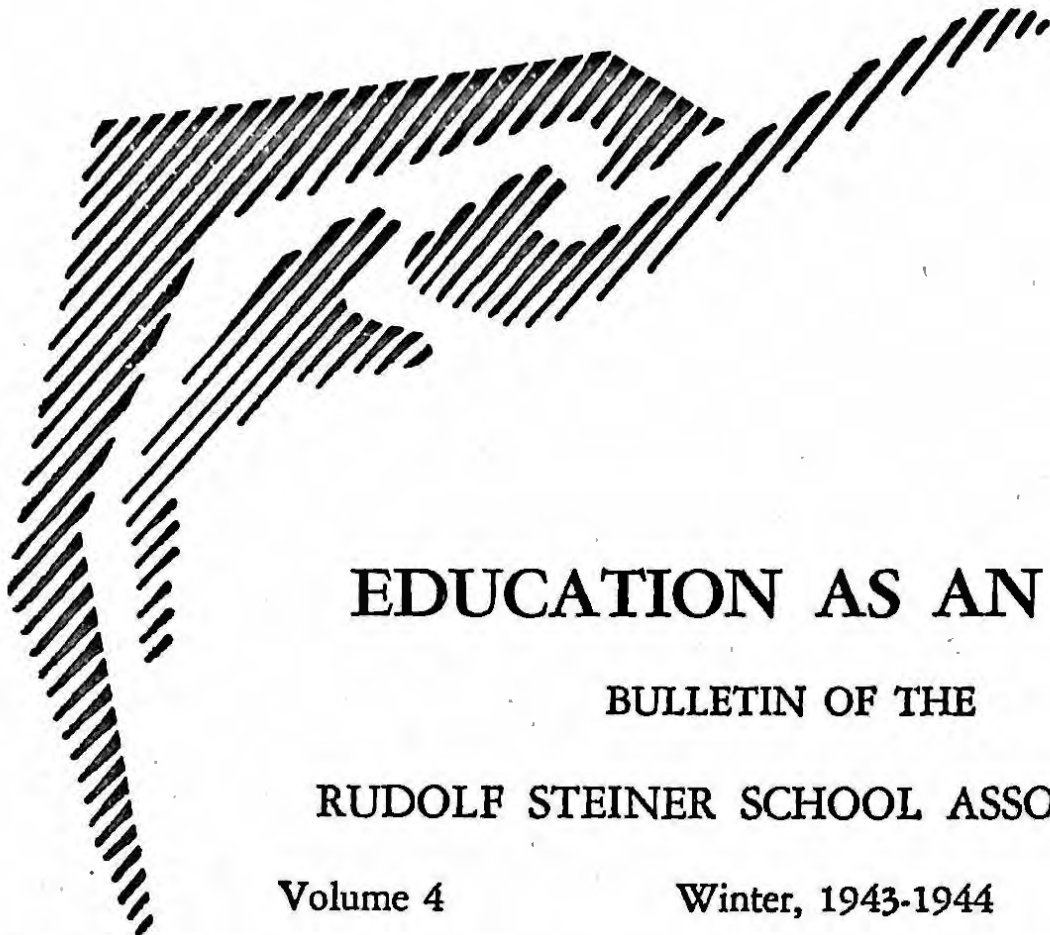




EDUCATION AS AN ART

BULLETIN OF THE

RUDOLF STEINER SCHOOL ASSOCIATION

Volume 4

Winter, 1943-1944

No. 3

CAN EDUCATION INFLUENCE THE HEALTH AND CONSTITUTION OF THE CHILD

If you talk with a scientist or psychologist about the body, soul and spirit of man you may have a strange experience. Either he does not know what you are talking about, or he feels ill at ease. But if you speak about the psychogenic origin of disease or psychosomatic parallelism, then he feels more at home. It is true that we mean a different thing when we speak of body, soul and spirit than the modern psychologist when he speaks of psychogenic causes or of psychosomatism. However, the time has come when he has to admit, if he looks at the development of a child's organism without prejudice, that there are creative spiritual forces at work, and that there is a soul not determined by the physical processes of the organism.

