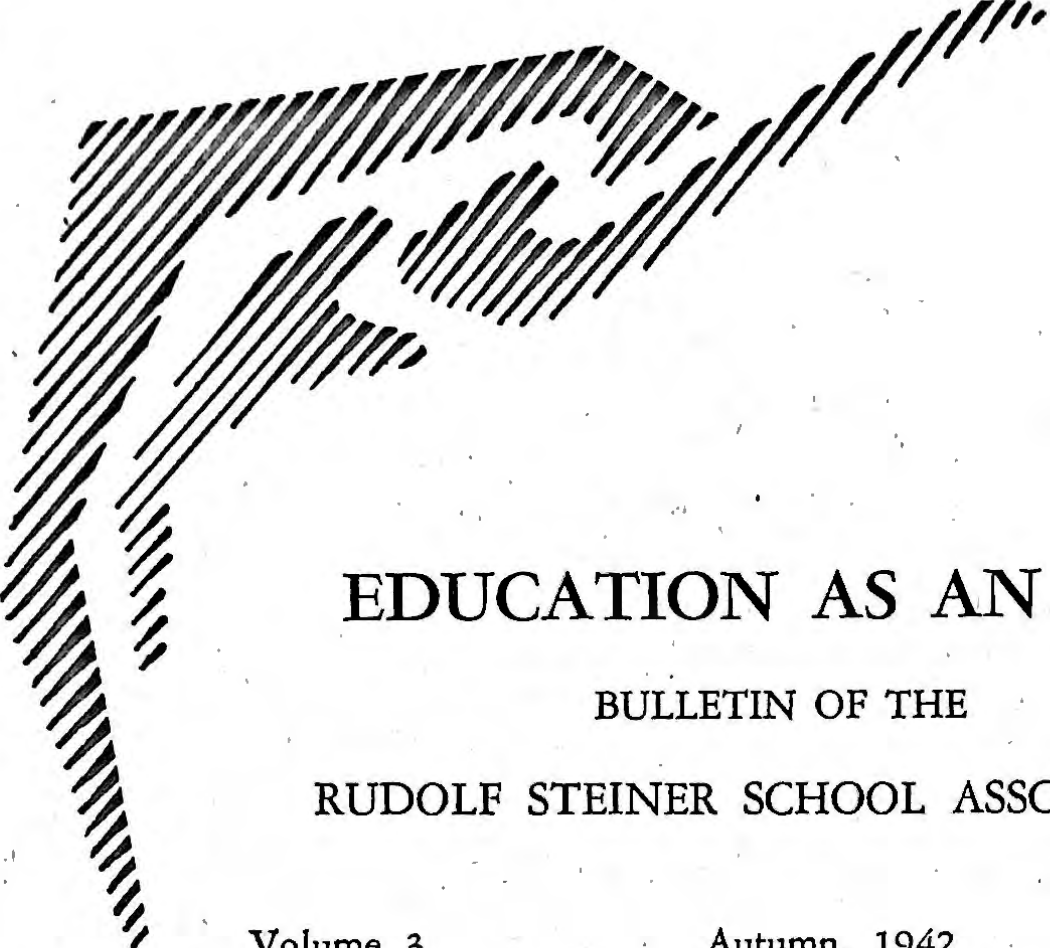




EDUCATION AS AN ART

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Nancy Bartlett Laughlin, *Editor*

Jeanette Eaton, *Consulting Editor*

Frederick Hiebel, *Faculty Advisor*

HISTORY TEACHING — A DRAMATIC ART

It is to the great dramatists—Moliere, Schiller, Shakespeare—that the teacher of history turns for inspiration in preparing his lessons. They can help him to distinguish the essential pattern from the mass of unrelated facts. Like them, he has to become a master of economy if in his presentation the underlying dramatic movement of history is not to be lost sight of, beneath the shifting surface of events.

Modern historical research has unearthed quantities of facts concerning the life and thought of men in the past but, as happens in some museums, the mind of the student is stifled by sheer accumulation. Only when some thinker possessed of the lightning flash of genuine historical insight and dramatic imagination resolves the mass of facts into meaningful connection, can the ordinary student understand what it is all about. And until he can do this there is no hope of ever arousing his enthusiasm for history. Without this enthusiasm there can be no deeper interest in the destiny of mankind.

