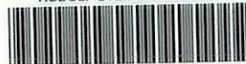


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Child and Man

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CHILD AND MAN

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CONTENTS

Flight from Matter	- - - - -	EDITOR
"Male and Female Created He Them"	- - - - -	C.S.D.
A Story for a Little Girl	- - - - -	C.R.L.
Impressions and Problems of an Arts		
Graduate entering Industry	- - - - -	K. M. Jones
What Makes a Good Technician	- - - - -	H. Heitler
Wonder and Curiosity	- - - - -	John Gardner
The Adolescent's Approach to Literature II	- - - - -	H. L. Hetherington
Visual Aids	- - - - -	Joan Smith
"In a Nutshell"	- - - - -	R.W.
Notes and Comments		

Flight from Matter

In this number of CHILD AND MAN Dr. Heitler describes the development of industrial technology as a kind of flight from matter. What in earlier times was an intimate relationship of the craftsman to his material has now become a matter of manipulation of machines, which themselves handle processes, electrical or nuclear, processes which are highly dangerous and cannot be handled directly. Man as a technician is moving away from matter, he has less and less personal contact with the material world.

This development can be paralleled in almost every other activity of man in the social scene. Miss Smith, in her article on "Visual Aids" points out how the well intentioned use of film strips and diagrams in the class-room can do considerable harm, divorcing as it does so easily, the child from the immediate experience of the subject in question and of the teacher who through the spoken word can evoke it imaginatively.

The alarming advance in entertainment by means of the film, television, radio or gramophone only serves to deepen the gulf between the human being and his surroundings. His leisure hours are filled with copies of the real thing, which he gradually takes to be the reality, and his sense for the living actuality is dulled and atrophied.

These tendencies portray a veritable flight from the real world into a world of theory or make-believe or synthetic imitation. A healthy sense for what is *actually taking place in the present moment before one's eyes* is fast disappearing. And paradoxically it is often those who consider themselves to be most realist and "down-to-earth", who hasten this flight from matter. It is left to those who have a more spiritual view of the world to protest and demand the direct contact with the material earth.

The majority of youngsters today read stories about space travel. In this fantastic world of make-believe the heroes of the twentieth century leave the earth to inhabit a universe imagined in terms of nineteenth century superstition, the superstition that the outer spaces of the cosmos are physical in their nature. Their flight from reality parallels that of their parents, but in another sphere.

The sense of the real, the cultivation of reverence for the immediate experience, the dwelling in the present, the austere discipline of observation, reservation of judgement and repeated investigation, all these things can begin to be cultivated in the classroom, and a burning enthusiasm for the gifts they can bring, will play its part against the destructive tendencies of our age.

THE EDITOR.

"Male and Female Created He Them"

(An Eastertide Reflection)

"Thou art the Christ!" – that blaze of inner light
Won for eternal Peter due reward;
For not by grace of reason's clouded sight
Did Simon learn the mystery of his Lord.
So when, at last, his sad bewildered brain
Counted the Son of Life among the dead,
"I know him not", he faltered, and again
And yet again: "I know him not", he said,
As cock-a-hoop came Calvary's dawn, blood red.

The morning Magdalene, by grief so shaken,
Saw at the open tomb a stranger stand
To whom she cried: "Where is the body taken?"
He suddenly outstretched a tortured hand
And called her Mary, banishing her fears,
Hushing the mind until the heart awoke
To Christ alive to faith, unknown for tears.
"Master and Lord!" she named Him. As she spoke,
The joyous day in tranquil glory broke.

C.S.D.

A Story for a little girl who is near the beginning of her school life

A Princess decided that she would no longer stay in her father's kingdom, where everything was bright and lovely, she longed to go and seek a new land. Everyone laughed at her and told her that it was a foolish thought. The kingdom was surrounded by a deep forest, in the depths of which lurked monsters and robbers. There was no road and many who had entered it had lost their way. She was not satisfied, each day her walks took her to the edge of the wood.

One day she met an old man, who had a wise and kind face. Shyly she asked him if there were no way through. He did not laugh at her, but told her there was a way, which was not to be found, unless one had the wisdom and fearlessness of a fool.

She had been laughed at so much that she was not disheartened by these strange words and begged him to tell her more. This is what the wise man told her :

"Go to your father and ask him for a fine steed, the best in his stables. Set off on your journey in the evening, when it is dark. Do not seek to find the path ; instead of looking at the ground, look upwards to the heavens. There you will see the stars. Among them will be one, which will guide you. When you have found it, ride fearlessly, always keeping its light before your eyes. Trust to your steed, so that it will trust you. If you do this, you will reach the land of your desire."

C.R.L.

IMPRESSIONS AND PROBLEMS OF AN ARTS GRADUATE ENTERING INDUSTRY

K. M. Jones.

(This article should be read as a postscript to the series : *Examinations Examined*, which has been appearing in the last three numbers. It deals more especially with the conditions of entry into industry. ED).

I have taken a partner in writing this account, for, although I direct the two-year training of graduates for supervisory and technical positions in a large industrial organisation, I can speak of the impressions gained at second hand only and it is fit that an arts graduate who has recently joined us should speak out of these pages.

My partner, who kindly recorded some of his impressions for this article is Mr. J. R. Skan, an honours history graduate of Nottingham University, who began his training last September with a view to becoming a production supervisor in 1958.

Modern business is seeking to relearn the art of developing leaders. For many years it has experimented, and out of this, methods and a climate of opinion favourable to intensive training is emerging. These steps to train leaders are important to us all, for most of the leaders of the future are now coming into the industry as young men, not into the public services as in previous decades.

When we look to past centuries we see a very effective leadership training taking place within an aristocratic society. The sons of this aristocracy were exposed at an early age to the government of estates and farms ; to the intercourse with those who directed the affairs of government ; to the exercise of positions of leadership in the armed forces ; to a role in the administration of local justice and to an upbringing within the code of social behaviour which gradually developed and spread to school as well as home. Later life too gave the measure of leisure needed to conceive long range policies and endeavours.

That the old form of leadership has gone and no adequate substitute has been found is evident from the opportunism, short term vision and the materialist viewpoints visible everywhere on our conduct of government and international affairs.

