a moving one, the element of calculating thought must still weave through the work if parts are to fit and move. After the completion of a toy, the next exercise need not be set to the class as a whole; imaginative creation of a more individual kind can be called upon; more subtle shapes, richer in relationships and more difficult to fashion, will occupy the later years.

Like every other subject used for the education of children, Woodwork requires the teacher to be inwardly and continuously conscious of many more factors than will appear in what he actually tells his pupils. They must learn from their own deeds: he must so

prepare his materials, and his lesson, that the right deeds will result. Even the arrangement of the workshop can teach many silent lessons. If the stock of wood is so arranged that the children sometimes have to shift it when they sweep the floor, it is good for the seasoning of the timber, and the children become quietly familiar with different sorts. If all work that is nearly finished is set out on a conspicuous rack, the class sees what others are doing; the child who goes to fetch or sharpen a tool sees something a stage ahead of what he or she is intent upon. The restoring of tools and wood to their right places is, of course, at the same time a moral discipline and an introduction to industrial efficiency.

Strong moral experiences are brought to the children by the demands that Woodwork makes upon their perseverance. If it is insisted upon that a piece once started must be finished, no matter what phase of discouragement has to be fought through; if 'finish' is always understood to be a surface of gleaming smoothness, wrought by tools and sandpaper, for which the final wax polish is only a preservative; then for every child there are times in which only pure courage can carry the work forward.

"Is this all right now?"

"You can still see that dent in the side—can't you?"

"Oh yes, I suppose so!"

A deep sigh and on

Sometimes a clumsy stroke does harm that makes the continuance of the original design impossible. Then it will be splendid if this sorely-tried piece of wood need not be dropped in the scrap-bucket, but that the teacher, while not omitting to indicate the fault, can show the work can yet be continued in a different way—perhaps in some respects better than the original design. What is achieved thereby? The saving of a shilling's worth of wood? No . . . the child has had a vision of redemption.

In the display mentioned at the beginning of this article, there was a little salt-cellar, quite pleasant to look upon, that had taken fifty lessons to make! It was the achievement of a very unskilful, shy boy, who had started it as a bowl many times that size.

Here is a girl who (a long time ago now) was clamorous to secure a large piece of wood for her projected bowl. Her enthusiasm evaporated in a term. She has, over a long period, cut out much wood, but as yet the bowl contains no design (though she can design in other media) due to her own initiative. She is a volatile character, very talkative at all times. The teacher questions himself: should he have allowed her to attempt such a task? Will she ever awaken to it? If she never does, will the contrast between her self-assertiveness and her poor performance yet act as a salutary lesson for her life? Or does the failure indicate a weakness that will now persist into adult life? The teacher feels the inescapable weight of a teacher's responsibility.

"Please, what shall I do now?" Amid all the banging and rasping, a boy holds up his hand for help. In the classroom, he does that usually because he has an answer ahead of most of the others; he is clever; he has an acute analytical mind, for isolating facts and choosing the right one. Just because he is like this, the Woodwork teacher, whenever he comes to this boy, always unclamps the piece and hold it up so that the pupil may see it as a whole; or he may tell him to kneel, and see it suddenly at eye-level from a different angle. It is only a matter of reducing a spoon handle symmetrically: but it may be the means of helping him, later in life, to size up a situation in a broad, comprehensive way, when otherwise he might have been too clever about a detail, and missed some deeper reality.

In that corner is a boy who seldom raises his head from his work: though he is friendly enough, he becomes so deeply absorbed in purposeful action that one has the feeling that he might, some day, disappear into it, like a burrowing mole! He knows what he wants to do, and gets on with it. Very rarely will he ask for advice. He is making a fine, broad trencher. Actually it is the second attempt: he drove a hole right through the first piece. Yet he is the very reverse of a careless boy; he is intent, melancholic, reflective; he had simply forgotten that his piece of wood had another side to it! So one pauses beside him, gently putting an appraising hand on the piece to check his movement. When he looks up, one makes the gesture of stretching the arms and taking in a deep breath. He laughs and straightens up for a minute while one handles his work. A word of approval, and the teacher passes on. Perhaps, through the metamorphosis of time, this earnest being will become the better able to escape sinking into a habitual groove in his life.