The growing materialism of the past centuries has spread its pall over our understanding of history. We have been taught to recognize only the outer shell of human development. We know all about the evolution of tools from the stone age to the modern machine. Transportation, communication, housing, dress, all the techniques of life, have been traced from their most primitive forms. The history of society is evaluated as class struggle; as mere struggle for power; survival of the fittest. All human impulses have come to be derived from the economic and the physical instincts. But what about the spiritual history of man?

In exact proportion to the progress of external research the perception for the spiritual evolution of man has faded. How often it is said that "human

nature has never changed". It is also said that, fundamentally, men are the same today as they were under the Pharaohs, only now life is more complicated. A terrible levelling of historical perspective has taken place and we no longer are aware of the differences between one epoch and another. We fail to recognize the gulf which separates the Greek from the Egyptian and the latter from the men of earlier cultures. The idea that each culture had its own task in the development of man; that something entirely new entered into each era and that there is a goal for mankind underlying historical evolution has become unfamiliar to us today. History has become, in the words of Nietzsche, "an endless repetition of the same". If in our schools we want to prepare children for life; if we want to awaken in them a creative idealism which will not flinch at reality, we must find a new understanding and presentation of history.

When a class teacher in a Rudolf Steiner school is preparing his first period of actual history, to be given during a concentrated sequence of five or six weeks sometime during the fifth grade year, he will have to cover much the same ground as does his high school colleague who may be presenting the same material. But the elementary school teacher will use the material in a different way. He must remain within the sphere of the imagination in his way of presentation. He will tell the stories of the past; he will make frequent use of biography and always he will try to recreate the characteristic mood of the historical period with which he is dealing. His lessons, then, will stir the feelings and arouse the slumbering will-power of his pupils, with the result that in their adult years this early experience of history will have been transformed into moral capacities for life.

If, for example, a teacher wants to give children of ten and eleven a feeling for the character of Egyptian and Greek culture, he will treat it as a dramatic problem and will seek opportunities to present certain essential contrasts between the earlier and the later civilizations. The facts of ancient history can be gathered in every good library; the question is, how they can be made to come alive in the mind of the teacher. After the textbook has yielded the necessary information, it will be put aside, for nothing interferes more unhappily between teacher and pupils than the foreign authority of the printed page. The teacher must first master the material and then present it to the children quite spontaneously. Unless he is genuinely enthusiastic about his subject he need never expect to awaken the enthusiasm of his students. What follows here will have the character of marginal notes made during the course of preparation.

In meeting a character in a drama for the first time we turn our interest to his outward appearance: stature, coloring, features. In history we can do this also. Let us look first at the two lands which were to be the homes for the Greek and Egyptian cultures. The geographical facts are familiar to all of us. But how can we get the most out of them?

Will we first hang up a printed page and say: This is Egypt . . . This is Greece? On the contrary, let us sketch their portraits! An hour or two spent in drawing the map of Egypt and of Greece, free-hand and in color, will teach us more than any amount of pouring over someone else's work. Like the children, we will be delighted with the forms of the land masses and our imagination will guide our hand as we fill in the deserts with ochre and sandy yellows; the meadow-lands with green; the rugged mountain spines with brown. The Abyssinian mountains are even capped with snow—on the equator! There is hardly a rounded curve in the whole indented coast of Greece! All the lines are sharp and jagged. Our struggling fingers tell us that

these promontories are not sand nor soft stone nor earth, but hard, original rock against which the waves have beaten for centuries.

If we are not fortunate enough to have been to Greece and Egypt ourselves, we will try to see them through the eyes of other travellers. Egypt is almost two-dimensional. It has no breadth. The Nile is all. Should it fail to rise, the desert would complete its victory. Above the cataracts is a land of mystery. There all life begins. There the Nile has its source. To the west of Egypt is death. That is the endless desert. There the Egyptians have always buried their dead, who go, so it was said, to "meet Osiris in the west".

