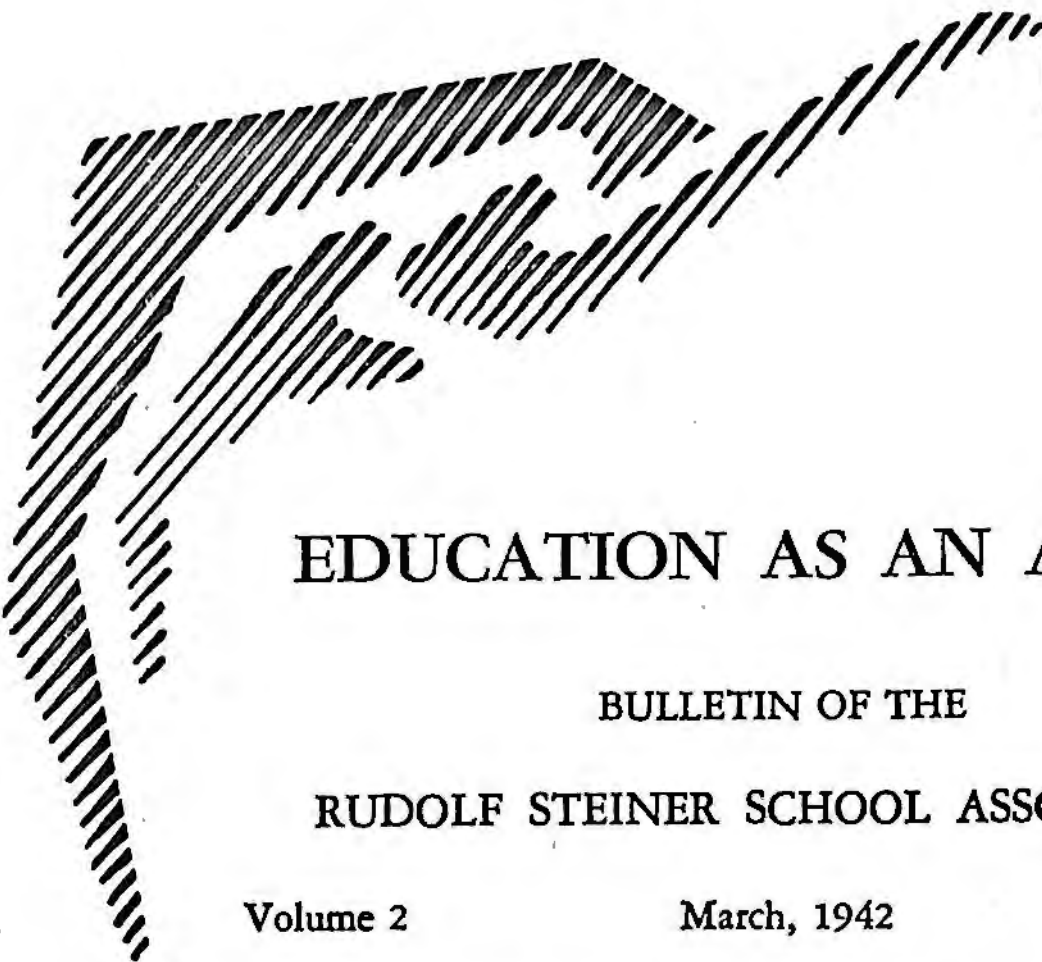




EDUCATION AS AN ART

BULLETIN OF THE RUDOLF STEINER SCHOOL ASSOCIATION

Volume 2

March, 1942

No. 4

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FIRST APPROACH TO MINERALOGY

In one of his lectures, at the opening of his Waldorf School, Rudolf Steiner told his teachers that the age of twelve is an important turning point in a child's development. We have all noticed that just before and at about the age of puberty, children gradually lose their grace of movement. They become clumsy and crude in the use of their limbs, their manners and even their facial expressions. Their long arms hang awkwardly in sleeves which are always too short. In fact, at this phase of life, we can say a child is actually under the domination of his bony structure, his skeleton. Parallel with this physical phenomenon there awakens within the child a more independent attitude toward his environment and his judgment of parents and teachers becomes more critical.