The old method of introducing men to industry was by exposure, usually at the level of routine work in the first place, but certainly within the confines of the firm. Few large companies would now do this with their most able young men. In the first place, great care is taken to select men of character, and from this point of view academic awards are of secondary importance. Then the basic knowledge of organisation and of technology and science are expected to be grasped quickly by a trained intellect. Thereafter the following:

years will consist of projects or attachments of increasing responsibility in contrasting fields of activity—the first two years being especially under the direction of the education branch of the concern. At a later stage he may join one of the University Business Summer Schools and, in his thirties, the Industrial Staff College at Henley. He will certainly advance fast, or, with the existing mobility of executive skill and the competition for it he will make his own move to another company.

The industrial community has its own dynamic and life, its own restrictions and opportunities too. The graduate entering industry after university and army has to discover in himself the capacity for rapid assimilation of the new setting and the values belonging to it. The aristocratic leader of the past could expect to find in the army mess or in the government office, a continuation of the values and outlook with which he had grown up. The new industrial leader cannot. He is asked to change and adopt himself to a series of new conditions; in late attachments overseas – if they come his way – he will be required to do the same; perhaps to the benefit of our future relationships with the peoples overseas who are only too familiar with the decline of the aristocratic leadership.

Some of the adjustments needed emerge in Mr. Skan's account which is set out below, and the contrasts too with the values held at the university and in the army in which he was an officer during National Service.

"The group selection system is fundamentally similar to that used by the Army in their W.O.S.B. I was thus familiar with the methods used and to some extent prepared for the tests of group discussions, being Chairman of a meeting, intelligence tests and interviews. I feel that the Group Selection Method where a person has to talk, act, and think with persons of the same background gives the best indication as to a person's character, forcefulness and general ability.

"After University and the Army I was first struck with the general efficiency of Industry and the attempt everywhere apparent to cut unnecessary cost and increase productivity. It was gratifying to find that meetings and lectures were opened on schedule, and that an obvious effort was being made in every branch of the factory to cut out wasted work, improve methods, and generally try to improve and initiate other than merely keep a job running satisfactorily in a set pattern. Departmental and Factory efficiency was stressed on all sides.

"The pace of life I found faster than anything I had yet experienced. This atmosphere, engendered in the production floors where every hour is vital for weekly schedule, seemed to permeate to the other parts of the Factory. This atmosphere vitality and a feeling of the job being worth while, I found very stimulating.

"For an Arts Graduate new to Industry, one of the basic

problems is to acquire as much technical knowledge as quickly as possible. This can be done by study and evening classes, practical work and mixing with people in the Industry. I found that a good basic working knowledge can be acquired within the course of a few months once the *nomenclature* has been mastered and the fundamental principles grasped. The more advanced knowledge needed will undoubtedly require years of gradual absorption but what I feel is the most important thing is that I have met no industrial process or equipment that has proved unintelligible to me after it has been explained – *an Arts Graduate is able to absorb engineering knowledge, and absorb it quickly.*

"With regard to my first personal experience of management – men problems, Trade Union activity and also the relations of men to each other at every level: the atmosphere has been much more friendly and intimate than I had believed existed. As an example I would quote an instance in which a section leader called a Floor Superintendent by his Christian name. There seems to be no attempt to divorce levels of supervision from the main body of factory workers but to keep everyone in contact with day to day problems.

"The principle problem for a graduate in any subject is to prove, in industry, that one doesn't pretend to know it all and that, especially on the practical experience side, one has a great deal to learn. This is a normal problem of each individual but, I think, a sensible outlook is essential in this respect if a success is to be made of industrial life. The Graduate, and particularly the Arts Graduate, has still to sell himself to industry in many respects and I feel the onus, in tact and consideration, is on the shoulders of the Graduate.

"The second problem for an Arts Graduate is to acquire quickly enough technical knowledge to enable him to talk sensibly in the engineering atmosphere of the factory.

"The third problem is to adapt oneself quickly to the speed and efficiency of factory life and to discard the university feeling of time in plenty, and the military unawareness of the relation of costs with any selling price of a finished product."

The ability to adjust oneself to outward conditions is not the capacity to be conditioned by them. The future presents us with a picture of the highest instability, with conditions unsuitable to the old 'pre-set' type of character. Inner mobility, the capacity to diagnose new situations and to act out of one's analysis rather than out of set traits of character determine the 'profile' of the future leader.

* * * *

"In the play 'Dr. Faustus' there are good angles and bad ones"

from a 9th Class essay.

What Makes a Good Technician?

H. Heitler

A demand for greater opportunities in the teaching and training of technology is being voiced throughout the country. The argument is, that the ever increasing production of an infinite variety of goods demands the effective and economic handling of raw materials, the supply of which is by no means unlimited. Further, apart from the old established substances like metals, wood, stones etc., new ones in the form of alloys, plywood, plastics and so on are coming on the market almost daily and require new techniques. Their physical, chemical, electrical properties have therefore to be investigated and the technician has to become acquainted with new methods of working these materials.

Furthermore, a revolutionary step in the methods of mass production makes its tentative appearance. Under the name of automation are understood ways of manufacture which remove almost completely the direct contact of the technician with his work and hand it over to automatically controlled machinery. This ideal is, at least in this country, still hardly more than in an embryonic state; but the economic, and in particular the social problems involved are already eagerly discussed. There is often not a little anxiety for the consequences if the images of a brilliant industrial future are pursued without sufficient consideration of the effects in neighbouring fields.

These aspects, and more could be added, make it difficult to present a comprehensive description of the qualities and faculties a good technician should have, especially as there is to be taken into account the rapidly changing conditions in industry. Some decades ago a young man could train, say, as an engineering apprentice and after years of acquiring the necessary skills and knowledge, he could take his place as a skilled worker. In his future career he would find the same tools, machines and methods. In another decade or two there may be no such assurance and one has to face the fact, that what an apprentice may be learning today may well be obsolete after his five or seven years training.