Egypt, in the words of its ancient people, is the body of Osiris. Abydos, his heart. The Delta, his head. The obscure regions beyond the cataracts were felt to be like the lower organism, impenetrable to human consciousness. After death, it was said, the soul must pass through fifteen stations, of which the twelfth corresponded to the cataracts. There the Nile God waited and beside him the crocodile-headed creature who guarded the passage into the realms beyond. The legend says that Osiris' body was torn into fourteen pieces and scattered abroad. Isis, his devoted wife, sought out the fragments and buried them where she found them, erecting a temple at each place. Historically, we know that the government of Egypt was originally divided into fourteen provinces. Every year the festival of the restoration of Osiris was accomplished by the procession of priests who passed, in the footsteps of Isis, from one temple to the other, finally culminating their journey at Abydos where the heart of Osiris was said to lie. Even in the geography of Egypt its mythology is interwoven. Everywhere the presence of Isis, Osiris and Horus can be felt, and they will become as familiar to the teacher preparing this period as the physical profile of the land itself. We will come to recognize in Osiris, as the ancient Egyptian did, the original, divine and kingly being of man who is torn to pieces in entering the world of the senses, and by his passions. In Isis, the Egyptian saw the picture of the human soul on earth, continuously longing and searching for its lost connection with the divine. Horus, their child, born after the death of Osiris, is the individual spirit of man, born out of suffering and isolation. Thus, in mythological pictures the ancient world spoke of the deeper truth which it recognized below the surface of ordinary experience.

And Greece? Everywhere sea and rocky hills. Valleys, isolated from one another, but often giving on the sea and thus connected with all the Mediterranean world. Hundreds of islands. The Greek was as naturally a mariner and merchant-traveller as the Egyptian was preserved from outside contact with the world. Greece faced east toward Persia and the ancient empires as well as north and west toward barbarian Europe. No wonder, therefore, that the culture whose task it was to be the transition from an ancient way of life and thought to that of the modern world should have sought out Greece for its home.

Contrast the olive tree of Greece and the granary of Egypt. The former, growing on poor soil, clinging to the rock, gray-green, gnarled, but yielding a poor man's harvest: oil, fruit, wood and shade. An independent, but frugal tree. And Egypt, whose ancient name was KAM, meaning the black land, the fruitful sediment of ages. No valleys - but one great horizontal, narrow plane. Every foot of ground was cultivated and all the land was laid out in geometrical design. Every peasant depended upon his neighbor for the flow of water through the irrigation ditches and all depended upon their overlord and he in turn upon the Pharaoh. Egypt—structurally, in the political and

economic sense, a pyramid. Greece—an independence of separately centered communities.

In addition, let us compare two moments from the spiritual life of these two great cultures. What a different experience the Egyptian must have had when entering one of the vast temples bordering the Nile, from the Athenian who centuries later climbed the Acropolis to worship at the shrine of Zeus or Athene. Imagine the voyage down the Nile to Abydos or Karnak:—the ascent of the broad steps which led up from the river—the approach to the temple along the paved avenue where from both sides the impassive countenance of many sphinxes gazed down upon the traveller. Standing before the sphinx the Egyptian experienced the riddle of his own being. Proceeding between the rows of sphinxes he approached the obelisk and pylon whose massive walls were covered entirely with hieroglyphs. Passing beneath the heavy flat portal of the pylon, the traveller entered the temple's great court at whose farther end the ponderous forest of pillars, supporting the flat roof, stretched away into darkness. The slant light from the narrow opening below the central roof illuminated the vast columns whose colors must have worked strongly upon him. And every pillar was also a monumental tablet upon which was painted the sacred script telling of Osiris, Horus and Isis, and of the way of the soul through life and after death. The traveller who left the bright courtyard behind him in which the crowds thronged, entered the gathering twilight and deepening silence of the hall of pillars whose lotus bud and lotus flower capitals towered far above him. Beyond this, only the consecrated priest might go.

The innermost sanctuary was entirely cut off from the light of day. Its only illumination was the sacred flame which burned upon the altar. Here, in complete outer darkness, the Egyptian priest worshipped Osiris, the being of light; the same being who was sought by the soul after death. His realm was not a realm of darkness to the Egyptian, but one of light far brighter than the dazzling sun reflected upon the desert outside. The monumental record of the Egyptian conception of life after death, known to us today as the "Book of the Dead" was actually referred to originally as: "Chapters of the Coming Forth by Day"! In Egypt then, the human being left the world of outer, physical light in order to unite himself inwardly with the world of spiritual light. The mighty pyramids themselves are witnesses of this fact. The Great Pyramid of Khufu, for instance, which was built as a tomb and ceremonial chamber for the rites of the dead was known as "The Light".