This is the age at which a child should learn the fundamentals of physics and approach, for the first time, abstract arithmetic in algebra. It is also at this time when he is under the influence of his own bony structure, that a child can best learn about the "bony" structure of the earth.

Nature Study in a Rudolf Steiner school begins in the fourth grade with "Man and Animal", and continues in the fifth with botany. During these two years the natural science classes, which always keep man in the center of his natural surroundings, work their way closer and closer to the earth until, in the sixth grade, we reach the study of geology and mineralogy.

Rudolf Steiner advised the widest sort of approach toward the study and understanding of nature as a whole and of minerals in particular. Following his valuable indications we make our start with geography, and in close connection with geographical teaching the children learn to discriminate

between a primitive mountain range (granite) and a limestone range. For a class in New York City it seems natural to start with a study of the geological formation of Manhattan's own granite foundations. The countless subterranean tunnels of the subways and the iron foundations of the highest buildings on earth are only possible because of this solid ground. Even the inner vigor of this city's inhabitants appears to depend upon these layers of granite.

It is important that children should learn and actually grasp the fact that granite originated from the oldest era of our earth's development and is for that reason the firmest and strongest of stone formations. Countless ages ago granite was a vast mass of fiery-fluid substance which cooled slowly while other rocks formed a covering over it. During later ages these overlying rocks were destroyed by water and glaciers until granite appeared as the axes of the highest mountains.

In telling of these slow, majestic changes the teacher should try to arouse a feeling of devotion towards the "oldest altar of the world's creation"—and let the children dwell upon these words of Goethe.

The children draw and paint the stages of the earth's development with pleasure and a sense of discovery. Through poetry, too, a feeling for the earth's wonders and hidden beauties can be brought to the child.

"From placid mountain brow, so solemn, old,
the mysteries of days long fled unfold.
There in time's far-distant dawning morn
the word of worlds in trinity was born.
Its first faint echo, rising from this hour,
bespeaks primeval harmony of power
and strives in white of quartz and dark-hued gneiss
and golden mica like rosin bound in ice
to spread forth pure the altar-table here,
presented long ago to that first year."*

The opposite of granite mountains, are the limestone ranges which were created by erosion, as the granite mountains are the products of fiery eruption. Fire and water as the primeval forces in the development of our earth's surface are understood by children without giving them theories. They seem able to grasp how creative and divine forces were at work much as in olden times Vulcan and Neptune were understood when spoken of in connection with the earth's development.

Here is the place for a sketch or diagram of a volcano and the children draw the different layers of the earth's surface descending from sandstone, limestone, coal, devon, gneiss, to granite and the magma, the fiery original foundation of earth.

We soon find out that our whole subject can be divided into four parts: rocks, minerals, metals and gems. Rocks contain many minerals and they in turn are composed of numerous chemical substances which often contain a metal. Minerals and metals can appear on a higher level of development under the special condition of crystallization. Crystals and gems are the rarest and noblest forms of the solid element. And so we lead the children from the description of the rocks and minerals to that of metals and crystals, stressing the point that within these minerals the architectural plan of the earth has become far more spiritual and refined than it is in the crude forms of rocks and of minerals.

As we always try to proceed from the whole to the details, from the original to the descendants, quartz appears as the primeval phenomenon of all mineral substances.

"As honey held within the white-brown wax
Was gathered gladly in the day-long task,
So one day with a hundred thousand suns
Saw quartz, now hid in mountain-deeps, outspun.
Beside sun-radiance of quartz appear
The many other stones but dark and drear.
For this outshines in age and naturewise
What in the other stones imprisoned lies.
It is the oldest child of light, first-born,
Reminding us how blinded we are grown."*

Metals are purified ores. The obvious place to begin this study is with gold, for gold is the archetype of all metals. In teaching about gold we should never neglect to speak of the important part gold has played in all legends, fairy-stories, and myths derived from an age of mankind which we call the Golden Age. Then we speak of the unique qualities of gold in regard to its malleability, ductility, flexibility, its quality of being insoluble. We can beat gold as thin as 1/250,000 of an inch. A piece of gold less than the size of a pinhead can be drawn out into a wire 500 feet long. That is its high ductility. Finally, it never loses its color and splendor: it does not tarnish.