Because of these uncertainties it seems to be even more necessary to consider the essential features of the technician who took over from the old arts and crafts and transformed them into the requirements of modern industries. The working of metals, wood or stone with the aid of tools is almost as old as the history of mankind. The ancient treasures of 3-4000 and more years ago bear witness to an incredible mastery. Not only do they show an artistic perfection of the highest standards but also from a purely technological point of view the treatment of the gold or bronze and in later times of the iron can to this very day be shown as examples on which it would be hard to improve upon even today with all the modern aids. Not so many

years ago the corrosion of bronze and similar alloys in seawater was still puzzling the metallurgists until an ancient Roman ship was lifted from the bottom of the sea near Rome. Certain bronze parts were found to have withstood corrosion for 2000 years. The composition was studied and imitated for similar uses. One may well ask how the ancient craftsmen gained his knowledge. There is no evidence that he experimented by means of trial and error in a way as is done today. It is clear that he must have possessed a deeper knowledge of the quality of metals and that he was able to mould and compose them out of an intuitive though instinctive awareness according to the requirements. This instinctive knowledge was preserved in rare cases up to the modern times. The writer did some of his training as an engineer in a locomotive factory where an old coppersmith had to make some special copper to steel joints which nobody else could do satisfactorily. Whenever he came to this special work he was allowed to lock himself into the shed and to open it only after he had finished. The secret of his great skill was never found out and died with him. Stories are told of country blacksmiths who knew how to transform ordinary mild steel into all sorts of high quality hardened or toughened steel, and it is said that some could do it simply by rubbing the red hot part with a hazeltwig. Attempts to imitate this procedure have not been successful.

However, even if these old skills and the instinctive knowledge have died out almost completely, an apprentice in any trade has still to gain an inner relationship to the substances he has to handle. To be able to file a surface flat he has not only to have a steady hand but he has to acquire the feeling at what angle and with what pressure he has to move the file across and what type of file is required to get the best response from the metal. He will learn by experience that steel, brass, copper, aluminium have their individual characteristics. When he comes to use a power tool like a lathe he will soon find out that each metal requires a turning tool ground in a specific way. A wrong tool tears up the surface. A carpenter will look at a piece of wood and its grain. He will make a cut with the plane and from the feel of it he will know whether it is fresh or well seasoned, whether it is suitable for the job or not. The skill any such worker acquires is still such that it represents a mutual relationship between the substances and the craftsman. There is a kind of understanding between the material and the will operating in the hand. Through the sense of touch the connection is established between the will and the substance, not in its bulk but in its structure. This latter reveals itself at the surface, when it is cut, filed, turned etc. The worker, through the way in which he moulds the form, brings this surface into existence, and it is according to his skill, that is, his awareness of the structure, whether he produces a good or a bad surface. The acquired skill is in reality the last remnant of the instinctive knowledge of the inner secrets of substances. It presents a healing factor in our material civilisation in which we tend to

consider the gifts of nature as our possessions over which we have absolute mastery. A craftsman's skill is so to speak the last thin thread which connects man with the mysteries of lifeless nature.

This last thread is thinned out still more when the worker has to deal with substances through the use of machines. The sense of touch is removed. There is no contact any more between the master of touch is removed. There is no contact any more between the material and the hand via the tool. The machine has taken over the function of the human will and all the experience originally gained through this contact can appear now in form of instructions about the speed of cutting and the shape of the tool. Once this is determined a machine operator can almost be trained through instructions alone, removed from the actual work. If he carries them out he is almost bound to achieve satisfactory results. It is, however, still more efficient to let the trainee gain the experience through actual handling of the machine because of the great variety of the problems involved, but there is no inherent reason why it should not be done otherwise. In fact, in mass production the so called human element, that is the direct contact between worker and product, is avoided as much as possible and is replaced more and more by automatic settings and controls. In automation, this tendency has found, at least ideally, a certain finality. The factory is being emptied of human beings altogether. The machine takes over processes and activities which not so many years ago were considered the last but indispensable prerogative of the human intelligence and hand. One can almost speak of classical mass production in contradistinction to automation. In the former, single machinery may work completely automatically and the function of the supervisor would be to replace the used up materials, to check the products for size and finish and to make any necessary adjustments. Or, on a conveyor belt parts are brought along on which a number of single operations have to be performed. The worker takes off a piece from the belt, drills a hole and puts it back for the next worker to do something else. The whole group of workers has to act as a team in a certain rhythm. If one single member fails the whole process is disrupted. To compare it with the heart beat of a living organism is, of course, entirely amiss. It is not more and not less than a completely overriding mechanical jerky movement to which the human being has to conform. Yet there remains still a certain handling and the coming into direct touch with the product.

This last remnant disappears with the introduction of automation. The human beings are even taken off the sides of the moving belt. Every handling is done by auxiliary machines. The drilling, turning, grinding etc. takes place without a human eye watching it. Photo-electric and similar controls assure that the necessary standards of accuracy and finish are maintained, and if they fall off, the tool is reset or replaced automatically. The skilled worker in the old sense has completely disappeared and is replaced by the maintenance

worker whose task it is to watch over the innumerable electrical controls.

The permeation of the whole of our civilisation with electricity has brought into existence a new type of technician who has to be skilled in quite a different way. The mechanic, through his file, touches the metal directly. The electrician cannot handle electricity at all. On the contrary, he must know now *not* to come into direct contact with it. He arranges wires and other metal parts in a certain way so that electricity flowing through them produces the desired effects. But he also takes care that these metal parts are well insulated from all contact with the surroundings. A network extending almost over the whole of the country brings electricity practically everywhere. It is often compared with the watermains in the towns where also care is taken not to have any leakages. A burst pipe is certainly a great nuisance but a faulty electric cable immediately endangers life. The electrician deals therefore with an entity, indispensable in modern civilisation, but which he has to keep enclosed and safely away from any contact. To express this by a different picture, one can say: Man has ruthlessly conquered the earth; he makes use of everything he can lay his hands on. With the electric network, however, he has created something from which he has to keep away; he has created a certain hollow space over which he has no mastery in the ordinary sense. It is a strange fact that a copper cable, as solid, tangible and innocent as any matter, should suddenly become an enemy to all touch when an electric current flows through it.