Now let us go to ancient Athens. The temple of Athene is raised above the city and can be seen from far away. It is in the midst of nature and the wind and sunlight play through it, penetrating even into the presence of the goddess herself. All citizens are free to enter the temple; there are no hidden sanctuaries. Although the Parthenon is large it appears to have no heaviness in it: it is in perfect balance. In Egypt the triangular sides of the pyramid were perfect in their mathematical accuracy and immense in size and sheer weight. Their forms reflected the cosmic laws of astronomy in the mass of earthly substance. In the Greek temple the triangle is lifted from the earth and is freed from its heaviness. It is no longer merely a form of pure cosmic geometry but an expression of human artistic beauty. The pediment has become an architectural crown in which the free movements of the sculptured figures find measurement and order. The pillars of an Egyptian temple were superhuman in dimensions; the Greek columns are in perfect balance between heaven and earth. They stand like a beautifully proportioned man—free, yet exactly suited to carry the weight required of them. The Egyptian

statue also was more than human. The gaze was fixed in other than merely human focus. The inner attitude was one of listening. The body was constrained. The features impassive; the size immense. The effect upon the observer was one of awe—of a sense of mystery—a premonition of a world beyond the senses.

The Greek sculpture is ideal—but ideally human. It moves. Its proportions are the unspoiled proportions of the human body. It is the product of a world of beauty to be found only upon earth. The walls and columns of a Greek temple are not covered over with writing telling of another world. They speak the language of pure art. For the Greek, the temple was actually the dwelling place of the god. The divine had entered fully into the earth and was no longer, as in Egypt, to be sought in a sphere overshadowing the earth. The world beyond the senses had grown dim and gray. The earth and the human body, the life of art and of the mind, preoccupied the Greek. The ancient Egyptian could never have said: "Better to be a beggar in the land of the living than a king in the realm of the shades." To the Greek, however, it exactly expressed his feelings. The Egyptian still dreamed. The Greek was awake to life. It was the task of his philosophy to translate the dreaming world of the Egyptian wisdom into a language which could be grasped by the intellect. Plato, who was a student of the Egyptian mysteries, was one of the great leaders in this work. Aristotle, his pupil, was the father of modern science. Alexander the Great, Aristotle's pupil, carried the philosophy of Greece over all the ancient world. A new age was dawning for mankind.

If the teacher of history will awaken the dramatist within himself he will discover how the mass of historical detail begins to speak another language. Instead of incoherent sounds, words emerge which tell him of a pattern of reality hidden just below the surface of events. Even the present years can be understood against the perspective of world history. Each epoch has its task and its own struggle. If, in their history lessons, children can come to feel this inner movement of development from one age to the next they will gain confidence with which to face the tasks and struggles which await them in their own lives. If they feel that there is sense and meaning in history they will also come to see that their individual contributions, too, can not be meaningless.

Henry Barnes

SUMMER EDUCATIONAL CONFERENCE

It would be difficult to deal adequately with what was given us at the Summer Educational Conference, held under the auspices of the Rudolf Steiner School Association, at the Threefold Farm in Spring Valley, N. Y. Study material was offered in generous measure. Questions brought up were thoughtfully considered and, in several instances, became an integral part of the program. The community life that continued between classes permitted of discussion.

The atmosphere was a friendly one, for the conference faculty when not lecturing or conducting courses often joined the audience to listen to their colleagues. This summer faculty was made up of teachers from the Rudolf Steiner School, High Mowing School and Alfred University. Special talks were given by members of the faculty of Kimberton Farms School and the Threefold Farm Summer School and a supervisor of health education from the public schools of Waco, Texas. On another morning there was a discussion on how the Waldorf School methods could be adopted by other schools.

Following the courses or attending single lectures were teachers from eight other schools and two colleges. A number of parents and other non-professional persons participated actively and gained much for their understanding of the human being.

Our main subject at the Conference was the Four Temperaments during the first week, and the problem of Moral Development and Discipline during the second. We studied the curriculum of the kindergarten, elementary grades, and of the high school. Afternoon activities included painting, speech formation, and eurythmy.

In the curriculum hour, we considered what is taught in a school in which the art of education is practised. To this Rudolf Steiner brought profound knowledge of the changes through which a child passes during his development. Thus it is that we have the possibilities of understanding his essential needs at any given time, and of bringing him the answers to those needs.

When a child paints, he does so out of a feeling for color. Without thinking about it, he sees the yellow of sun, the blue of sky, and the red of life's blood as colors. We grownups were unable to feel the colors as deeply, but we could understand that the technique of painting out of the color itself can mean much for the child.

The work on children's poems in speech formation gave clear proof of how speech can carry into sound the inner movement of the spoken word.

Eurythmy—with its gestures for each letter of the alphabet and each tone of the scale, its rhythms and its exercises with copper rods—is valuable not only as an art form but also as an aid in teaching music, mathematics, writing and other classroom subjects.