We must always find the threads which lead from the human being to the natural world. When we describe these five qualities of gold which make it the king of all metals, we can draw parallel lines with the five most important qualities inherent in everyone who wants to become a spiritual "king"—that is, a person who knows first of all how to lead himself. Can we not apply these five qualities to our inner and moral self education in relation to guidance of thoughts, strengthening of will, calmness of emotions, positiveness in judgment and impartiality towards life?*** In the Middle Ages there lived people who searched for gold in this way—the true students of Spiritual Science. They did not want to "make gold" in the superficial sense of the word, but to develop these five "golden" abilities for attaining their "spiritual kingdom". This is the underlying significance of gold in all fairy stories and legends. To the children, of course, the teacher never mentions these facts or comparisons in a literal form, but this connection must live as an inner impulse of conviction and enthusiasm within his own mind.

Such a presentation of the subject, including as it does a moral and uplifting undercurrent, prevents a one-sided, materialistic idea about gold and, by indirection, becomes a living force in the child-mind. It reaches the child through the wisdom of a trusted teacher, leaving an impression more lasting than would the mere statement of fact out of a text book.

It is clear that after this the study of silver, copper and iron is easier. We point out that historically gold was the first discovered metal. Silver and copper were used later and iron does not come into use until the first millennium B. C. Iron is the true Roman metal. Lead was discovered still later than iron (about 500 B. C.). We may conclude the study of metals by speaking of one of the very latest, such as radium, in connection with the tremendously mysterious X-rays.

*The poems are written by the author, translated by B. Betteridge.

**See Rudolf Steiner's fundamental writings.

In the final chapter of our mineralogy, we touch upon crystals and gems. Here we look at the greatest works of art which the kingdom of the minerals can produce. Crystals and gems consist of the same products as the rocks and minerals, but in them the art of building up the earthly element has reached its highest perfection. Crystals have the most amazing geometrical forms, frozen into stone after an eternal law of the world. The ancient Greeks said that "God is a geometrician", and surely crystals and gems are products of this divine geometry. Does it not seem, in precious stones, as though the splendor of the stars had been brought down into the earth itself?

Familiar to most of us is the snow flake—the simplest crystal in the making. The shape of the ice crystal is the hexagonal prism. The Greeks called the ice, "kristallos", and from this our word crystal is derived. Starting with the crystals of the quartz-family (rock crystal, amethyst, rose quartz), we go on to the garnets and to the corundum family (pointing to sapphires and rubies, emeralds and topaz) and finally come to the diamond—truest archetype of all crystals and gems.

Diamond is the strongest of all minerals. It can not be cut by another mineral for it is 140 times harder than corundum which stands next in hardness. All other gems consist of two or more chemical substances. The diamond alone contains but one. When pure carbon, or graphite, crystallizes in the form of an octahedron, the greatest miracle of transformation takes place—from the blackest opaque substance to the whitest most transparent one: the diamond. The diamond, then, can symbolize the discrimination between good and evil. We conclude our study of mineralogy by developing moral and idealistic thoughts on this phenomenon. We can see in diamonds the pure splendor of sunlight—as though, in them, the whole earth had begun to turn toward a future in which its darkness will be overcome by the power of light.

Mineralogy brings to a close the study of Natural Science as given in a Rudolf Steiner school. It is important that we should not terminate such a period of teaching unless we have given to the children a feeling of true veneration for the greatness of nature.

Frederick Hiebel

OF PARENTS AND CHILDREN

February 12th and 14th are always special days, but when it was discovered that the regular parent-teacher's meeting came on the 11th, the faculty declared a festival period.