When dealing with electronics the electrician has to look at his medium in quite a different way. Whereas in ordinary power transmission the propagation goes along well defined metal conductors, radiowaves free themselves from all bondage and radiate out into space. It is the task of the radio engineer to produce these oscillations and to receive them any distance away. There is no other technique in existence which makes use of empty space as a means of transmission. It becomes clear that in electricity one has to do with a "something" whose roots are not to be found in the familiar material substances although in the first instance it is generated in big machines. The peculiar properties of metals make it impossible for electricity to appear, and the fact that it can be made independent from its material carrier shown that it is a phenomenon in its own right, whose nature goes beyond the materiality of our world. It can fill empty space in very much the same manner as light. The laws of propagation are practically the same and they are usually considered to be identical in their nature. It is, however, overlooked that the origin of light and electricity lie in polar opposite regions. Light makes its appearance in the sense world when it comes into contact with matter, whereas electricity arise out of the underground of material substances. The electrician ought to keep this in mind in order to do justice to its "unearthly" qualities.

Electricity is considered to be intimately connected with the structure of the atoms and is therefore closely related to the exploration and exploitation of the nuclear forces. Around this new science is developing rapidly a technique which has to be radically different from any other. The nuclear technician has to handle radioactive substances. That means that any direct contact is impossible. To prevent radiation spreading from a pile concrete walls yards thick have to be erected. Every operation has to be performed by remote control. It is not only the uranium or plutonium from which everything living has to be kept away but also all the other materials which have been in contact with the radiation. So all the tongues and grips and the host of new machinery especially developed for the radioactive and are just as dangerous as the original radioactive material. To protect against electricity as a rule a comparatively thin insulating covering is sufficient, and once the current is switched off the bare metal is as harmless as if it had never carried electricity. Once a substance is radioactive it cannot be de-activated. The decay has to take its natural course which may take anything between a fraction of a second and a million years. The substances have to be treated during all this time, so to speak, as enemies of everything living.

The earth upon which man walks has given him untold help in the course of history through the possibility of direct contact. A radioactive earth would be the polar opposite. It would be anti-earth bound to extinguish life, not to further it.

Yet never in history has there been put such a glittering prize before the imagination of mankind. Not only is there now the possibility of almost unlimited energy but also of processes, which, not many years ago, would have been declared absolutely impossible and in contradiction to the invariable laws of nature. Nuclear energy results out of the transformation of one chemical element into another. There is no limit to what this new kind of alchemy may achieve in future. And further still, new substances are constantly being created which do not occur otherwise in nature, as, e.g., plutonium which plays such an important part in various forms of atomic energy.

The atomic technician will have to have a completely different outlook and attitude compared with the technician as we still know him today. An experienced metallurgist puts a piece of steel against the grindstone and he can tell from the shape and colour of the sparks the temper and quality. An atomic scientist carries radioactive material in a box heavily lined with lead and puts it with all precaution into the test apparatus. From the clicks of the Geiger counters and similar instrument he can determine the rate and mode of decay. The intensity and energy of the radiation is of primary importance, the nature of the basic substance takes second place.

Man has set out to conquer the earth and to make use, among

other things, of the mineral resources. The purpose of scientific and technological progress is to gain deeper and more intimate knowledge of the secrets of material existence, but in a strange and gradual way he has in fact, begun to move away from it. The classical craftsman, the skilled worker represents still the backbone of our industries but mass production and automation put more and more the barrier of the machine between him and his work. The electrician deals with a quality beyond any sense perception, completely dematerialised and dangerous to come into contact with. It keeps him at a distance. The atomic scientist has again to do with material substances but in a completely transformed form. He cannot handle touch, work them in the ordinary way because they destroy life, and if they are not kept imprisoned behind walls of concrete they spread death and desolation around them. At the end of this path of scientific and technological conquest,—and the atomic sciences are in a certain respect the end,—man finds the strongest repellent forces. It is no longer the earth he has set out to study which he finds but its polar opposite. In a strange way he has penetrated right through the material existence into the nothingness of electricity (from a material point of view) and has come out even beyond it into the regions of the anti-earth. It is essential that the three stages into which our technical civilisation has evolved are clearly recognised.

When young people set out today to acquire technical knowledge they will be confronted with these confusing and even contradictory facts. It is most important that they should be trained and guided in such a way as to make them fully aware of what they are dealing with. The wisdom of old about the substances of the earth has been lost almost completely and has been replaced by techniques which go over into routine and automatic action, which in turn bring with them the soul destroying forces under which we suffer so greatly. One can only surmise what the results will be if atomism is also merely incorporated as a technique in which the worker has nevertheless to regard his particular working substance as his deadly enemy. It needs, however, not much imagination to foresee an enormous increase of the difficulties with which the industrial life of today is already beset.

The responsibility of those who have the task to guide the young minds, be it in the schools or colleges and universities, has increased enormously. The cry should not only be for more technicians and scientists but even more for teachers with sufficient wisdom and vision as to awaken in the young the right feeling for what they have to deal with. Only if this further urgent necessity is recognised and finds a response can one hope that the new fields of scientific conquests will be built into the structure of our civilisation in a harmonious and fruitful manner.

Wonder and Curiosity

John Gardner

(Reprinted from *The Waldorf School News*, Adelphi College, Garden City, New York, by kind permission.)

THE study of language can be very revealing. This is the case when we come to compare the two words, *curiosity* and *wonder*. It is especially interesting for an educator to reflect upon the fact that while wonder is still a known word, and is occasionally still applied as Miss Carson has done to the earliest years of childhood, it is generally speaking out of date in educational circles. Among the many banner concepts that fly at the masthead of education today one continually encounters that of 'intellectual curiosity', but almost never that of simple wonder. Why is this?

The distinction between curiosity and wonder leads us to the heart of Waldorf education: to its methods as well as to its goals. One way of expressing the objective of Waldorf education is to say that it tries to prolong the epoch of wonder through all the school years and on into adulthood, that it attempts to make of wonder - and gratitude! - the matrix for the whole learning process.

Wonder is the word of an older time. It was in fashion with ancient peoples and endured down to the time of our own grandfathers; but many an educator today would feel as uncomfortable using it as some modern psychologists would feel to be heard speaking plainly of 'soul' and 'spirit'. *Curiosity* is the word that has, at least until very recently, better represented the temper of modern times.