Another hole-driver! This big boy, taking a very long time over it, too has consecutively spoiled two little bowls in easily-carved birch. His skill, and his will, are neither of them incarnated deeply enough to justify giving him a harder wood. So he is now at work on a third piece of the same. His trouble is that his attention continually flutters like his eyes; he has never really faced, and seen, what he is doing; he has quite a good head, and a warm heart, but an excessive laughter bubbles continually up in him and hangs, too often, like a mist between his work and his thinking. So he needs frequent guidance in his task, and kind but rather sudden reminders.

A new girl, a late comer in the year is so small and delicately made that it seems brutal to require her to exert strength through the steel implements that look so clumsy in her hands. Moreover, she has to get the first instructions in a short, summary form. But what a surprise (one had somehow overlooked her for a time) when she shows her work near the end of the lesson, presenting it with a highly practical question about the next step! It is already shaped with a clear precision; she has avoided all the usual errors; also, she has quietly cut away more wood than many a boy twice

her size has managed in a longer time. No, she has not done any Woodwork before. Here is one of those precious moments when the teacher stands in the presence of an innate talent he knows will become greater than his own; he must soon discover what significance it is to have for the being who possesses it.

Her task was one of rounding-off with a straight rasp, applied tangentially to fashion the domed head of a darning-mushroom out of an angular block. This technique of course plays a great part in forming, freehand, the outside of curved surfaces. When one contemplates the outside of a finished bowl, one can form an inner picture of all the hundreds of positions in space that the rasp or file, moving in a straight line has successively traversed in order to embrace the resulting bowl. Guided by the worker's inner feeling for the curved form, all these straight lines have woven together to contain the final curve within an invisible geometric envelope—just as an ellipse or hyperbola can result from such an envelope of straight lines drawn on paper by a simple construction. Working in this way has an impersonal, cosmic sort of quality; the forces active in it are in fact those forces that approach our world from the infinite periphery.

At the opposite pole stands the activity of hollowing-out, of gouging the wood. This excavating, channelling activity may be said to take place at the boundary between the incarnating soul and the living body into which it is progressively entering. It would hardly be possible to define this in current terms: but it is certainly possible for a teacher to perceive it, especially when watching the chips fly from the gouge of a child very full of soul-forces. It is soon necessary to utter a warning, and to show how each stroke of the gouge must be led to disengage itself in a recovering curve if disaster is to be averted! From this one can envisage the possibility of balancing the processes of rasping and gouging in a curative way, to heal certain extremes of temperament.

Though this is an article on teaching rather than on wood-carving itself, a word must be ventured about the choice of forms. We spend our lessons on carving rather than on cabinet-work, because the latter, though a most useful craft, is mainly the technique of assembling fixed forms, and not of creating shapes. We favour the choice of forms that have a living quality, with relations more subtle than can be derived from rectangles and circles, because Rudolf Steiner has taught us to see that the very will-activity of man is profoundly affected by the sorts of architectural, constructional forms among which he grows to manhood. This is too great a subject to open here: but the line of thought may be suggested by saying that a person who was so artificially brought up that—in the extreme case—his eyes had never fallen on any forms other than the rectangles of conventional walls, doors and ceilings, would tend strongly to be stiff and unimaginative in his actions. By the same token, a community growing up among forms permeated by fuller qualities would by that factor alone be helped to develop powers of adaptability and initiative such as our times so sorely need.

A CHILDHOOD RECOLLECTION

When I was a child, I used to walk along a country lane, which was flanked on one side by a high wall, belonging to a large estate. I had always wanted to see what was on the other side, and the great expanse of brick and mortar baffled me and made me miserable. There was a little door in the wall and I had often imagined what I should see if I went through. I saw in my mind's eye a little enclosed garden, surrounded by a thick yew hedge, where bright flower-beds were set in a green lawn. I was certain also, that sometimes a noble peacock strutted through an ornamental archway in the hedge. All was so still and peaceful in the garden, bees sped from flower to flower and their humming was borne aloft into the hot and dreamy air.