Spirit and soul submerge completely within the physical processes of growth during the earliest years of development. In the infant we have a perfect unity of body, soul and spirit. This relationship becomes less and less perfect in the growing child, and the modern adult emancipates his body more or less from spirit and soul. What we call sophistication is the last degree of this emancipation. The adult buries and hides soul and spirit behind the mask of the hardened body. The child cannot do this. The baby nursing at the breast of his mother is an image of this perfect unity of body, soul and spirit. The whole being tastes and participates in this process. It is only later that the sense of taste is concentrated on the tip of the tongue and on the palate, and still later that it is expressed merely in thoughts. Sorrow and joy as well are expressed through the whole organism of the child. Joy enhances growth and metabolism, sorrow and worry inhibit them. Food does not only nourish the organism, but makes the child happy. Physical and spiritual processes (creative processes) interpenetrate one another in childhood

as in no other period of life. This being the case, the cooperation between educator and physician is doubly important.

Rudolf Steiner was the first who pointed to the fact that the same creative forces which shape and build up the organism become later on, when this process is completed, the foundation for thinking, feeling and willing—the foundation of consciousness. The younger the child, the more education will influence his present and future health, and the question arises what is the connection between education, on the one hand, and health and illness in later life, on the other. This has always been a field difficult for science to investigate, as we have to deal with subtle physiological processes that cannot be measured and expressed in statistics or formulas, but are nevertheless the most important ones. Rudolf Steiner opened up this field of knowledge. The methods of cognition used in arriving at such knowledge are set forth in his principal books.

Among all new-born creatures, the new-born infant is the most helpless. It takes him about twenty years to develop physical maturity. He has the possibility of developing throughout his entire life. The spirit expresses itself in man's desire for knowledge. It can give him an understanding of the meaning of his life. His soul expresses itself in the appreciation of what is beautiful and true (art, religion etc.) and in the subjective reaction to everyday life. The animal, on the other hand, is in most cases born with faculties fully developed, or requires but a few days, months, or at the most a few years to complete the development. The sooner the body is hardened, the sooner development ceases. Whereas in the animal the whole nature is linked up with the body, in man we have to deal with the threefold nature of body, soul and spirit. Only the body is inherited. Soul and spirit are not. They are innate in every human being. The fact that the human individuality incarnated in a certain body is not determined by heredity or environment, but only influenced or modified by these, belongs among the fundamental concepts of Rudolf Steiner's pedagogy. The educator as well as the doctor who works along these lines knows that besides heredity and environment the individuality itself, as the most important factor, determines human life. The educator continually asks himself: how can I help the inner nature of the child to unfold itself, so that it may adjust to the demands of everyday life; and the doctor realizes that what he prescribes influences the mental as well as the physical well-being and can, in some cases, have far-reaching consequences in the child's development.

Striking observations can be made in children up to the age of seven. Some show adult traits in their physiognomy at an early age, others look like the prototype of "the Child of the Madonna" up to the end of that period. Retarded children look old; their body hardened at too early an age. The cretin child (low thyroid function) with dry skin and wrinkled forehead is an adult in miniature. Children with great potentialities look young for a long time.

Old people often say that children look older nowadays than they used to. There is probably truth in this, as we can find in many instances signs of a premature hardening and aging of the child in modern civilization. This process receives far too little emphasis today although it is very prevalent throughout childhood, and runs parallel with an early intellectual development (mental hardening). Rickets, softening of the bones and of the whole organism, used to be a major problem at a time when people knew little about hygiene and

food. The same remedy that prevents rickets and that is most extensively used today also hardens the bones, and it is now recognized that it can do harm unless specifically indicated. Every bone has its proper time for its completion and hardening. Anything that hastens this process can do harm to the development of the child. In the new-born child the bones of the head are not hardened as yet; the so-called large fontanel is still open, allowing the head and the brain to develop further. In textbooks you find that the fontanel should close after twelve to eighteen months, thus completing the hardening process. In reality you find in the majority of children that the fontanel closes long before the end of the first year of life.