The parents had chosen a timely and fruitful topic for discussion—"How can our children be prepared to meet war conditions and the future?" . . . "Not by methods which entail withdrawal from normal life for that would be a serious maladjustment," said one father. "Not at home by a radio education on the problems of war," said another. "Not by developing hatred of peoples," agreed every one of them. Miss Peckham and Mr. Barnes from the school faculty, bringing the discussion to a conclusion, spoke of certain principles underlying the Steiner School pedagogy which make this school particularly well suited to the needs of children in today's war world. They both pointed out that children must be given an opportunity to be educated in classroom and home environments adapted to *their own age periods*, where their particular needs and "unbalances" are recognized and dealt with fundamentally. Furthermore, they must have opportunities to develop qualities and skills in successive years and age periods. Later on these skills can be carried

further and metamorphosed into those *adult* capacities which the next generation of world citizens must have. "That is exactly what our school is fitted to do!" concluded the parents.

Instead of celebrating Lincoln's Birthday with a holiday, it was designated "Father's Day for Visiting". (Mothers and friends came, too!) The "main lesson period" was held as usual, and here each father and mother could see their John or Sue living into a new role—that of pupil and classmate. In one room, Father shifted nervously while John solved a problem, publicly, on the board. In one room Father participated as "one of the boys"; in another, he sat beside Sue and absorbed her pride in her notebook, and better understood little-girl ways. And in every room Father and Mother came to know better a person who also loved their children, and who was sharing the responsibility of rearing them.

At 11 o'clock, the school assembled for the special program in which every child, from the tiniest to the oldest, participated. The scope of this program, included poems, songs, and plays—in English, French, German, Greek, Latin and Sanscrit. The artistic level reached was an achievement which many parents felt to be unique in the elementary schools of this hemisphere. Far from being "scholastic", (and prepared, of course, without thought of demonstration or rehearsal) these contributions from the main lesson classes presented a homogeneous picture of the world-conscious atmosphere of this school community. Dr. Hiebel, representing the school faculty, spoke about Abraham Lincoln, characterizing him as "a genius of the heart", whom all nations honored. The eurythmy classes and flute classes also contributed to make this meeting of parents, teachers, and children a real cultural experience for everyone. Patriotic songs concluded the program.

At the Valentine Party, pupil participation as well as certain social responsibilities were woven into the fun. Some of the older girls helped direct games for the smaller children and others served refreshments under the direction of Mrs. Jansen. Her kindergarten children, although too young to be invited, contributed much effort and a number of decorative hearts. Stunts and folk dancing formed the remainder of the program. Children of the fifth class, having asked first, were allowed to clean up while some puzzled mothers waited to conduct them home.

The modest refreshments received so graciously and gratefully, and the impartiality of girls and boys, small and large, reflected one of the fine attainments of this school, set in the midst of a very modern city. Unspoiled, unsophisticated, eager in their play—their sincere appreciation of the adults who had planned for their fun, was full payment to the faculty and the school for all effort, and thought, and dreams.

Thelma Dillingham

REPORT ON THE AUTUMN COURSES

The Autumn Courses sponsored by the Rudolf Steiner School Association were attended by a varied group of interested listeners. These courses, which were held on seven successive Saturdays from November 1 to December 13, were for the purpose of creating interest in Rudolf Steiner's teachings on education. The success of these lectures was shown by the fact that some of the people who came from a distance were interested enough to come every Saturday.

After two beginning lectures, comparing the Rudolf Steiner educational philosophy to those of other contemporary philosophies, the lectures in the morning were mainly concerned with the teaching of different subjects. The point of view that should be taken towards a subject, the age at which it should be taught, and the method of presenting the subject to different age groups were all discussed. After the lecture a number of questions was asked by members of the audience. These questions often brought up new problems in methods of teaching thereby widening the scope of the lectures.

The seminars presented fundamental teaching problems related to practical experience. The topics discussed brought out the difference between the Steiner teaching and presentation of subject matter and that in use in other American schools, both public and private.