We have grown accustomed to hear that a teacher's goal is to awaken children's curiosity; but wonder in a pragmatic age seems an almost useless attitude. It rings strangely in our ears. We are indeed not sure just what it may mean. Is wonder a kind of gaping astonishment, is it some form of friendly but empty-headed piety? If so, our self-esteem must take a dim view of it; for we prefer to feel secure in the tidiness of selfhood, and wonder threatens to bring us, intellectually and emotionally, beyond ourselves. . . . Wonder can appear to be a mood without a point, a stimulus without any action goal; and if it strikes us so, it offends our sense for practicality. While we want only to get on with the business of life, wonder seems to bring useful enterprise to a standstill. Wonder is plainly on the side of contemplation and contemplation is an ideal that Western culture generally has long since abandoned in favour of so-called positive action.

Curiosity, on the other hand, has a more congenial sound to modern ears because it indicates a limited, surveyable form of mental behavior. It sets the self in motion solving problems, pursuing its own intellectual purposes. Curiosity may be 'keen' or it may be 'idle', but in either case we can visualise a quite definite personality asking

quite specific questions of life. Curiosity starts from one item and goes on to another. Like a burning fuse it follows a determinate line that strives to penetrate the given subject and to set off some form of overt action.

Yet from a realistic point of view, curiosity should sometimes be unmasked as a wolf that parades in sheep's clothing. Curiosity in this sense is a greedy hunger which consumes knowledge but is not adequately nourished by what it consumes. It has the peculiarity of being able to permit malnutrition on a full stomach. We should not overlook the fact that such curiosity can become as neurotic and obsessive as the need to step on every crack in the sidewalk or to bite every fingernail. And while we may count as a virtue its attraction to the greener pastures that lie just beyond, we must reckon as a vice the sad fact that it actually cares little for the grass already under foot. Who has not observed that for the *merely* curious person, to 'know' is to pass at once beyond the point of interest!

* * * *

Wonder is that state of being in which the soul opens fully to truth. Ordinary interest alerts and begins to awaken the mind, but for a full awakening love must be added to interest. A deepened interest, purified of egoism, becomes love; and the mind that is motivated by love achieves wonder. Such a mind thinks with the heart as much as with the brain.

While interest may be based on mere curiosity, wonder requires of us respect, even reverence. That which we regard as morally indifferent may arouse our curiosity; but we permit ourselves *wonder* only in the case of things that have moral significance. Wonder, in other words, is an exercise of moral intuition as well as of aesthetic feeling and intellectual curiosity. As imitation is the sincerest flattery, wonder is the sincerest form of cognitive attention.

Wonder is based upon the feeling that at deepest levels the world and man's true self are one. This means that the aspirations and ideals, the beauty and goodness which are natural to the human heart lie somehow also at the centre of the natural universe; that therefore standards of beauty and goodness are not irrelevant to the realities of an indifferent world, but are pertinent to the study of universal events: quite as pertinent as the quantitative standards of physical science.

Take away from wonder its quest after the beautiful and the good, and what remains will be a sharply limited search for the 'true'. This more or less describes the path followed by the impulse known as intellectual curiosity. Take away from wonder its sense of inmost kinship with the universe: what remains will be a curious onlooking, the analysis of externalities. Such an approach may lead for a time to certain scientific successes, but eventually it will bring about *rigor mortis* within the whole scientific enterprise.

It could be said that modern education is based on the doctrine of 'interest'. The interest of children usually is spoken of in terms of 'needs' and of 'problem-solving'. Needs lead to problems which in turn must be solved. Thus the child is said to move from interest into action, and to 'learn by doing'.

But modern education has tended to strongly to identify interest with self-interest, and needs with personal desires or impulses. Until a few educators began recently to speak of the need for *self-transcendence* as one of the fundamental longings of the human condition, the impersonal and objective in man – his universal self, the higher being that he is – had been left out of account. Needs and interest were thought of as biological in origin and (even though their fulfilment was often sought in social relationships) they remained basically self-serving. The discipline and subject matter of the school were therefore regarded as contributory to the purposes of the personal ego. Hence the modern habit of characterising language study and mathematics as 'tool' subjects; the physical sciences as 'instrumental' in function; the social sciences as providing 'techniques' and 'skills' for living with people.

Education that starts from wonder and leads to wonder appeals at all times *through* the personal self to the impersonal. It does not ignore the lesser selfhood but leads it beyond itself. Thus the personality does not regard the great world as primarily raw material to be harnessed for personal uses, but rather as a macro-cosmic being, full of wisdom, beauty and virtue, from whom one issues wondrously, in whom one lives gratefully, and with whom one aspires to co-operate ever more consciously.

* * * *

Parlez-vous ?

Class One were having a fine time telling the French teacher names of animals for which she gave them the French equivalent. A hush of awe fell upon the class – and near-panic on the teacher – when one child offered 'Rhinoceros'. But that was nothing to what happened when, after a moment's pause, another child took up the challenge with 'Hittabottomus' !

The Adolescent's Approach to Literature II

(This is the second of three articles. ED.)

H. L. Hetherington

In the first article in this series we outlined the scope and direction of two of the main lessons given to the children in Class 10 during their sixteenth year, and how these two lessons formed the basis for their future appreciation of literature.

In this second article we propose to deal in greater detail with the "Art of Language" lesson, which forms part of the series of aesthetics lessons in the Upper School.

In a world which has been accustomed to look upon the human being as a duality, as a denizen of two realms only: the realm of the mind and the realm of the body, there is little place for a study of aesthetics. For only when we understand man, not as a duality, but as a trinity of body, soul and spirit, shall we find the true place of art in human activity.

The soul is the centre of man's consciousness on earth; from this centre he can look down to the body, learning to use it as a worthy instrument, or he can look up to the spirit and realize something of the lofty heights whence he came. The soul, if nourished and strong, can tame and harmonize the animal instincts and impulses, which rise from below and can warm and 'ensoul' the thoughts and ideas which descend from above. Without the mediation of the soul, thoughts are abstract and lifeless, instincts egoistic and compulsive. The soul then, has a twofold task, its realm is the realm of *experience*, its aim is the creation of beauty, its field of activity is art.

In our age this third member of man's being is not only little understood, but is under merciless attack. The powers inimical to mankind would see man as a thinking and willing being only, would eat away and annihilate the central mediator. In this way the stage, on which the drama of man's salvation must be worked out, is destroyed, and man with it.