In a Rudolf Steiner School the physician is a member of the faculty and examines every pupil, reporting to the faculty on his findings. He helps the teacher to understand the whole nature of the child. The doctor in turn will better understand the make-up of the child by hearing the teacher's observations. It is not only the periodical physical examination which is important, in this case, but the kind of cooperation which exists between teachers and doctor. It allows the doctor to have an intimate observation of the constitutional development of the child.

Generally, no specific constitution can be recognized in the infant. Only when he begins to walk and to talk do specific traits of bodily constitution become visible. The older he gets, the more marked these traits become.

We distinguish two chief types of constitution:

—The long and lean type, generally with keen eyes, often with a narrow head, dry skin and a tense nervous system. These children develop their intellectual faculties very early, are analytically minded and sometimes become over clever or sophisticated.

—The other type of constitution is represented by the well-rounded body with the flushed face, physically very strong. Such children bubble over with buoyancy and are full of imagination. The sources of their vitality are the forces of metabolism.

Let us take an example of a nine-year-old girl who is tall and thin. Her fingers and arms are delicate. Food and eating do not mean much to her. She is very quick and highly gifted in practically every subject, is serious and studious. She is analytically minded, but not in any way sophisticated or sarcastic. She is neat and systematic in whatever she does. In many ways she could be an example of accomplishment to other children. Nevertheless there is a certain one-sidedness in her make-up. She lacks physical buoyancy, is relatively little interested in games and outdoor activities and has little relationship to nature. In art she is more interested in an analytical than in a direct appreciative approach.

One has the feeling that her studies weigh too heavily upon her, and that in her mental development she draws upon resources that should still work within her organism.

What is particularly interesting in all such cases is the parallelism between the physical constitution that is dominated by the head and nervous system, and the psychic set-up which is dominated by the intellect. In the above case, the child presents a physical as well as an educational problem, although she

is normal. If teacher and doctor recognize the condition early, much can be done for the future health of this girl. Anything that develops warmth, artistic appreciation and natural reverence will also improve her physical constitution, and the doctor will see to it that the metabolism and circulation are more activated. This will give the child more physical resistance.

Another example is an eight-year-old boy of quite the opposite constitution. He has a stocky, well rounded organism, rosy cheeks, perspires easily, catches cold easily, has large tonsils, likes to eat well and much. One has the feeling that he enjoys every moment of his physical well-being. It is difficult for him to sit quietly on the school bench. He is restless, yet his restlessness is not of the nervous kind, but due to his abundance of vitality. He is apt to be mischievous simply because he does not know what to do with his surplus energy. It is also difficult for him to concentrate; his memory is not very good. He is of a choleric temperament, and when he paints, he splashes the colors on the paper. This boy is the picture of health and nevertheless presents in his one-sidedness an educational as well as a medical problem. The educator will see to it that he learns to concentrate on his work. Such a boy needs memory exercises, and has to learn to retell the stories he hears. The exactness of his work has to be stressed. Such a boy can afford to use his surplus resources for the development of a creative life. Every subject has to be brought to him in an artistic way so as to stir his imagination. The surplus energy has to be led into artistic channels. Memory exercises can retard his physical growth. This may be a good thing for such a constitution but would be bad for the example first described. Mathematics and geometry will be excellent for him. Clear thinking and discipline will also benefit his physical health.

Whatever the educator does in the right way for the child will improve his health later on. This is most markedly the case during the first few years of life. The child imitates, lives and vibrates with the words, gestures and emotions of the adults around him. Impressions sink down into the body of the child, strengthen his health or make him ill. These subtle processes are not accessible to crude observation. Sensitive parents, however, will notice it. Many a depression or illness in later life is due to influences in early childhood which inhibit the organic development of the body. For the frail, delicate body of a child, a warm atmosphere and understanding parents are a better tonic than the best medicine.