The afternoons were devoted to creative activity in painting, speech training, flute playing, modeling, modeling leading to wood carving, and eurythmy courses. Some of the people became so engrossed in these courses that several of them were continued by request after the conference was over. Each of these courses endeavored to show the child's approach to that subject, as well as teaching the fundamental points of that art.

*Nancy Mitchell, High School Senior and daughter of
Mrs. Harold H. Mitchell, the Association's Chairman*

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When The Rudolf Steiner School bell rings this signal, lessons stop and within a few minutes the building is cleared.

Early in December, when New York City experienced the air raid scare, The Rudolf Steiner School proved itself equal to the emergency. Arrangements were made to have the fire-proof hotel building directly across the street become our shelter. Since that time practice air raid drills have become routine and are given every ten days at different periods of the school day so that special teachers, as well as class teachers and classes away from their home rooms, understand where and how to get their wraps, cross the street to the hotel and climb the stairs to the corridor on the fifth floor. This spacious well-lighted shelter in the center of the building has no outside windows and is, therefore, free from the hazard of flying glass. We feel particularly fortunate in having such a building at our disposal, especially since the latest bulletin issued by the Board of Education requests schools to make such shelter provision.

Arrangements also have been made with the Board of Education to have identification tags and numbers assigned to each child in the school, and a special alarm system installed by the Telephone Company, as soon as the equipment can be obtained.

As on that December day, we are not sending the children home in the event of an air raid. Should an alarm come immediately before the regular dismissal hour, provisions have been made to take care of the children until the All Clear has sounded.

In addition, we have remembered other needs of the children. The teachers are prepared with stories and games and, along with our first-aid kits, we carry a box of lollypops. We trust that the emergency will never come, but we are confident that we are prepared if it does.

*Hazel Lassauer, Executive Secretary
The Rudolf Steiner School*

SPEECH AND POETRY

What a great delight it is to hear a clear voice, warm with enthusiasm, and firm with the power of well-directed thought! There is little which so quickly inspires our confidence as this, for speech expresses the activity of the nature behind it. It has been said that the style is the man, and it is equally true to say that speech is the man. Impediments such as stuttering and lisping are the most obvious indications of psychological difficulties. But if the ear be sufficiently awake, it also can distinguish subtle shades of character and temperament through the tone of voice, through the clarity or clumsiness with which the individual sounds are formed, and through the flow or hesitation of spoken sentences. It is a book by means of which one may learn to read man's nature.

Let us listen in this way to human speech as it develops from babyhood onward. The vowels of tiny children still sing like bird notes in the air and scarce seem yet embodied. We may learn from them the art of keeping speech musical. A baby's precise little *t* and upwelling *l* may teach us their fineness. When they enter school, children love harmonious poems which still have a certain dreamy element, poems full of nature, picture and sound. One senses that poems should bubble, rush, skip and flow rhythmically but never move in a mechanical beat. *Shh! sss, ff, bzz*—every sound describes and dramatizes a world of immense busy-ness, mystery and importance. Every word is uttered out of their whole being. As boys and girls grow a little older they delight in tongue twisters. At ten they are ready to roll out a rousing sea song, laugh through a jolly poem, and follow the stealthy steps of a verse which pursues the prowling tiger through the jungle. On the other hand, there are children who show in vague articulation or in high-pitched, ineffectual tones that they are not penetrating into their own bodies or into life as one would expect. Still others gasp nervously and repeat sentences in a jerky manner to an accompaniment of excited gestures of head and hands.

In the early "teens", when they begin to war within themselves, the children feel a need for poems and plays of an especially dramatic character: tragic Scottish ballads, heroic sagas, or good full-hearted comedies. But it is also at this age that some of the children take on one predominant manner of speaking. This may even develop later into a veritable caricature of human speech in which one element of the soul—feeling, will or intellect—develops out of all proportion to the others. Such is the case with the voice of the bombastic orator which swells in unctuous curves and betrays him every moment as insincere and self-engrossed; the rasping bark of a rude official, or again the dry voice of a pedant, so boring that it makes the listener squirm like a small school boy on his chair. It is indeed disheartening to hear in the voice of a fourteen-year old that, for him, the world is already a finished book and that the openness and freshness of childhood lie behind him. Yet today something of this quality does creep now and then into the voices of children.