The young child, in order to be himself, must resist anything that even slightly resembles preaching. Only the grownup who is transforming himself helps the child in his moral development. Contact with such a teacher gives the child a reverence for adult experience as well as for things not yet known to him. The growing child who is given the opportunity to reach for an understanding of what lies about him as an artist would, is sowing the seeds for his own moral development.

The high school student works with similar continuity on the academic subjects, (which cover college requirements) for which his mind is ready. As his capacity for feeling a direct connection with the outside world waxes, his confidence that the world can be understood, grows.

The evening lectures presented many different aspects of the being, Man, towards whose perfection human beings strive. Here too, Dr. Steiner has given far-reaching indications in such plastic form that one is left free to pick them up and work with them if one chooses. The pictures of the state of our present faculties and their effects on our culture, and of the possibilities of developing new powers within us, made us realize the deep need for self-education.

There was no attempt to minimize the challenge that the art of education presents to the teacher. The call to the profession to take up impulses for its renewal sounds ever stronger, and a beginning can be made at many different points. There is at present much cultivation of abstract, intellectual thinking, and little cultivation of the feeling life. The results of this are seen on every hand today and the resolution of the problem can only come when men and women learn to develop concrete thinking which is heart-warmed. This the art of education is designed to do, for it awakens rather than educates, first the teacher, then the children and parents.

The writer, (who is not a teacher), came away with the deep conviction that people can really be understood, and that education can transform.

Sarah Kurland

MULTIPLICATION TABLES CAN BE INTERESTING

Mastery of the multiplication tables is an indispensable tool for the student of arithmetic. Unfortunately, the learning of the tables is often a drudgery for the child and for this reason is frequently the cause of a deep and lasting dislike for everything dealing with mathematics. While it is easy for some children to memorize the tables, it is very hard work for others. Why does an adult know that $7 \times 8 = 56$, with the same certainty that a child knows $2 \times 2 = 4$? It is simple to visualize $2 \times 2 = 4$, but it is much harder to follow consciously the process involved in the multiplication 7×8 . However, it would be time wasted if every time we multiply 7×8 we had to go through a conscious process of visualization. We are so sure of the correct answer because long experience has traced it into our memory. It is also through manifold experiences that the child gradually will be able to conquer the tables.

Memorizing the tables abstractly is tiresome, especially for those children to whom the world of numbers is yet strange. When the tables are memorized abstractly as one memorizes historical dates divorced of meaning or understanding, the material becomes a burden and usually is forgotten as soon as the memorizing process stops.