There is too much tendency in modern schools to emphasize the so-called "practical" aspect of life. This means children are taught languages in order that they may converse in them as fast as possible, and the appreciation of the character of a language or word is neglected. Reading and writing are also generally taught in a "practical" and matter-of-fact way. The child does not want such a matter-of-fact way. The unity of form, the inherent movement and sound of a letter, can be a profound experience to him. The teaching of trades or the preparation for a profession begin in many schools already at an early age. — I will never forget when a thirteen-year-old boy told me one day that he wanted to become a physician, and asked whether he would make a better living as a throat specialist, or as a surgeon. This boy did not become a doctor when he grew up, but it shows us the mentality which a school can produce in children. The result of this mentality is that we have adults who may be efficient in their occupations, but who have not developed their soul and spirit, or the human being within them.

I would not speak of these things if many doctors were not confronted every week with the consequences of such a situation in adults, with people who are well prepared, sometimes very capable in their occupations, but who do not know what to do with themselves in their capacity as a human being. Someone may be a good housewife and mother, someone else a good business executive, but their own inner striving may never come to expression. The result may be a psychic problem or, in some cases, an organic disease. Naturally we should never neglect the practical everyday aspect of life. It is already a great accomplishment if someone masters practical life, but this alone does not solve his inner problems that are of a spiritual nature. Any outer accomplishment should not blind us to the fact that man cannot escape himself. If he neglects his spiritual life he loses the central line which should guide him through life. Herein lies the source of illness. The earnest student of Rudolf Steiner's teachings will find abundant evidence in his own experience that there is no chronic illness which does not have to do with the whole development of the body, soul and spirit of that person, although the interval between cause and effect may be a long one and the causes deeply hidden.

Organic illness is the last outcome of a long process which frequently has its origin in childhood; and the problem of prevention of disease is not only a matter of physical hygiene, but is intimately connected with the education of man.

Christoph U. Linder, M. D.

HOW TO STUDY THE RELATIONSHIPS OF SOUL AND BODY IN THE CHILD

*Notes from a Course given at the Summer Educational Conference,
August, 1943.*

It is the morphologist's delight to follow the parts and organs in a developing organism as they emerge and transform themselves, and merge with other parts and organs in the most unexpected ways. He is tempted to dwell on the rise and decline of structures, and to exercise his imagination in keeping track of the lasting trends within all this change.

Morphological studies are an excellent guide for studying the metamorphosis of the soul. Here once more, formations appear and are transformed, seem to vanish and to reemerge in such fashion as to tax our imagination to the utmost. We visualize the miracle of becoming, passing on and maturing.

The supreme delight, however, springs for the student from beholding these *two* kinds of metamorphosis, in body and soul, as they interpenetrate in the growing human being. This study has been made possible by Rudolf Steiner's work. It is most rewarding because the student can feel the human importance of every fact which he encounters.

For the purposes of this course the vertebral column was selected as an example of a structural transformation. The gradual change of a thoracic into a cervical vertebra (upwards) and into a lumbar and sacral vertebra (downwards) is visibly traceable, because even in the adult column the phases of

transition are perpetuated. Yet an extra effort of imagination is needed to go further and to grasp the structure of the skull as a discontinuous repetition of the vertebral structure. We call it discontinuous because nature takes a leap to reach it. A similar effort is required to grasp the fact that the legs in their attachment to the pelvic girdle are another "metamorphosis downwards" of the vertebra-and-ribs principle. Here again the visible continuity is interrupted.

The power of beholding these discontinuous transformations must be *acquired* by an exact study until it becomes a process which is as surveyable as that of following up the visible continuity in a chain of vertebrae. As soon as the student succeeds in this, the gate to an understanding of the relationships of body and soul opens before him. He begins to see the soul organism of the child plotted upon the scheme of the body.

The thoughts of the child arise from the ocean of interweaving images and retain traces of this origin even in later years when the adult reaches the stage of abstract thought. There is always a will element present in a child's thoughts to make them alive as well as unsteady; the adult learns to direct this will towards logicity. Conversely, a child's will acts are always accompanied by a sort of dream picture which is tied up with some organic process involved in carrying it out. The child "enjoys his organs of motion" while performing an act of will. Only grown-ups drop this ingredient from their experience and keep their attention focused on the mere purpose of their action.