The aesthetics lessons in the Upper School are par excellence those lessons which seek to nourish and enrich the soul. If they are successful, they tame and harmonize the awakening senses of the adolescent, they warm and activate his powers of contemplative perception, perceptive thinking.

In the tenth class the art of language is considered. The pupils at first have to struggle with certain inherent difficulties in the study. They here have to do with an artistic medium which is in everyday use, a medium which is indeed often misused and debased by carelessness and exaggeration. The initial exercise, in itself a good one, is to attempt to *listen* to language, as if it were a form of expression completely new to the hearer. Then it can be examined in greater

detail. The question then begins to arise: What makes language beautiful? What is lacking in language when it is dull? Do we always want language to be intensely beautiful? Gradually we discover that there is prosaic and poetical language and that this division by no means coincides with the presence or absence of regular metre, that it would by no means do, always to seek to be poetical, that clarity and brevity are often more important than lilt and music, that language has many essential tasks, widely different in character.

Yet there is a common aim in them all: man has to communicate with man. That this is possible at all is a miracle, that it is possible to communicate the most delicate and subtle of experiences as well as the most striking and awe-inspiring, only makes that miracle the more wonderful. In considerations such as this lesson can be begun.

Then a closer step can be made in discussing those elements in language which raise it to the level of poetry. First to be considered, because in our day it is the easiest to understand, is imagery, the forming of pictures. In this context a study of metaphor and simile can be made, not as part of a dry list of "figures of speech" beloved by examiners, but as part of a wider study, fascinating in itself. The part that metaphor plays in the forming of words has often been pointed out, here this can be an exciting study for research. Individual children like to bring words to the notice of the rest of the class, which conceal an image, which we have now forgotten. 'Wrong' is something that is 'wrung' or 'twisted', 'right' is something that is 'directed' and 'ruled'. The original meaning of 'window' points to a time when no glass was used, the word 'sarcasm' has a more gory reference that we would suspect!

Then the more difficult studies of rhythm and movement, and sound and music can be attempted. In this connection a fruitful comparison can be made between the English, French and German languages. The differences that emerge can in some measure be explained by comparison with Anglo-Saxon and classical metres, which were the forerunners. Out of this comparison some qualitative experience can be gained of the difference between 'gothic' and 'classical', between northern and southern art, a difference which Goethe experienced deeply.

During the course of these studies, the pupils become aware gradually of the possibilities of language. Then their curiosity can be roused as to the origins of language. This leads to some discussion of the history of the languages of the world (including a more detailed history of the English language), their interconnections, the probability of an 'Indo-European' parent language and the further possibility that *all* languages were at one time closely connected. This study leads to the central part of the lesson, for in a discussion of the probable nature of primitive language, we begin to ask what earlier peoples found interesting in language. The rhythm and sound, in fact the very elements which play the most potent part in raising language into poetry, are the elements, which appeal to primitive

peoples, as they still appeal to little children. The thought content was inherent, but not experienced apart from language; thought, feeling and language were one indivisible unity.

Such a study is a valuable corrective to the one-sidedness of the present-day experience of language, where words are used as a kind of code to transmit meaning, and language itself is rarely listened to for its own sake.

Running parallel to these studies is the steady practice of speech exercises, designed not only to improve the formation of sounds and the handling of rhythms, but also to show what contrasts in sound and movement are possible in language.

We spoke at the beginning of this article of the threefoldness of the human being, pointing out that the third member, the soul, is little understood today and under merciless attack. A more conscious understanding of, and working with, language as an expression of the *soul*, is very valuable defence against the destructive tendencies of our age. For language can all too easily become a code, a series of conventional signs conveying a set of certain fixed and conventional meanings. In fact it must *necessarily* be this for much of the communication we have to make with our fellow men. But there is another way of using and experiencing language. When one begins to experience this, to experience how language can be raised into poetry, then one experiences how the element of soul is added to a purely abstract, intellectual content. One can begin to understand how this experience of soul is a powerful inspiration for the understanding, how it can give wings to contemplation and sharpen the senses. One can begin to experience that indeed one person's inner world can become the experience also of some-one else. The miracle of, say, the 'Ode to a Nightingale' consists precisely in the fact that a rich experience has been communicated and recreated in another person. In so far as this can be understood and recognised for what it is, the eroding sickness of our age is checked, which would destroy the soul and leave us with an ice-cold thinking and a power of action that obeys a thought blindly and without compassion.

On this basis the future work is built. The Romantic poets, and especially Wordsworth, can well be studied in the following year and the fundamental themes of this lesson can be carried further.

* * * *

The Class were asked to write down a list of the seven ages of man, according to Jacques speech in 'As You Like It' beginning: "At first the infant" So one list began: 1. Infantry.

Visual Aids

Joan Smith

A catalogue of Visual Aids leaves one amazed at the wealth of material available for use in schools. In addition to the familiar wall maps and charts there is a supply of 'visual' books (mostly diagrams and pictures) for Nature Study, Sport, Social Studies and so on. There are indeed few subjects that have been caught and trapped into pictures. This, however, is no longer the most important sphere of visual aids for even the cinema has entered the classroom in the form of Filmstrips and Loops. A variety of subjects is covered: Reading, Arithmetic, History, Geography, Nature Study and Sciences; Handicrafts and Sports; Classics, Poetry, Fairy Tales and even Art, Music and Religion.

When considering the true nature of the subjects for which visual aids have been produced, one is forced to the conclusion that they are not in fact all visual subjects. In Poetry and Music for instance, sound and rhythm are the important factors and visual aids for the most part will only detract from the subject in hand.

Other subjects such as Art, Nature Study and Geography are essentially visual and their teaching is greatly aided by good illustrations. Is there then place here for the many excellent films? At first it may seem desirable—even a necessity—for what teacher is able to compete with the accuracy and completion of the camera? As all good teachers would want the best possible illustration for their lessons, we are not concerned here with the unintelligent use of visual aids, those on the level of comics; but the question arises, can there possibly be anything against those really fine filmstrips of bird-watching, those dealing with history of Art or Chickembryology for the seniors? And how could one hope to be such an up-to-date authority on "Everyday life in Greece" or "A Cocoa Farmer in West Africa" as a film can be when made by experts? It is obvious that a pupil may be presented with far more facts and details by watching a film, but what are the deeper issues?—for we are dealing here with the soul and spirit of the child.