Quite foreign elements may also penetrate into their speech. Many of us have become inured to them and no longer notice. Our ears have grown callous today. The stridency, nervousness and poverty of much of the speech around us go unobserved; and so the din and tenseness of the city steal into our voices unawares. We forget the discrepancy between the human voice and the tones which come over the radio and in the "talkies". Yet even in the finest of mechanical instruments the metallic material makes this difference inevitable. Moreover it is infectious. Some children imitate this metallic quality with nasal or throaty speech, and one senses that a hardening or coarsening process is taking place within them.

How can we work against these tendencies? How can we help the children to develop the hearty, clear and mobile speech which at the same time works so deeply into the soul and body as to establish health, confidence and vitality? Rudolf Steiner, in his many lectures on the drama, poetry, and speech, has shown how poetry and drama—the most creative forms of speech—are in turn the creative forces which heal and revivify the speech organs themselves. He tells how the true forces of speech demand the response of the whole human being, not merely of one soul power such as the intellect.

Speech is so intimately connected with our entire nature that it reflects both difficulties and developments. In speech the inner being stands before us audibly, so to say, and it is then possible to work back upon the inner nature through this audible medium. One can experience at least a small evidence of this possibility by assuming a new voice—and finding how, for a moment, one becomes a new person. If we act the confidence we have not and act the part well, the confidence itself is established. This is quite as true of other human powers. One may even reawaken the fresh powers and wholeheartedness of childhood which are apt to fade away so early today. In this way speech becomes a healing and balancing as well as an artistic activity.

One has a visible proof of this fact as one stands before a group of children who are about to recite a poem in chorus. The enthusiasm of the moment awakens the dreamy children from the top of their heads to the soles of their feet. The shy ones, feeling themselves hidden within the group, are relieved of self-consciousness and learn to speak out fully and naturally. The mischief-makers become leaders who pour their energy into the most dramatic parts of the poem. One can see in the children's eyes and even in the color of their cheeks how the speaking of rhythms, which have sprung from a great imagination, harmonizes and strengthens the breath and pulse! How it actually invigorates the lungs and circulation. Rudolf Steiner has indicated the natural connection between poetic rhythms and the varying relations of breath and pulse beat. It is even true that under the direction of a teacher with the proper knowledge, stuttering and asthma may be cured by the repeated recitation of certain harmonizing rhythms.

It takes time and patience to train the speech of an older person but the larynx of a child is soft and pliable, his articulation and breathing are still easily influenced. Those children are fortunate indeed who have the opportunity of imitating a fine, vigorous and supple speech. The kind of speech they hear every day is of the greatest importance to children. Either it helps to build capacities or it lays the foundation for future impediments. The ear, which is an integral part of the speech organism, transmits its impressions directly to the larynx and the larynx vibrates in harmony with these impressions. It is thus constantly being modeled by all the sounds which the child hears about him. Later the organism will become harder and will respond less subtly to what it hears.

This is why it is invaluable for a child to learn foreign languages at an early age. He will acquire an excellent accent in a short time. He may forget many of the words he learns, but the capacity for a good accent has been established. Even should the language itself never be of practical use to him, the effect of learning it has been practical in the deepest sense for it has given a mobility to the speech organs and a scope of experience to the soul, which will remain with him.