One day, as I passed by the little door, I noticed that it was ajar. My heart missed a beat and I breathed faster as I came up to it. Just as I drew level with the opening, an old gardener came out and pulled it to with a jerk. With dismay I watched him turn a key and make off down the road, barely noticing me. I ran up to him and asked, pleaded, to be allowed to look through. He was a deaf and impatient old man and thought I wanted chestnuts for conkers and would not heed me.

Now, in later years, I bless him for his lack of goodwill. My dream remained unshattered and for me the peacock strutted for ever on the greensward and the flowers gave forth their perfume into an air that was always warm and still. The ancient yews enclosed a secret place bright with the colours of a childhood dream.

* * *

A little boy, aged five, went one afternoon with his mother to watch the events at an athletic meeting of a local school. As the first boy in one of the races breasted the tape, the little boy turned to his mother and exclaimed gleefully, "Look, Mummy! Isn't that that nice? He's won!" Presently, the second came in, and the third; and each time the boy exclaimed, "Isn't that nice; he's won, too." Finally, the rest of the competitors, seeing that the race was virtually over, straggled in more or less in a bunch. The boy was jubilant. "Look, Mummy! he exclaimed more joyfully than ever, "They've ALL won!"

* * *

On the last day of term, the Upper School children gave a concert to the rest of the school. Among the items was a 'cello solo, which ended on a pizzicato. Hardly before the 'cellist had finished plucking the strings, one of the youngest children in the audience turned to his neighbour and 'whispered', "You know why he did that, don't you? He couldn't play those notes."

THE MICHAELMAS FESTIVAL.

by
J. Darrell

AS autumn draws on the plants of the earth lose their vitality; the living sap subsides, and a rigor mortis lays hold on leaf and stem. It is in this season of nature's decay that the Michaelmas festival has been placed, as the occasion when men of old recalled the warrior archangel, the captain of the hosts of the Lord, and rejoiced again over his conquest of the dragon-hordes of evil. As the faded leaves fell from the trees, men were summoned to lift their thoughts to the starry heavens, and when nature was withdrawing from outer view, to bestir themselves to a consciousness of the spirit within their own soul.

We who live today experience another, longer autumn than that which the year brings round. We live in an ageing world, and the times are long past when men could experience a natural unison with all things, sensing in their blood the self-same life that flowed as sap in the plants of field and wood. Even tradition has lost its unifying power, and persists in our souls only as frigid convention. Our thoughts and feelings are dead to the past, as the whirling October leaves are dead to the tree that bore them.

In such a world-autumn as this the Michaelmas festival can be given a fuller meaning than ever before; for the first time in its history the human soul can enter into its deepest significance. Autumn is, as it were, the season of knowledge; after the surging, bewildering life of spring and summer we may awaken and look back as God did at the end of the days of creation; it is truly an autumnal event when human experience ripens into the harvest fruit of knowledge. From this point of view it is the autumn which gives to man his chance first to become himself, to become a free spirit through knowledge. In the inward year of the soul, where the self-conscious spirit takes the place of nature, spring-time begins in the autumn.

From the very beginning man was destined for knowledge; while still in Paradise the task of naming the animals according to their nature was given to him. Herein lies the special connection between Michael and man, for Michael himself has always been revered as the great knower among the archangels. In Botticelli's picture he is shown in front of Raphael and Gabriel carrying the sunlike orb, the golden apple of wisdom in his left hand. But Michael's knowledge is not of the creatures, but of their creators, not of the earth but of the heavens, and it is to this creative knowledge that he would have men awaken in the autumn of the world in order to become truly man.