In the realm of feelings, the physiological supplements are traceable in the rhythmic interplay between breath and pulse. The adult is unaware of this connection although it persists in him. Yet the child enjoys his breath and blood processes while he experiences his particular feeling. The lure of wishful thinking and the thrill of vivid emotion are illegitimate remnants in the adult of a perfectly legitimate mixture in the child between bodily processes and soul attitudes. It must be added that in the region where feelings extend into emotions we have to look for bodily counterparts even in the region of metabolic processes. Sweating, however slight, and excretions, however subtle, accompany the mental processes of the child. The study of these connections can never degenerate into trivial materialism because every bodily process in the child is permeated by soul and spirit.

The limb activity of the child bears a rhythmic character just because it is an extension of the domain of feelings into that of motions. His gestures and movements therefore are much more "ensouled" than in the grown-up. This also gives us the key whereby to understand why a child always longs for repetition of gestures and motions. Only the adult can detach his will acts from the experience of rhythm. He can become a slave of pedantry and routine.

The use of the sense organs by the child is more complex than in the adult because various sense qualities are combined into one act. The motions of the eyes with their three pairs of eye muscles, for example, are experienced as if they were limb actions. The vivid and dynamic sense of space in the child arises from this, which makes it so different from the adult's abstract scheme of space. The forms of the alphabet, or geometrical designs are lived through with this sense of motion. The teacher who knows this finds an approach

whereby to convey these forms so that a vivid and unforgettable impression is made. A circle, for instance, can be first experienced in the kindergarten in a round dance of the whole group with hands joined, long before the circle can be explained in its abstract geometrical properties. Yet all geometrical vision and understanding springs from an experience of motion, in eyes and hands and legs, which is only gradually detached from overt movements. Every good geometrician has within him something of a mental ballet master.

Even color is not merely seen by the child, but *tasted* in the background of his eyes. Vision, Rudolf Steiner once said, is a metamorphosed process of tasting. Painters preserve a reminiscence of this; that is why they call certain colors warm and others cold, and even some sour or alkaline. The accommodation of the lens, it is true, has become an unconscious act, but the experience of tension in the ciliary apparatus has its fruit in the grasp of the seen thing as an "object". Moreover, each focusing of the eyes is accompanied by measurable changes in the tonus of practically all muscles of the body. A child who looks at a painting, or binds flowers into a bunch, moves his head from one side to another and even changes his whole posture as he watches the result.

Such observations can impress us with the fact that whether sensing or feeling, willing or moving, the child is always engaged in his totality. We must look for this total activity even where the visible organs seem at rest, because in this case the motions, though still real, may have grown more subtle and evasive. It may be said that emotions, in the child, are motions withdrawn into the recesses of metabolism. This is why they always tend to emerge as actions and to find release through them. The adult goes through a similar experience, although belatedly, when his anger bursts forth; only the manifestation is much less charming than in a child. We must remind him, therefore, to act his age.

An amazing light on the intimacies of the relationships of body and soul in the child is shed by Rudolf Steiner's description of the role played by antipathy and sympathy. These are not mere soul attitudes, as in the adult, but they merge with bodily processes and at the same time provide a basis for experiences of the Ego. Antipathy is connected with the forming of representations (ideas), while sympathy provides the soul basis for the will act. It is a wonderful task for a future physiology to follow up such connections into their subtle bodily counterparts. There is no place in the body where the entity of the child is not *inserted* or *anchored* in one way or another. The processes of cell decay in the central nervous system provide the basis for conscious thinking. The child still experiences in each representation a "warding off" of the content, as if he pushed something away. On the other hand, the up-building processes in the metabolic system which form the counterpart of the will act are dreamingly "tasted" as the soul of the child plunges into the enjoyment of motion. This gesture opens the entity of the child towards the world and may be called an extended power of sympathy.