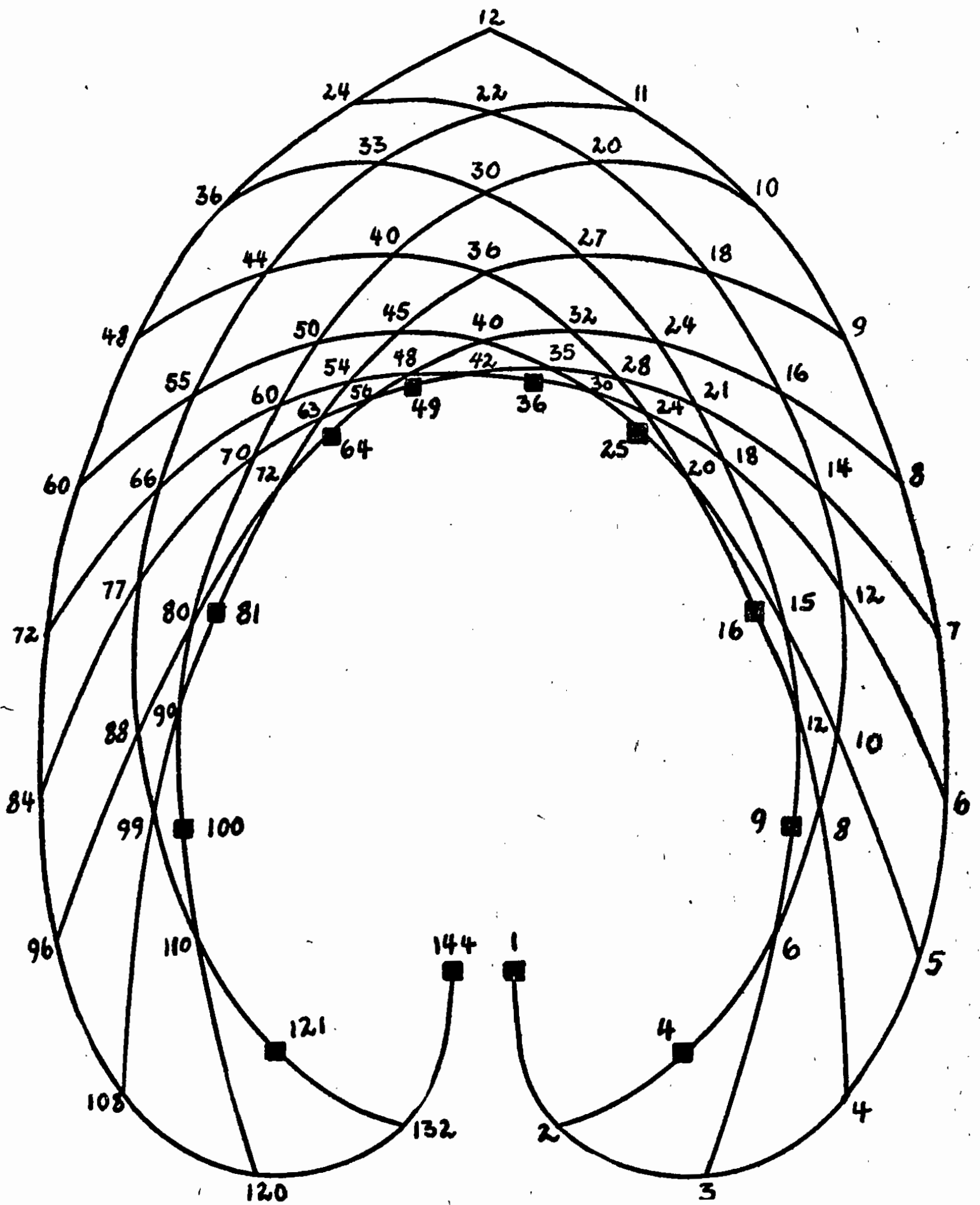
There is actually no reason why the learning of tables should be a drudgery to any child. Every mother who observes her child knows of the joyful, untiring activity of counting when he begins to learn his numbers. It is not an accident that so many nursery rhymes deal with numbers and with counting. Keeping alive this natural joy and desire in rhythmical counting is an old and successful method of working with the tables. It has been abandoned by modern educators probably because it has degenerated into a meaningless drill. But in the grades of a Rudolf Steiner school the tables are a part of the arithmetic lessons throughout the elementary department. The most interesting way of reciting the tables can become dull if excessively used without variation. If, however, the teacher succeeds in vitalizing the old method by filling the old basket continuously with new and attractive fruit, the rhythmical recitation of the tables will be the very activity which is whole-heartedly enjoyed by the children.

When the little kindergarten child recites his nursery rhymes, he satisfies a natural desire. When he reaches the grades he can recite the tables and find in them the same sort of natural, satisfying activity; as, for instance, in

three is *one* times three
six is *two* times three
nine is *three* times three, etc.

And when the recitation is accompanied by physical movements it also becomes a pleasurable and effective exercise.

Of the many possible ways of working with the tables, only a few can be mentioned. In practicing the three table, for example, the children walk in a circle, counting 1, 2, 3; 4, 5, 6; - - - ; taking one step to each count and clapping their hands with each step. Doing it over again the 3, 6, 9, etc., are more accented than the rest of the numbers, the steps on them are firmer, and the claps louder. Finally after several rounds, the spoken counting of 1, 2; - 4, 5; - 7, 8; etc., is left out entirely or done silently while the



clapping and stepping are rapid and light. Only the 3, 6, 9, . . . etc., are spoken; the movement stops so that the children experience a slight shock as they come to each number in the three table.

In another exercise of the three table one can make use of a eurythmy exercise,—the short, short, long rhythm, for instance,—in which two short steps are followed by one long one.

Still another excellent exercise can be used with any one of the tables. Taking, for example, the eight table; the children run swiftly and light-footedly for eight steps, stop suddenly for a moment and then continue as before, up to 16, then to 24 and so on.

When such exercises are thoroughly enjoyed, the tables do not become a burden in the storage house of the brain. One can say they actually become part of the child because his whole being has been used in the learning process.

Instead of doing these exercises in a circle they can be arranged along the sides of geometrical figures which are, first, drawn on the floor and then just imagined. For the three-table, the basic form is the triangle; for the four-table, the square; for the five-table, the pentagon; etc. This opens up a great wealth of most interesting combinations and possibilities for geometrical forms and transformations. Thus the child not only learns to know the tables, but also becomes intimately acquainted with geometrical forms. This lays the foundation for a natural understanding of geometry in later years.