Michaelmas is the festival of Michael amid the hosts of heaven, of Michael and all angels. It celebrates the heavenly hierarchies in their ascending ranks of being, each with their special powers and

special responsibilities, sustaining and serving each other in the God-willed evolution of the universe. Faced with this Michaelic knowledge man awakens to his own eternal nature ; he recognises that he himself is called on to become a hierarchical being, a creative spirit with his place and function among creative spirits. Some feeling of this lay behind the old custom of appointing certain civic officers on Michaelmas Day, as also the engaging of farm hands and the like for the coming year. Honourably to do the duty appertaining to one's position and profession is a human reflection of hierarchical activity.

The catastrophic difficulties of our own epoch arise essentially from the fact that, when for the first time in his evolution man was called on to act more and more out of knowledge rather than out of instinct or tradition, his knowledge was of earthly externals alone ; it contained no spiritual wisdom, no force of life, and therefore, like some Dead Sea fruit, no seeds of development within it. Man has acted out of knowledge as a spirit, but as a spirit that is earth-bound ; for in knowledge he cannot go beyond the mineral, as in his creation beyond the mechanical. His root mistake has indeed been in regard to his own status in the scale of being : he has seen himself as actually the highest of the animals, instead of potentially the lowest of the angels. He has, in fact, sided with the dragon rather than with the archangel. Thus he has jeopardised his whole future ; an animal evolves through powers outside itself, but a free spirit through its own co-operative deeds. If man waits, animal-like to be lifted by another hand above his present level, he will inevitably sink below it.

It is through passivity of spirit that man abandons himself to the animal, the dragon-forces within himself. These misanthropic powers are two-fold, and attack him from opposite sides : the one produces egotistical desires out of his overheated blood, the other dead thoughts out of the ice cap of his brain. We see these antagonists in Durer's picture of the knight who is accompanied by the devil and by death, by the devil who lurks behind and tempts out of the darkness, by death who goes in front and chills the eye of the beholder.

Michael has often been painted with a pair of scales in his hand ; indeed according to the older reckoning of the stars his feast took place when the sun was in the constellation of the Scales. He calls on man to develop judgement in full consciousness, indeed to hold the balance between his two opponents, and by cool detachment towards his own desires and warmth of interest in the world outside, make them collaborate for the good of all. In Durer's Knight we see a true soldier of the archangel, riding to the city on the hill above in full command of the horse that bears him.

Michaelmas stands in inmost connection with Easter, the later with the earlier equinoctial festival. We must enter into both, if we are to play our true part in the world, for we need help in the two spheres to which they relate. We need help against all that threatens the soul from the side of the body, that works as evil in our blood and in our nerves. Christ helps us here, for since the Mystery of Golgotha he lives in the earth as its renewing spirit, and in the bodies

of men which are their portion of the earth. We are mightily affected, however, not only by what the earth is and has been, but also, as autumn beings, by what we know of it and its salvation. It is in the sphere of knowledge that Michael would help us, for in this our weakness too is very great. He would, by his own example, inspire us to strive for full knowledge, and in this to awaken the real man within us. As the servant of Christ he would have us not only believe in but also understand Christ's deed, for only so can the man of knowledge within us find his way to its redeeming power. An old legend tells us that Michael spoke out the name of Adam at his creation ; he now speaks out the name of the second Adam, so that if he will, man as spirit may speak it too, and speaking it, find he has called from the grave of dead knowledge the new man within himself.

QUESTIONS AND ANSWERS—No. 5.

"When should my two children of nine and twelve go to bed and what should I do in the way of stories and prayers ?"

Answer : It seems hardly possible to lay down any fixed standard of bedtimes as these must greatly depend on family circumstances, number of children sleeping in a room, and so on, but I would suggest that in general the nine-year-old child should be in bed by 7-45 and the twelve-year-old by 8-30 p.m. In the hot weather rather less sleep seems to be needed. But far more important than the actual bedtime is the question of absolute regularity. The rhythm of daily events is the real breath of life for children, especially between seven and fourteen, and irregularity can sow the seeds of many physical and mental disturbances in later life.