The natural way for children to learn poetry is through the ear. It becomes alive to them when they use the vowels and consonants as the painter

uses his colors and the dancer his gestures. They recreate fire and fury with flaming *ffs*, send the snake slithering through the grass, with a hissing *ss*, paint the rushing and ripple of water with its own sounds, and make a sword cut with a strong, clear *k*. In this way the sounds themselves urge on the tongue and lips to form them agilly and clearly and poetry again helps to form and refine the speech organism. The result is not the affected and static speech which the teaching of elocution sometimes brings about, but a natural command and enjoyment of the sounds. If the children have practised the eurythmic gestures for each different sound they will have an especially living sense of the descriptive power of language.

All children love poetry when it is given its full expression. They only find it deadly dull when it has been maimed in some way, when someone has deprived it of its vitality, ironed out the dancing motion of its rhythms or leveled down the greatness of its imagination. Then only a skeleton remains.

It is the living being which interests children and if they are allowed to help embody this being they can never forget it, much less dislike it. They will remember it with a certainty quite different from the hesitating stammer so often the result of laborious memorizing through the eye. And it is the greatest poetry which they love best: Shakespeare, Shelley, Blake. Even if they do not grasp the meaning intellectually, they will carry with them the pictures, sounds and noble rhythms as creative impulses for their whole lives.

If children have plunged into the element of speech as heartily as this, their voices will escape the prevailing rigid and didactic tones. They will bring form into their speech and escape the influences which would coarsen or make it nervous. Poetry and drama never allow the soul to become passive or static. And if from an early age a child has lived with these, then the soul and the voice will remain pliable and eager for new and ever changing experience.

Christy Barnes

FROM OUR NEWEST SCHOOL

From the Kimberton Farms Day and Boarding School comes good news of pioneer work going forward and promising signs of growth for the future. This newest Rudolf Steiner school is being built up on Mr. H. A. W. Myrin's big farm at Phoenixville, Pennsylvania, which is the American headquarters of the Bio-Dynamic Farming and Gardening Association.

During the few short months since its opening last fall, the Kindergarten of Miss de Grunelius has grown from 16 to 20 children and Mrs. Birdsall's First Grade from 4 to 6. There are 4 boarders, at present, of whom 3 are in the First Grade. The work of the school is being carried through with great enthusiasm.

Plans for the autumn include a Second Grade and, for the near future, Third and Fourth Grades. The boarding school department is to be enlarged. Next year the present building is to be used exclusively for resident pupils and for the Kindergarten. The classes above Kindergarten will be held in a second house recently purchased. This building, now being remodeled, is an attractive old farmhouse similar to the present building though somewhat smaller.

Mrs. Birdsall writes that recess on a farm is a time of learning through play and experiencing the rhythms of the seasons. Fall replenished the children's store of treasure—corn cobs to be used as freight for toy trucks, acorns for fairy cups and saucers. Then bulbs were planted before the frost and with the snow came winter games and coasting. Spring will be the time of gardens and each child will have his own little plot. He will help in its fertilizing and planting and will watch over it carefully, waiting for that miracle of growth—the first green sprout.

Afternoons, too, are out-of-door times. The children visit their nearest neighbors, the Gurnsey cows, and walk through fields and woods to call on the farm's horses, pigs, sheep and chickens. Sometimes they are allowed to help unload a farm wagon and even—once in a while—to ride atop one of the big horses! Of course the walks and play, in woods or in the fields, are not spoiled by any sort of "nature lessons" which might engender a dislike for nature. But the close and actual experiencing of nature all about them is absorbed unconsciously and the children learn much about the ways of animals and of growing things.

"And now the winter is almost past and already there are days when one has the feeling of spring in the air. The first birds are due from the South, the sap is flowing, the buds on the trees and shrubs are swelling, the willow twigs are getting yellow, and the roads and fields are getting muddier every day. There are six new calves in our barn and more expected very soon. Fortunate children, who can live and learn in this quiet, peaceful countryside, where nature still pursues her old serene course, undisturbed by events in the outer world!"