In this context, the role of the nervous system appears in a new light. It is not a mechanism of conductors which connect all parts and organs and which "operates" whenever a button is pressed, — but it acts as a *mediator* between antipathy and sympathy as opposite attitudes towards the world. It reflects these acts into consciousness. This *dual* role can be seen most clearly

in the region of the spinal cord, where each nerve has a dorsal and a ventral root. Current physiology somewhat obscures the duality by regarding the dorsal root as incoming and the ventral as outgoing, and thus arrives at the mechanistic interpretation of the "reflex arc". We have, instead, to see in *both* these roots the *entrance gates* of impressions, the dorsal ones connecting with the outside world, the ventral roots connecting with the interior of the organism. In this sense, both are "receptive" and "centripetal". Thus a region is isolated in which the human entity can insert itself between both kinds of impressions. Without such insertion of the living entity the nervous system would be a mere conductive mechanism, a closed system of wires, as it were. It is in keeping with this new conception that the neurons which enter through the dorsal roots do not directly tie up with those entering the ventral roots, but are mediated by additional relays of neurons which touch the opposite poles with their "terminal arborizations". Thus the spinal cord is anything but a switch-board with firmly connected and insulated wires; it is a subtle instrument for the spiritual and soul being of man to play on.

The autonomous nervous system, scattered in a wide-spread net through thorax and abdomen, can be understood as a "downward metamorphosis" of the spinal system; while the compact architecture of the brain is to be regarded as a "discontinuous upward metamorphosis". Unexpected light is thrown by this interpretation on the polarity of representation and will, particularly on the close relation which both these functions retain in the life of the child.

In one of the final lectures of this course, the peculiar features of the infantile memory was brought into relation with the comprehensive view of body and soul explained above. The "recall" is a will act, and as such related to motion and metabolism, whereas the forming of *memory images* is akin to thought life, and as such related to senses and nerves. While the memory image is on the way, however, the rhythmic (feeling) system is conspicuously active. This explains why children like to reproduce images of past events, not because of their value for remembrance, but for the thrill of remembering, just as they like endlessly to repeat gestures, and to rattle off verses. They still have to learn what it means to feel responsible for one's recollections, a responsibility which in the grown-up constitutes the basis for the ripening of the Ego. Yet in the child the spirit being, couched in the soul, takes remarkable strides to gather the fruits of life from his experiences, although he cannot yet do so deliberately. It is here that the teacher comes in as a guarantor of maturation.

H. Poppelbaum

EDUCATION AND HEALING

*A short excerpt from a lecture by
Rudolf Steiner*

In the autumn of 1923, Rudolf Steiner gave a lecture at the Waldorf School concerning the forces which lead to health and to illness in education. He raised the question: What forces do we really use in pedagogical work? and continued as follows:

"Fundamentally, this question cannot be answered from the usual present day point of view. We can indeed say that the outer life in which we stand demands of man that he do something which as a child he could not do by

himself and which must be taught him. It demands, perhaps, also the attitude which we must take as adults in order to help the child accomplish through education those things which he could not achieve alone. The answer to the question, however: 'Why do we educate' — remains to a large degree external today because as grown-ups we do not find such great value in what we ourselves have become through our own education. We do not look back with deep gratitude on what we received through instruction and education. Ask your own heart whether this gratitude is always alive. Surely single instances will be found, it is true, but on the whole we do not think with deep gratitude about our own education, about our own instruction, because we do not fully grasp the importance of what education truly is, what instruction truly means, what forces of man's nature must truly be made active. For this reason it is so difficult today to arouse pedagogical enthusiasm in people. Basically, all our methods in education, even the most ingenious and thoroughly elaborated methods, have for this reason only a limited value. For the answers to the questions: 'How do we do this? — How do we do that?' — have only a limited value. What is of the greatest value, however, is that we have enthusiasm in our activity, and can also fully develop this enthusiasm in our work, if we wish to be true teachers. This enthusiasm has a contagious power and it is this alone which works wonders in teaching. The child follows willingly this enthusiasm, and if he does not follow the teacher, it is usually an indication that this enthusiasm is lacking.

"Often in classes, or the whole work of a school, one sees a certain heaviness, and this heaviness must be overcome. Such heaviness can also express itself in an artificial enthusiasm. Yet this can never accomplish what is needed, but only that kind of enthusiasm which is kindled out of the way in which we ourselves enter into the material we are dealing with in the classes. And here it is necessary that we work toward the development of a special kind of consciousness. . . . This we can do only if, deeply in our own hearts and not merely in external phrases, we come directly to a true experience of spiritual values in the field of pedagogy. . . . Yet again we shall only be capable of this if we have a clear understanding of what has been lost in the education of the present time, has been lost for the past three or four hundred years, and must be found again.