Working with the tables as described so far, however, only partially completes the work. There is another side which must not be neglected. The mentioned activities make use of the child's will impulses and his desire to express himself rhythmically. In contrast to the very active "doing" of the tables, a more quiet way should also be used to bring about a balance.

The young students are eager to write down what they have learned, especially if it can be arranged in a chart. Here again there are many possibilities, and the children should be encouraged to invent charts of their own. Table charts offer opportunities to practice the tables by appealing to the pupils' reasoning capacity and sense of discovery, thus sharpening and developing these powers.

In the chart opposite, the lines of the tables are drawn in such a manner that each table appears only once and yet each line crosses all of the others. The drawing we arrive at is pleasing in its symmetric and harmonious construction. It offers opportunities for many interesting arithmetical exercises, which fascinate the child, and awaken and stimulate his powers of observation. The children are very curious and expectant as the teacher draws the lines of the tables on the board—beginning with the one-table and the twelve-table—and each line in a different color. After all lines are drawn the pupils are eager to help place the numbers. They soon discover that there is no crossing of lines for 2×2 ; 3×3 ; etc., and we mark these places with special little squares. When they see that all the squares line up in a definite order on the inside of the chart, they are happily surprised. The table for the little squares is new and we name it the "square table". It does not take long until they know it by heart.

Now continuing our exploration along the chart, one child discovers that the numbers in the middle on the top of the drawing are all even numbers, 42, 40, 36, 30, 22, 12. The adjacent rows of numbers to the right and left alternate, even and uneven:

36, 35, 32, 27, 20, 11
and 49, 48, 45, 40, 33, 24

The row on either side is again even:

30, 28, 24, 18, 10
56, 54, 50, 44, 36

A little hint from the teacher makes the class see that by taking the difference between the numbers in sequential order, we find, in all the rows of even numbers, the following differences, beginning with the lowest number:

Center row—		First even row to right of center—	
42 — 40 = 2	or	30 — 28 = 2	etc.
40 — 36 = 4		28 — 24 = 4	
36 — 30 = 6		24 — 18 = 6	
30 — 22 = 8		18 — 10 = 8	
22 — 12 = 10			

In the rows that alternate even and uneven numbers, we have:

Beginning with square right of center		Beginning with square left of center	
36 — 35 = 1	or	49 — 48 = 1	etc.
35 — 32 = 3		48 — 45 = 3	
32 — 27 = 5		45 — 40 = 5	
27 — 20 = 7		40 — 33 = 7	
20 — 11 = 9		33 — 24 = 9	

By subtracting the corresponding numbers on the right and left sides of the chart, we obtain the thirteen-table, as follows:

24 — 11 = 13	33 — 20 = 13	40 — 27 = 13
36 — 10 = 26	44 — 18 = 26	50 — 24 = 26
48 — 9 = 39	55 — 16 = 39	60 — 21 = 39
60 — 8 = 52	66 — 14 = 52	70 — 18 = 52
etc.	etc.	etc.

By adding corresponding numbers as, for instance, $144+1=145$, and $132+2=134$, and then subtracting the sums, we always get the same answer provided we follow sequential order. This time we begin at the bottom of the chart.

144 + 1 = 145	or	132 + 2 = 134
132 + 2 = 134		121 + 4 = 125
	— 11	— 9
120 + 3 = 123		110 + 6 = 116
	— 11	— 9
108 + 4 = 112		99 + 8 = 107
	— 11	— 9
etc.		etc.

These are only a few of the interesting discoveries which the children make by studying this chart. It is not a device for learning the tables because it can hardly be introduced before the fourth grade, when the children should be familiar with the tables at least up to the six-table. Rather, it is a device to show the tables in a new light, which also reveals many interesting relationships between them. Exploring this and other charts helps to make the tables not only interesting but captivating and from these first simple steps the study of mathematics becomes a real experience to the children.

Working with the tables in the indicated manner is never drudgery and never dull. It offers ample opportunity to keep the quick, alert, young mathematicians on their toes and at the same time keeps the slow ones constantly interested and alert.

William Harrer

NEWS FROM THREE SCHOOLS

THE RUDOLF STEINER SCHOOL has moved. The new address is 49 East 91st Street, New York City.