Editor

NOTICES

CURRENT EDUCATIONAL TALKS—NEW YORK. Instead of holding a spring conference this year, letters were sent to members in and near New York suggesting that they arrange meetings among their friends, in clubs or study groups, at which speakers would be invited to give informal talks. There will be two talks at the school: How the Rudolf Steiner School Teaches Children In the Primary Classes, by Miss Margaret Peckham, *Wednesday, March 25th, at 8:30 P.M.*, The First Approach to Mineralogy, Physics and Astronomy In the Upper Classes, by Dr. Frederick Hiebel, *Wednesday, April 29th, at 8:30 P.M.* All members are asked to bring at least one friend who is not already familiar with the Rudolf Steiner pedagogy. We ask all members to try to help us with these plans and to get in touch with the Association office to work out the details.

CURRENT EDUCATIONAL TALKS—CHICAGO. We have just learned that Dr. H. v. Baravalle will give three lectures in the Republic Building, 209 South State Street, Hall 1406, on March 28, 30 and 31 at 8:00 P.M.

THE SUMMER EDUCATION CONFERENCE, for teachers, parents and others, will be held at the Threefold Farm, Spring Valley, New York, from Tuesday, August 18th until September 1st. As plans are now being considered, any suggestions and requests you can make will be given careful attention. Kindly send us the names and addresses of any persons in the educational world whom you have reason to think would care to receive the conference programs.

LECTURES BY TWO TEACHERS OF THE RUDOLF STEINER SCHOOL. 5th Floor Auditorium, 225 West 57th Street, New York City. Dr. Frederick Hiebel gave a series of lectures on The History of Art during February and March. It was encouraging to note that the attendance grew with each lecture and, on the last evening, the audience numbered close to 100. —"Toward a Renewal of the Teacher's Profession", will be the title of Mr. Henry Barnes' lecture on March 15th.

"THE WALDORF SCHOOL PLAN." This new book is written by Dr. H. v. Baravalle who was one of the most creative teachers in Rudolf Steiner's Waldorf School and is now teaching at The Edgewood School, Greenwich, Connecticut. The book is a first introduction to the Waldorf School pedagogy beginning with the kindergarten and going through the elementary and high schools. It may be obtained from the Anthroposophic Press, 225 West 57th Street, New York, N. Y. Price \$1.50 plus postage 2c.

THE THEATRE BENEFIT on December 5th was an unusually interesting occasion. The Chekhov Players gave a stunning performance of Twelfth Night, responding to the spontaneous enthusiasm of the audience. The theatre was well filled. During intermission, refreshments and home made fudge were sold by alumnae and young friends. We did not reach the maximum of financial success but, even so, over \$450 was added to the Scholarship Fund. Our thanks to Dr. Hubbard and Mr. Lindenmaier, and their committee, who worked so hard and well.

SPRING FAIR. This year the annual school fair is to be held on March 14, just as we are going to press. The several committees are working hard to make the whole fair artistic and enjoyable in every way. We hope to be able to report, in our next issue, that it has been a financial success.

Membership in the Rudolf Steiner School Association, including the quarterly Bulletin, is \$2.00 per year. Single copies of the Bulletin, 10c each; for more than ten copies 8c each, post paid.

Address Miss Hélène Luttmann, Secretary, Rudolf Steiner School Association, 20 West 73rd Street, New York.

TO MEMBERS

Your membership in the Association has made it possible to do many things—publish the Bulletin and the annual Selected Articles, hold educational conferences, arrange lectures and demonstrations, and undertake other activities for the extension of Rudolf Steiner's ideas on the art of education.

At this critical moment of world history no work for this nation or for humanity could be more important than the spread of such living seeds. The whole future depends on the healthy growth of true methods throughout the field of education.

Our work is just beginning. Your continued help in giving it more zest and power is sorely needed. Send in suggestions and questions. If you not only renew your own membership but encourage friends to subscribe you will make the Rudolf Steiner School Association more effective.

Let us take as our aim: Each member will enroll one new member in the Association during the year!

Mary Holliday Mitchell, Chairman

THE RUDOLF STEINER SCHOOL ASSOCIATION
20 West 73rd Street
New York, N. Y.

Please enroll me as a member of the Rudolf Steiner School Association.
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