"What has been lost is the knowledge that in reality man, when he comes into the world, is essentially a being who needs to be healed. It is this connection between education and healing which has been lost. Throughout the middle ages there was indeed a radical belief that man, as earthly man, is ill and that he must be made healthy . . . that something must be done to make man truly man. This is frequently discussed today, but in much too conventional a manner. There is much talk about raising man to a higher niveau, but it is abstractly and not concretely dealt with. To be concrete means actually to bring the activity of teaching into direct connection with the activity of healing. When a sick person is healed, we know that something has been accomplished. When a person is made well, he is raised to a higher niveau, to that of a normal, healthy human being. . . . It may sound unreasonable to say that from the point of view of the higher nature of man there is something of the nature of illness in the fact that we have continually to battle with the forces of the body until death. But without such a radical conception, we cannot find our way through to the reality of what education means. In education there must be an element of healing."

MOTHER SUN

This fairy-tale was told to the children of the second grade in a Rudolf Steiner School, in order to prepare them for a song which they were going to learn, "I am the Mother Sun", a favorite song at the Waldorf School. The words of the song were written by the poet Christian Morgenstern, and it was set to music by Paul Baumann, then teacher of music at the Waldorf School. A translation of the words follows at the end of the fairy-tale.

Once upon a time, in a poor house on the edge of a great wood, there lived a little girl and her old stepmother, and the little girl was called Marianne.

Now the old woman gave Marianne no peace, for every day when she went out into the wood she would say to Marianne, "Do not forget that there are the beds to make and the bread to bake and the scullery floor must shine like the moon's face when I come back tonight."

And all day long Marianne worked until she had made the beds and baked the bread and the scullery floor shone like the moon's face, for she was very much afraid of what her stepmother might do if she found anything left undone when she came home at night.

Now one day when Marianne was at work she heard a knock at the door and although she was afraid, for no one had ever knocked at her door before, she went to open it. And there she saw a most beautiful, tall woman with a blue cloak that covered her hair and whose face shone like the sun itself. And when she spoke to the girl, Marianne thought she never had heard so beautiful a voice.

"All day long I have wandered and no one has opened their door to me. Will you let me come in and rest?" Marianne was afraid that her stepmother would find the strange woman in the house; but the woman said, "Have no fear. I will not be here when your stepmother returns." And Marianne was glad to let her come in.

The beautiful, strange woman sat down by the fireside and her blue cloak fell to the ground and was like a pool of blue water about her feet, and a light seemed to shine from every part of her so that the whole house, right into the furthest corner, was bright. Marianne fetched new bread for her, but when the lady had finished eating the loaf was still whole, and Marianne was glad, for she had feared what her stepmother would think when she found the new bread eaten. And when the fair, strange lady was rested, she helped Marianne make the beds and clean the house, until the scullery floor shone brighter than it ever had before. And Marianne thought to herself as she worked, "Never have the stairs seemed so short, and never have the beds been made as beautifully as this before." And at last when the work was finished, Marianne sat by the knees of the strange lady and listened to her tell wonderful tales of the world that she had travelled through, and of the stars and the sun and the moon.

But before the tale was finished, Marianne heard the clump, clump of her stepmother's boots and the tapping of her stick against the stones, and the beautiful woman pulled her mantle over her golden hair and slipped out through the door before the old stepmother could see her, and disappeared into the woods. But although Marianne could no longer see her, she could see which

way she had gone, for at every step the ground which the lady touched had turned to gold and the golden footsteps shone with a golden light.

The old stepmother was angry, for she knew that a stranger had been in her house, and she called to Marianne to bring her the new bread. Yet when she saw it was whole, she was even more angry and she called to Marianne to come and show her the beds. And when she saw that they were clean and smoother than they had ever been before, she was still more angry. At last she called to Marianne to show her the scullery floor, but when she saw that it shone like the very face of the moon itself, she raised her stick to strike the poor girl. But Marianne was not afraid, and when her stepmother saw this, she let her stick fall and went and sat down by the fire, grumbling and mumbling against Marianne.