With regard to the latter half of the question, let us first consider what sleep is. Nature herself teaches us that sleep is by no means the rather negative cessation of activity and mere dulling of the consciousness that it is often thought to be. Let us think how a tiny baby, as Rudolf Steiner says, "sleeps its very way into life". The peace and wisdom on the face of a sleeping babe may show us that in sleep he is near,—nay he is still within that life of the spirit in which he lived before birth. We remember Wordsworth's words :

" trailing clouds of glory do we come

From God, who is our home :

Heaven lies about us in our infancy ! "

It is long before the little child can adjust himself to a waking life of fourteen or sixteen hours out of the twenty-four. He must gradually and carefully prepare himself, with long periods of sleep, for the life of day. In time his waking life can lengthen, and though his sleep life grows shorter it is still of untold importance. In modern life we tend to undervalue what we cannot penetrate with our understanding, but Rudolf Steiner shows us that the soul experiences lofty and solemn events of far-reaching significance during sleep, and is abundantly clear that it is just as necessary to consider the whole of our waking life as a preparation for sleep as it is to think of sleep as a preparation for the day.

It is obvious that in the course of the day the right education at school and the right home life will prepare the child for healthy strength-giving sleep. But the last hour before bedtime should be planned with special care. The children should not romp and play noisy games right up to bedtime, or at least not regularly. One should lead ever gradually to this quiet life of sleep when activity is entirely of an inward nature. Even in the lovely summer evenings, a few minutes of reading, listening to a story or the playing of a quiet game is to be recommended, or—best of all—some musical activity, playing or singing. In our Hostel we always conclude a birthday party or evening of games and fun with a song. The children are so used to this that they can now change very quickly and quite naturally from gay to grave, and then they go to bed and to sleep in a much more peaceful mood. We have no power to guide our children during their sleep life. This is the work of their angels and other beings of the spirit. But we have the task to care for them during their waking life, and can do much to guide them rightly from day into night.

When the children are actually in bed and ready for sleep, it is essential that they should say some prayer or verse. A child who says no prayer at night is starved in soul, and we are closing the door for him to the world of spirit whence all men, must derive their strength. I would particularly recommend the use of the Evening Verse which Rudolf Steiner wrote for children, but other prayers can of course also be used. This verse is as follows :—

From my head to my feet
I am the image of God.
From my heart to my hands
His own breath do I feel.
When I speak with my mouth
I shall follow God's will.
When I see and know God
In my Father and Mother
In Sister and Brother,
In flowers and in trees,
In birds, beasts and stones,
Then no fear shall I feel,
Only love can then fill me
For all that is around me.

We should say the verse with the child, and its value will be enhanced by singing or music before the verse is said. Music is the least earthly of all the arts, for it is formed in the moment and leaves no physical impression, and therefore it can open the soul of the child not only to the mood of prayer but to the experience of sleep life itself.

In the Hostel we have often used individual verses also, given perhaps by the teacher or by ourselves to help a child in some particular difficulty, and when these are said at night they can be

extraordinarily effective. Once I had a very nervous little boy, full of fears and apprehensions, physical and otherwise, and for some time I made him stand by his bed every night, very erect and still, and say the old English verse "Thou Michael the Victorious" in a loud clear voice, carefully articulating every sound. This contributed to a very marked increase in courage and confidence. Other examples could be given for other difficulties.

Restless sleep may have physical causes, but may also be due to intellectual strain or over-stimulation of the senses and the nervous system, perhaps through wireless, television or the films. Parents may find in such cases that the teachers' advice can help them as much as the doctor's.

The question of stories can perhaps be dealt with more fully in a later issue.

H. F.

Older brother in Class three had learned to read, and fascinated with the Old Testament stories which he got in Class three, used to read bits aloud from the Bible to his younger brother at bedtime. One night the younger brother struck, and told his mother he didn't want to go to bed. Asked why, he explained, "Well, Roger's always reading Genesis ; and I'm sick of Genesis."

Another little boy in the Nursery had had a new baby brother. The sight of the new arrival had impressed him tremendously. Telling his teacher about it the next day, he said, "My little brother is ever so tiny. He's not as big as a big doll ; but," he added lest his remarks should seem unappreciative, "little things are very, very precious, aren't they Miss —."