When the owners of the building on West 73rd Street told us that they needed their building for other purposes, they precipitated a move which had long been contemplated. The finding of a suitable home for the school was a difficult matter. The members of the Faculty and the Board of Directors have worked hard and faithfully during the summer, and Mrs. Lassauer, the executive secretary, has not been able to leave for even a few days' vacation. The problem was further complicated by New York City's stringent fire regulations. The building on 91st Street has had to undergo certain changes in order to comply with these laws. All this has delayed the opening of the school until October 5th.

The school's new home is in a very desirable part of the city and while every one will miss some of the unusual qualities of the old building, this one has several features which are superior to it. The assembly room, for instance, is very large and attractive and the kindergarten room opens on a garden shaded by real trees.

Only two pupils have left the school because of its change in location and several families have moved to the East Side to be near the school. Four new children from this section of the city already are enrolled and numerous inquiries are still being made.

For twelve years the Rudolf Steiner School was at 20 West 73rd Street, and this move closes the first phase of its history. The second phase begins this fall and from all indications the outlook is most encouraging.



THE KIMBERTON FARMS DAY AND BOARDING SCHOOL, for boys and girls, started its second year with thirty-five pupils and applications still coming in. The school, which practices the Waldorf School teaching methods, opened last fall with kindergarten and first grade, and is now enlarged to include a second grade. This carries on the plan to add one or two grades each year at least until the high school level is reached.

Miss Elizabeth de Grunelius, of the Waldorf School, is in charge of the kindergarten; Miss Suzanne Kingsley, B. A. Wisconsin University, of the first grade; and Mrs. Virginia Field Birdsall, A. B., Vassar College and Teachers College, Columbia University, of the second grade. Eurythmy is taught by Mrs. Ruth Barnett Pusch, of New York City. There is a resident nurse to care for the children.

The school is located on a big bio-dynamic farm in beautiful country not far from Philadelphia. The farm supplies the school with health giving food and provides outdoor interests and activities to supplement the actual school work.

For information, address Miss Elizabeth de Grunelius, Principal, Kimberton Farms Day and Boarding School, R. R. 2, Phoenixville, Pa.

THE HIGH MOWING SCHOOL, a boarding and day school for boys and girls, in Wilton, N. H., opens this fall. It is for the first time on this continent that a complete school from kindergarten to college entrance will work with the educational principles, the methods and plan of the Waldorf School. High Mowing, in the beautiful country of southern New Hampshire, is near Peterboro, and fifty miles northwest of Boston. It is situated on the top of a hill in rolling field and woodland country, with a view of Pat-Monadnock Mountain from the classroom windows.

The opening of a complete school of this kind has been made possible by the intensive work and careful planning carried on over a period of five years at The Edgewood School in Greenwich, Connecticut. There the Waldorf School Plan, involving an organic succession of activities during the school day and the unit-plan for the school year, was put into practice in the high school department. It has been carefully adjusted to American school life and its credit system, and improved from year to year. The account of this work has been published in the book: *The Waldorf School Plan* by Dr. H. Baravalle with an introduction by Mrs. Robert Emmet.

Mrs. Emmet, the founder and principal of High Mowing School, has been active for more than fifteen years in pioneer work for education. Not only was she the president of the board of trustees of The Edgewood School, but also an organizer and an enthusiastic teacher there. The majority of the High Mowing School faculty has been working with Mrs. Emmet over a period of several years.

Mrs. Emmet's contacts with Waldorf School education have been manifold. They started when Dr. Baravalle came to this country on a lecture tour in 1934, and were intensified in 1937 when he and Mrs. Baravalle settled permanently in the United States. At that time Dr. Baravalle joined the faculty at Edgewood. Now both are at High Mowing School where Mrs. Baravalle is the head of its elementary department. Former pupils of seven different Rudolf Steiner schools in America and Europe are now students at High Mowing.

Miss B. Emmet, who will be in charge of the Art Department, has studied art at the Plastic School of the Goetheanum at Dornach, Switzerland.

Mrs. Emmet's son is the head of High Mowing Farm, which will provide the school with farm and dairy products, and serve as a laboratory for the farming and gardening instruction and activities of the students.

High Mowing School, in addition to being a center for education conceived as an art, will also serve as an information center for Rudolf Steiner pedagogy and teacher training. In this way it hopes to fulfill the purpose for which it was founded—the building up of lasting cultural values in anticipation of the demands of the future.

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 10 copies 8c each, post paid.

Address Secretary, Rudolf Steiner School Association, 49 East 91st Street, New York.