That night, while her stepmother slept, Marianne stole out of bed, down the stairs and out of the house, and followed the shining golden footsteps of the wonderful lady into the wood. Further she went and further still, until she could see a light among the trees ahead of her and could hear the sweet voice of somebody singing. And when she came so close that she could see between the trees, she saw her friend, the beautiful lady with her blue cloak like a pool of blue water about her feet, with the same wonderful light shining from her as had shone from her when she sat in Marianne's poor house. Only now, all the animals of the wood were around her and the little birds had come and were sitting on her shoulder and on her arms and a little deer had laid its head upon her lap, and all the animals were listening to her as she sang.

But Marianne was afraid to show herself to the lady, and she turned around and went home before her stepmother should wake up and discover that she had gone.

The next day, while her stepmother was away, Marianne could think of nothing else but the beautiful, shining woman who she had seen again sitting with the animals and the birds in the wood. And always she wondered what would happen to her if her stepmother should find her. And again that night she ran away from the house while the old woman slept. And again she came to the light, and heard the voice of the golden lady as she sang to the birds and the beasts around her. But again Marianne was afraid to show herself and ran away home before her stepmother should find out that she was gone.

And this day too she could think of nothing else but of the wonderful woman; and because she was so sad and must always be wondering what would happen to her if her stepmother found her, she burnt the bread in the oven; and when she tried to cut away the burnt crust with a knife, she cut her finger so that the blood came. And when her stepmother came in, she asked Marianne why she hid her finger; but Marianne said nothing, and then her stepmother said, "Oh, I know very well that you cut your finger, and that you have burnt my bread, for I can smell the smell of it now; and for that you shall never sleep in my house again after tonight. Tomorrow morning you must be off, and you must ask the wolves for a cave, and the fox and the bear shall bring you food, for no man or woman will give you shelter."

But long before the morning came, Marianne was out of the house and following the golden footsteps into the wood until she saw the light of the

beautiful woman coming from between the trees, and heard her voice as she sang to the animals and to the birds. And as Marianne looked at the lady, she started to cry, for she thought she might never see her again. But the lady heard her crying and called to her by name, saying:

"Marianne, come! These three nights I have waited for you, and tomorrow I must set out once more on my travels through the world. Come, my dear! Once you granted me my wish and brought me into your little house, and now it is my turn to grant you whatever your heart wishes most."

Marianne said she wanted to stay with the beautiful lady always; and her wish was granted. And even today Marianne and the beautiful lady are wandering through the world, and perhaps one day they will come to your house and you will let them in.

Henry Barnes

I AM THE MOTHER SUN

by Christian Morgenstern

I am the Mother Sun and for aye
I carry the earth by night and by day.
I hold her fast and shine on her so
That all things upon her may bloom and grow.
Stone, beast and flower, man and tree
They all receive their light from me.
Open your heart like a flower's cup
That with my light I may fill it up.
O open your heart, my dearest child,
That we may be *one* light, strong and mild.

Translated by Christy Barnes

EXHIBITION AT SCHWARTZ'S TOY STORE OF CHILDREN'S WORK

from the Rudolf Steiner School

An exhibition at Schwartz's Toy Store is being arranged. A window on Fifth Avenue will be devoted to a display of the children's work, probably beginning about *February 12th and lasting two weeks.*

Through personal friends, the manager of the store became interested in our way of education, especially in the paintings and note-books.

With a desire to know more of our methods he came to visit the School on January 7th, bringing with him the artist who arranges the window displays. They saw the children actually at work with their painting, visited Miss Deighton's Singing Class, and also the Eurythmy in the Afternoon Kindergarten. After meeting and talking with various members of the Faculty, they took with them a large and representative collection of material from all age groups.

Membership in the Rudolf Steiner School Association, including the quarterly Bulletin, is \$2.00 per year. Single copies of the Bulletin, 15c each; for more than 10 copies 10c each, postpaid.

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

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