* * *

A party of visitors were being shown round the school. As they passed a room, one of them inadvertently opened the door, thinking that was where they had to go. "Not there," she was told ; and so quickly shut it again. But not before a little girl in the class on the other side of that door had observed it, and squealed with surprise. "It's all right," said the teacher, "it's only some visitors going round the school." But the little girl had to justify her behaviour, for it had all happened so suddenly that she felt embarrassed. "But", she explained with some awe, "it had feathers on its head."

ARCHITECTURAL FORM

as an Influence in the Education of Children.

A. H. R o e

In a recent national housing competition, the point considered almost last in order in importance by the judges—some of whom were architects—was that of the appearance of the completed building. Of the fourteen points concerned with various aspects of structure and design, the winning entry put appearance last but one—at No. 13.

Today we have become so engrossed by concepts of space and function that the element of beauty is considered of very little importance. Schools built in modern times are in many cases no way distinct from factories, whose function is the manufacture of widely different commodities. That this is so is characteristic of our age, but that it has not always been so is proved abundantly by our heritage of fine architecture. These noble treasures of the past can still speak to us, even in a state of ruin, of a glory that man once knew, and which he vainly tries to recapture when he designs again in a tradition of the past. That such glory, and the power to speak through form were not due only to a particular style is again shown by the beauty of tiny fragments.

Rudolf Steiner refers to this power of speech through form in architecture in a lecture given on June 17, 1914, where he says: "... buildings will begin to speak in the future, and in a language of which people today can have no inkling"; and in the same lecture he refers to the moral force such a language of form can exercise. In a lecture given to teachers in 1919, he mentions the activity which takes place in us when we observe form: "It is only colour that we see; form we only become aware of through our sense of movement. Consciously, or not, we must be active when we face form of whatever kind."

If we ask: When does architectural form have this power of speech? the answer is found in gesture. When form is given living gesture and movement, it speaks a language of its own.

In the architecture of the past the most distinctive feature was the gesture or basic form of the building as a whole, and each detail was related to the whole edifice. The building looked what it was. This can be clearly seen in the Greek Temple or the Gothic Cathedral. This task of finding the basic form or motif of a building in relation to its function and the people who use it, is one of the great tasks for the future. The outstanding example, designed by Rudolf Steiner himself, is the well-known building at Dornach in Switzerland—The Goetheanum. This massive structure in re-inforced concrete was designed to replace the first building destroyed by fire. Here the basic form or motif given by Rudolf Steiner is a metamorphosis of the original motif in the first building. Thus he adds to gesture and movement the third element of living form—metamorphosis.

In England the first attempt at school building out of the impulse given by Rudolf Steiner in his "Ways to a New Style in Architecture" is Michael House School, at Ilkeston (designed by G. Nemes, a photograph of which appeared in the last number of *Child and Man*). A difficult feature of the construction was the necessity to connect the new building to the already existing hall. This limited the scope of the architecture. The motif or basic feature is the tower effect created in the elevation by the end of the main block. This is strengthened by the 19' high staircase window, and the arching of the eaves over the window by unequal angles in the roof construction. Contrasted to this tower effect is the low horizontal line of the single storied wing on the south side, and the reduced height of the entrance hall and the main doorway. Consciously or not, all who enter feel this uprightness in the tower. In the recently added entrance steps, the attempt has been made to bring gesture and movement into the modelled concrete balustrade.

The power of form to speak should be carried right into the interior in the classrooms, by arranging the interior and the furnishing in right proportions, so that the children live in an atmosphere of harmonised form, and so that each separate part has the right relation to the whole. The fact that children spend so much of their young lives facing a blackboard is of immense significance, and there is no need at all for this part of the room to look ugly. In other connections, too, though not those of architecture, one could speak of the very form of the lesson itself—particularly its beginning and ending.