Education involves change and development and this can best be achieved by a direct and intimate contact between teacher and child. Therefore the most helpful aids in education will be those that move the inner being of the child, for outer changes are brought about by inner movement. The greatest power of all is the creativeness of the teacher. A picture which he has made himself, however modest it may be, or a picture he has called up in the child's mind by a lively description will be far more effective than any external visual aid. The enthusiasm and inner activity of the teacher stimulates movement in the inner life of the child and he too becomes creative.

Let us consider what happens when we tell a story to children.

Through the medium of words, we seek to conjure up inner pictures according to the different needs and temperaments of the children. The story teller is free to repeat or vary as he wills. A film, on the other hand tends to fix an impression. If one reads a book after having seen the film of it, the imagination is fettered by the scenes and characters on the screen, and one cannot easily escape them. It can be even more painful to see the film version of a well-loved book. The favourite characters are not quite as one has always imagined them, the settings are different and a hundred other things are irksome.

Poetry or stories for instance, kindle life in the soul. They start an activity which works on further, breaking down the many restrictions imposed by this mechanistic age. Looking at a child with the outer eye there is the danger of regarding him as a little, helpless undeveloped creature—an inferior adult. Could our inner eye be opened so that we saw the eternal being within everyone, we should get a very different impression. The child is nearer his spiritual origin than many a learned intellectual. From this point of view why should we narrow down and cramp this otherworldliness which lies so near the realm of the poet or the artist, by thrusting on him the set series of impressions of a film? Take for example the film strip of Walter De la Mare's "Silver", illustrating each phrase of the poem (there are 44 frames), and intended to "reveal the essential meaning of the poem". It is not more likely that the unspoiled child with his God-given imagination will reach the poet's meaning better and more readily without these mechanical aids?

With the plethora of pictures, the entry of the film into the classroom and the threat of television in the near future, the dangers confronting the modern child are very great. By exposing the child to a surfeit of pictures, the danger is that he will become hardened, his imagination dulled or even destroyed and the spirit stifled.

The whole matter is so powerfully summed up in an article on "The Inflation of Pictures" by F. H. Geist, published recently in a Swiss magazine that I should like to end this article by quoting the following passages from it:

"We are experiencing daily an ever increasing deluge of pictures—copies of life—in the form of films, television, photographs, illustrations and diagrams, or primitive caricatures. Some of the most widely circulated newspapers in England are reducing their printed text to make way for more and more pictures. Future mankind will be unable to read (apart from posters, abridged versions and wordballoons) and as in ancient China reading will be the privileged luxury of the cultured few. The majority of people already practically give up reading and writing when they leave school, the power of fantasy and imagination having been dried up by a purely intellectual education.

Young people will have no first hand experiences of nature or human life upon which to reflect. Instead they receive a substitute

of readymade pictures from films and television accompanied by the spoken word, through picture papers, potted version of books and cartoons. The indiscriminate outpourings of pictures will become a daily burden, comparable to the continuous background of radio music from which one cannot escape since the organism has grown accustomed to it.

The more that young people are over-fed with copies, so much blinder will they become to the real pictures of life—those which they must see for themselves, experience and grasp for themselves, and for which there are no substitutes or reproductions whatever. This mass producing of pictures, will lead to an illness, a chronic craving - a kind of greed for pictures, making the soul and spirit weak and incapable of taking in realities".

* * * *

"In a Nutshell"

(This is the fourth article in a series, the purpose of which was outlined in the Midsummer Number of Child and Man. Ed.)

"Would you tell me something about Rudolf Steiner Education?"
 "What is special about your way of education?" "How does your education differ from that at other schools?"

THESE are the sort of questions with which one is continually confronted. One sighs, declares that it is impossible to answer in a few sentences or in a few minutes, and then proceeds to do it.

On first becoming interested in teaching, I sought out many experienced teachers and asked for a "potted version" of Rudolf Steiner pedagogy. They were very patient and explained many things but it was only by personal effort and personal experience that an understanding was approached.

We speak of educational method, system, principles, but none of these conveys the real truth. It is a question of the way in which one looked at the human being, his evolution and world development. Rudolf Steiner education is not a method, nor a system, nor is it based on principles in a narrow sense. It is based on Rudolf Steiner's spiritual knowledge and the understanding of the human being in widest aspects.

Repeatedly in his educational lectures Rudolf Steiner mentions that one must see life as a whole. What the teacher implants in the child in early years has its effect in later life, influencing not only outlook and understanding but even physical health. In a wider aspect human life is but one of a series of experiences so what the teacher does, or does not do, has also a very long range effect. Thus a knowledge of man upon which an education can be based must include physical and spiritual aspects.

When I first began to teach at a Rudolf Steiner school, I wrote out a few quotations from the educational literature and kept them continually in front of me. I have them still and though with the passing of the years the paper has yellowed and the original writing has become almost illegible, nothing of the truth of the statements has faded.

"Children should be led to experience the living spirit which pervades the world and which man seeks to find in all his striving after knowledge".

"Every subject is taught out of the consciousness of the living spirit which pervades the earth and man".

"The goal of education is to give man an understanding of the spirit in matter and a spiritual understanding of the material world".

"The strongest of all the impulses that can work on the etheric body come from the feelings and thoughts by which man divines and experiences in consciousness his relation to the Everlasting".

This then, is the essence of the education which bears Rudolf Steiner's name. It is founded on a philosophy, on a "Weltanschauung" which, to those of us who have been immersed in it for any length of time, is a reality. This Outlook on the World considers man as a spiritual being, of divine spiritual origin. It considers the world and all creation to be of divine spiritual origin. While recognising the achievements of natural science, it refutes the one sided materialistic view into which these have led us.

Man is an eternal being, with a past, a present, a future, inextricably woven together for the time being. What a man does today has some bearing on what he did yesterday and what he will do tomorrow. Life does not start fresh everyday. Today's deeds are interwoven with those of yesterday and tomorrow; today's tasks, responsibilities, achievements, omissions have all a past and a future. But some of these cannot be met or solved within the framework of one existence, and so one is led to the idea of other existences and the law of recompense, known as Karma. The law of Karma results in destiny, but destiny in this sense is not blind fate. It is that which the human being has himself prepared in previous existences, which he is preparing now, and which will meet him again in the future.