This principle of finding the right motif is also sought in all the handwork and handicraft work, where the attempt is made to create articles of utility which are practical and beautiful at the same time, so that the shape has a gesture expressive of its use. In the older classes too, a more conscious understanding of architectural form is given through the study of Aesthetics. An interesting comment in this connection is that recently made by Prof. Pevsner when he referred to the fact that in neither of the older universities is it possible to take a course in the History of Art to degree standard, as a preparation for a career.

May it not be that this explains to some extent why the element of beauty as such is considered relatively unimportant—even by those to whom we naturally look: the organisers and judges of competitions in architecture.

* * *

During the religion lesson a little girl of 8 asked the inevitable question, "Please, what is God like?" While the teacher was meditating his reply, another child spoke up almost immediately. "Don't you know? I do. God is lighter than light".

CHORALE

Some raise great monuments of sculptured stone
That stand a thousand years, to thousands known :
All richly carved in noble forms by men
Who live, though dead, in this their art again ;
And thus the passing generations see
The glory that was once, and still may be.

But there are those, who with no lesser skill,
Into mere air their richest gifts distil ;
And build, of unsubstantial tone,
Melodious palaces which we can own
One moment while we listen, then, are gone—
To what pure realms we here must dream upon.

We keep on earth what beauty's wrought in stone ;
What's wrought in song, endures for Heaven alone.

THE TEACHER TAUGHT

Alan Howard

WHAT'S Hecuba to him or he to Hecuba, that he should weep for her? " complained Hamlet in Shakespeare's play, after he had listened to the actors, who had come to his uncle's court, try out a few of their stock speeches. And well he might, for what had been happening of late, in that same uncle's court, was of far more importance to Hamlet than the most high sounding stories of antiquity that these ancient players presented.

And what was true for Hamlet is perhaps true for all of us: the affairs of our daily life are of far more importance and demand far more attention than those of the past. Indeed, if a man live so completely in the past that it absorbs almost all his activity, does he not run the grave risk of becoming absent-minded and incompetent in just those everyday affairs of his? Moreover, the very picture he builds up so painstakingly, be it never so consistent with the "facts of History", might even prove an illusion if he could compare it with the real thing.

Can we, in other words, recreate at all "the glory that was Greece"? However much we pore over the sculptured fragments that remain to us; however much we follow the complicated thoughts and actions that remain on record; and however often we revisit the scene of this or that historical event—do not the essential factors still elude us? Is it not the very fascination of History that they do?

These questions arise not out of any contempt for the well-known methods of historical investigation, but rather as a result of trying to stimulate an interest in them in the minds of a group of eleven-year olds, who had been having their first introduction to the history of early Greece. We had talked of Homer and his ageless Iliad and Odyssey. We had dilated on the Gods and Goddesses, the oracles, temples, heroes, cities. We had told the well-known stories—among them that of King Midas who, having angered Appollo, was given asses ears for his pains; and how his barber, who was privy to the secret by the nature of his employment, was threatened on pain of death not to reveal what he knew.

All this we told; and the children entered into it with enthusiasm and interest. We had—perish the conceit!—some feeling of satisfaction in what we had done. And then the children were asked to write about some part of the lessons which had particularly interested them. One boy chose the story of King Midas and after a considerable period of concentrated and careful effort he produced his work.

"As King Midas," it began, "was going down the street, he went into a barber shop to have a haircut . . ." For one awful moment as we read it, everything seemed to come toppling about our ears. So this was all our efforts had amounted to—not Greece, not anything like Greece, but just the street outside the school with its buses and advertisement hoardings we knew so well.

Even the barber himself, into whose shop this young historian had seen the ancient Midas enter 'to have a haircut' we knew. Had he not cut our own many a time? Did we not know his views on the government, the price of beer, and the town football team which he expatiated on in his dimly lit 'saloon' behind the tobacconist's shop . . . But just when we were yielding to despair, one of those salutary self-confessions that the higher man pops into the pedagogic mind from time to time, came to our rescue. Yes, we knew this barber the boy had written about, knew *him* far far better than ever we could know Midas, or *his* barber.

So the effort was not lost, for what could be more real? Was not this a point of contact with those early times? King Midas' barber was, after all—a barber; and though the barber we knew who inhabited a dim saloon behind the tobacconist's shop, and whirled away with his electric clippers at our "short back and sides"

was a very different figure from him who shrank at the thought of what would happen if he dared to presume on his barber's prerogative of talking too much, he was a barber, too. And in direct descent from the first of his kind to snip a head of hair or scrape a chin!

Though Midas' barber certainly did not look like him, what did he look like? What sort of a man was he? What were his chief interests in life? Who were his friends? How did he pass his time? History—at least our history—was silent on these points; but where our history failed, the boy's ready imagination had filled the gap with a living contemporary figure he knew.

So while we still hope that our efforts to teach Greek History were not altogether the failure they seemed to be at first, we are grateful to this boy for teaching us; for we have learned anew that the "glory that was Greece" or any other ancient state is still something that eludes the power of the mind to picture, though the hope that one day man will be able to recover it in all its richness (and perhaps by methods as yet undreamed of by the vast majority) still leads us on.

We live—and learn.

MOTHER AND CHILD

Indications given by Dr. Rudolf Steiner in answer to questions concerning Pregnancy and the rearing of Infants.

(These notes, as the foreword by Clarita Benkendoerfer given below shows, represent advice given by Dr. Steiner to her. We have decided, with the kind permission of Frau Benkendoerfer herself and with the help of her sister Mrs. Unger, to publish them, as already some readers have found them helpful, and others may do so in the future. Moreover, changes often occur when things are passed from one to another by word of mouth, which it is possible for the printed word to control. We are asked to point out that this advice applies for the most part only to women in Europe. In other parts of the world, such are the subtleties governing child-birth, different conditions obtain.—Ed.).

I frequently had the opportunity before the birth of my first child in 1908 of asking Dr. Steiner about many things which seemed important to me, and which could not be satisfactorily elucidated elsewhere. At the end of these conversations, I asked him if these indications were for me personally, or whether I could pass them on—for example—to my sister. "These indications," he said, "are suitable for all expectant mothers. You may pass them on whenever you are asked." As a result of this I wrote out all of them which were not for me personally, immediately after each conversation; and the following is taken from these notes.—Clarita Benkendoerfer.

Before Birth. During this time a woman should not bend, stretch, squat or lift weights any more than is absolutely necessary, for "as she has to bring forth something, she must avoid doing these things."

I asked Dr. Steiner whether it was right that one should not wind wool, lest one wound the umbilical cord round the child's neck. The answer was, "Whenever one winds wool or kneads dough, one should not concentrate exclusively on the operation, otherwise it really will entwine the cord round the child's neck."

If one has a shock one should try not to give way to it, but where possible concentrate on the picture of the Sistine Madonna by Raphael. It is especially helpful if one is able to think of this Madonna the last thing before falling asleep. All Raphael's Madonnas are helpful in this way, but the Sistine one best of all.

After the Birth. It is good to curtain the cot with a light transparent coloured material (e.g. light silk), because the child's head is not yet closed (i.e. the fontanelles). The child should be immersed in the glow of colour.

A little child should not be given a dummy. If it wants to suck it can suck its finger. But this habit should be broken at the latest by the second year, for if continued beyond this time it leads later to sensuality. Sucking a dummy works even more so in this way.

(TO BE CONTINUED)

A WORD IN YOUR EAR!

The response to our request ("A Word in Your Ear"—June number) for the names and addresses of people to whom you thought we might profitably send a spare copy of *Child and Man*, was so very successful that we soon had none left of the copies we had set aside for the purpose. And still the names came in! It set us quite a problem, which, however, we hope to have solved for the future in the following way. In addition to our normal requirements we have had a number of copies printed which we will gladly sent to anyone, anywhere in the world, on receipt of the usual price of 1/6d. per copy. Normally, *Child and Man* is only sold on the basis of an annual subscription (6/6d.) Now there will be an opportunity to introduce it to your friends without the obligation of the subscription—simply for the price of the particular copy itself. Moreover, if you would like us to mention your name when sending it, we will gladly do so.

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