Thus the human being comes into existence with certain qualities, faculties, capacities, propensities. He comes into a new physical existence to further his own education – to work out his own destiny. In the process of birth and growing up he is no longer conscious of his direction and one task of education is to help him.

The worst thing that can happen to a child is to be forced into one particular stream of education or into a particular calling. The education should seek to develop all faculties and a wide comprehension. Then with an all round view the human being will find his right place in life. It is therefore a task of education to help the human being to fulfil his destiny.

The earth and its creation is a spiritual deed. The spiritual world is the sustainer of life and fount of inspiration. This statement cannot be justified "in a nutshell", but perhaps mention could be made of the evidence of history. Only in the last few centuries have men thought of life as arising from chemical reactions. Religion or experience of the spirit is something fundamental to the human race. Marie Corelli's book *The Mighty Atom* tells the story of a boy educated solely on scientific concepts. Result, – suicide. Bernard Shaw says that men would have to invent the idea of God if he did not exist. Throughout history, the temple, or the priest, or the church has been of paramount importance.

Yet today the old forms of worship have little appeal. There is a void yet deep within the human heart something cries for satisfaction. Rudolf Steiner's spiritual science has been for many people an answer to their problems.

It is sometimes suggested that spiritual knowledge is remote from daily life. We should keep our feet on the ground. Yet

spiritual knowledge is essential for keeping one's feet on the ground, for only by taking the whole view is the human being balanced. "Without vision, the people perish" wrote Erasmus. Where is the vision today?

In the Rudolf Steiner school nourishment is provided for the soul. In the younger classes the fairy stories, legends, mythologies all represent in picture form some aspect of spiritual reality. They are a source of immense satisfaction to children. Satisfaction of this sort and joy in school life result in health, and a healthy body is a fine instrument for the spirit dwelling therein. Thus spiritual knowledge has a direct physical result.

In older classes, children are introduced to the ideals, impulses, striving that have swayed mankind. In his growth each child recapitulates the great experiences of humanity. Amid the currents and cross currents, stands the individuality, of the world, yet standing above it.

So education leads to a realisation of the individuality as a spiritual entity and a harmonious development of subordinate faculties.

R. W.

Going Abroad?

IT is not sufficiently well-known perhaps that one of the landmarks and public events listed by the Swiss Tourist authorities, and publicised by them for the attention of visitors to their country, is the Goetheanum at Dornach, and the summer conference which takes place each year there. The Goetheanum is that impressive and unique building which is the international centre of Rudolf Steiner's work, and during the summer months a conference is held there to which visitors come from all over the world to listen to lectures and to attend artistic performances of a very high standard. This year special efforts are being made to attract more English visitors; and all those who have had such a visit in mind and have never made it yet, are especially urged to take the opportunity offered this year. A special party is being organised from 38, Museum Street, W.C. 1; and particulars may be had from the secretary at that address, or from Rudolf Steiner House, 35, Park Road, N.W. 1.

Notes and Comments

By Our Special Correspondent

Careers Bureau.

It is a common practice in schools to establish a Careers Bureau to advise children about to leave school what openings are available for them. This job, generally allotted to an energetic member of the staff, has become increasingly more complicated with the years. There are so many different kinds of entry into commercial and professional life, so many kinds of ladder, that one has to be exceedingly careful in giving advice. In a Rudolf Steiner school the task is somewhat complicated by the fact that the young people do not take their examinations until roughly a year later than is normally the case, and there is a goodish number who are not "examination children" and yet are staying on at school until eighteen.

It has been found that if young people from a Rudolf Steiner school are able to obtain an interview, they often make a very good impression, but in some cases interviews are not granted unless the candidate has passed the necessary examinations. It would of course be perfectly possible to start the examination work earlier in the school career, but this would be at the expense of some very important work, forming an integral part of the Rudolf Steiner curriculum.

Because the Rudolf Steiner schools are not geared to the present educational system, and cannot be, if they are to retain those very qualities which are beginning to make them well known, the task of the Careers Bureau is a particularly onerous one.

We have had news of an interesting conference for older children and young people who have left school (the age range is 18—25), which is being held under the auspices of the Waldorfschule at Stuttgart, from 6—13 April. During the conference lectures and discussions will be held, designed to help young people see more clearly what are the openings, and challenges, in life today. One of the questions of the conference is: "What does the present demand of me?" This is indeed a healthy way of presenting the problem; all too often the question is: "What am I offered?"

"Education for the Twentieth Century"

You will remember the announcement in a recent number of CHILD AND MAN concerning a special publication dealing with the impact of technology on the child today. We have gradually been collecting the articles for this. We now have some fifteen or so. As a large number of these have to be translated and references checked, the editorial work is going to be considerable. But we believe the publication will be worth waiting for, even if it is delayed until the early summer. In some form or other, we shall make available the very interesting material which has been gathered and commented upon in these articles.

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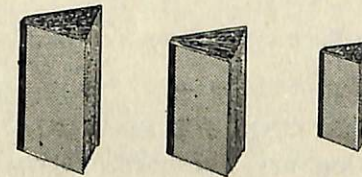
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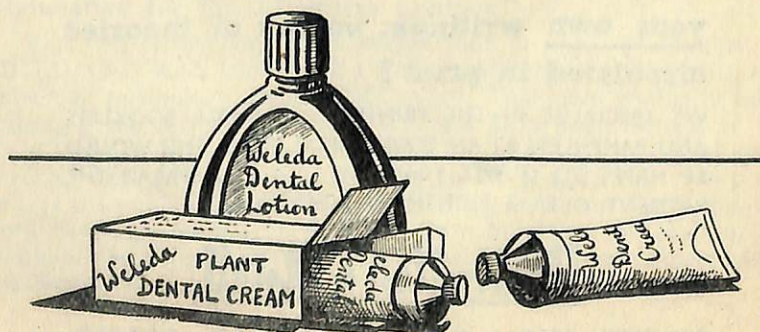
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