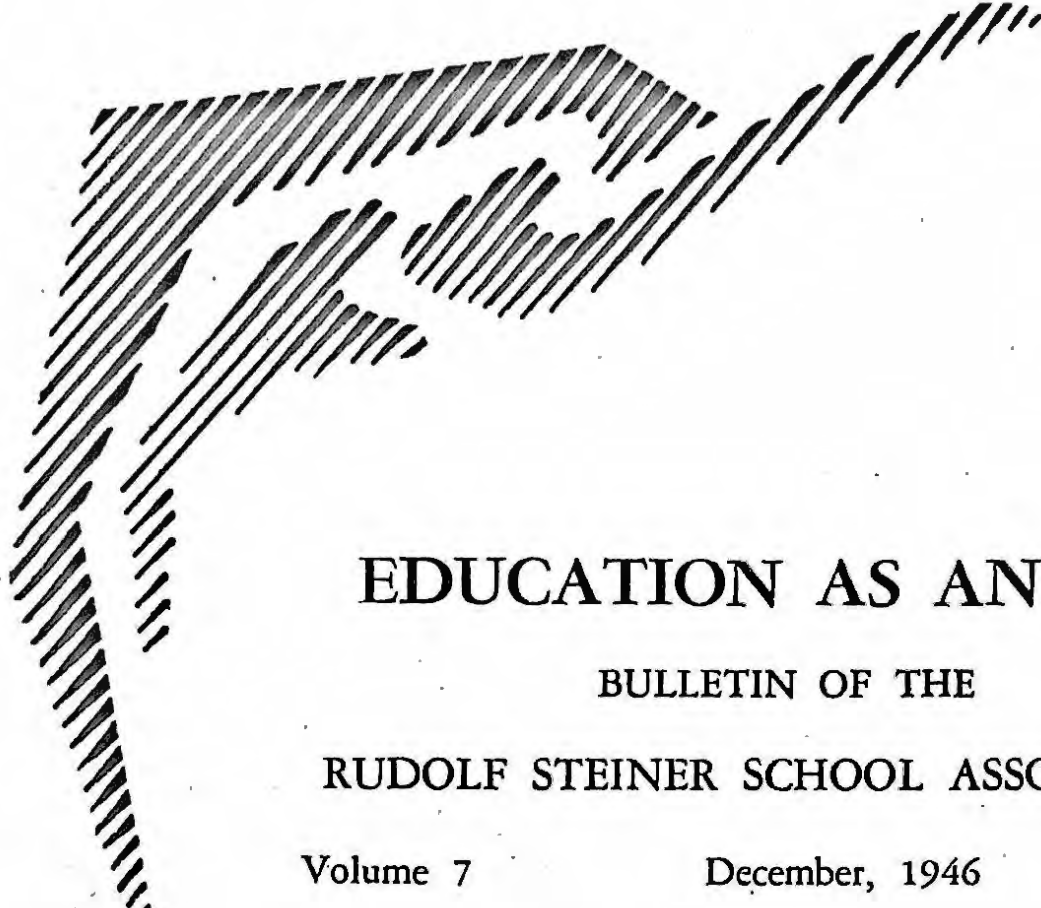




EDUCATION AS AN ART

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RUDOLF STEINER SCHOOL ASSOCIATION

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EVENING PRAYER

By Rudolf Steiner

From my head to my feet
I'm the picture of God.
From my heart into my hands
I feel God's living breath.
When I speak with my mouth
I follow God's own will.
When I gaze on God
In father and mother
In all dear people,
In beast and flower,
In tree and stone,
No fear can come near,
Only love
For all that's around me here.

—Translated by A. M. and C. B.

This prayer was made for little children who are already able to say a prayer themselves. The grownups should not try to "teach" it to the child, but speak it for him each evening. Little by little the small child will repeat single words, then whole lines, until he slowly learns the entire prayer.*

*From *Gebete für Mütter und Kinder*, Rudolf Steiner. The design above is by Alfred Barnes.

SOME REMARKS ON VISUAL EDUCATION

At times a Rudolf Steiner teacher must run the risk of appearing old-fashioned. This happens almost inevitably when in his presence the discussion turns to visual education. He understands very well the enthusiasm of his colleagues, but he cannot share it wholeheartedly. When asked the reason for his reluctant attitude he may try to make it understandable in the following way.

Ever since the time of Bacon and Comenius, knowledge has been regarded as dependent on the impressions of the senses. By combining these, so the argument runs, man acquires his ideas about the world. For this view there is nothing innate and originally "given" in the treasures of the mind; all "inner" possessions of man are mere continuations of previous experiences of his sense organs,—a private and questionable continuation at that. The real world is distorted beyond recognition as it passes into man, and yet he cannot rely on any other source for gaining experience.

This "empiricistic" view of cognition has become so deeply ingrained in the texture of our habits that people of our time have long ceased to question it. A Rudolf Steiner teacher will gladly acknowledge the improvement which this attitude has brought about in the field of practical teaching, and he will appreciate its healthy influence on the equipment of the modern class room. He recognizes the demand for visual education as a quite natural outcome of a trend which appears also in the emphasis on outdoor instruction, on nature rambles, trips to modern factories, on visits to foreign countries and the like.

Yet he knows also that this practical empiricism must be supplemented by taking into account the equally important fact that the child is born, not as an empty vessel for gathering world stuff, but with an urge to produce pictorial images of the world out of his inner vision. This inner vision is not at all a sign of mere immaturity which the teacher has to put up with; it evinces the child's immediate relationship to the forces which have built the world. Only the philistine asserts that man cannot penetrate into nature's core. The child is rooted in it. The images which he is apt to produce are a necessary phase in the development of his knowledge of the world.

True, the child in his early years does not care whether there is any object corresponding to his imagery. His images surge from the same source as the forces which shape his body, a realm of forces hidden in outward nature but described by Rudolf Steiner as "formative forces". Even if our intellect does not at once grasp that section of reality which appears in childish imagery, we ought to suppose that the hidden part of nature is at work in it. What the imagination of the child brings forth cannot spring from a separated and private inwardness as in the grownup. Our age which likes to call man a product of nature should also regard the products of imagination as nature's subtler progeny. In these products we must learn to respect her wisdom just as in the outer forms and laws of the organism.

Whoever sees this truth will realize also that the production of images is a necessity for the life and health of the child at a certain age, as necessary as the digestive activity which works upon physical food. In fact, picture production and the shaping of the body are not separated in the young child but work into, and with one another. It is only with the development of the intellect that imagination can detach itself from nature's productive forces and can weave an arbitrary web of its own.

A kinship exists, then, between an outer object and the child's imagination which *responds* to it. We are unjust toward the latter if we blame it for not being adequate to the external object as we see it. It were better to suppose that the imaginative form in which the world arises in the child's soul reveals a side of reality which in its external appearance remains concealed.

As the years go on and the mind matures, the child develops an increasing interest in bringing its images ever closer to the forms of external things until finally image and thing coincide. It is one of the great contributions of Rudolf Steiner to the understanding of maturation that by making images conform more and more to outer things, part of the wealth of the life forces is sacrificed. The image is *tuned down* from its floating and changing character to the ever sharper outline of a mental "representation" (*Vorstellung*). Only grownups can arrive at an adequate representation of things, but even in this activity there is a remnant of the creative process: an imagination arises in man, is seized upon and tamed, as it were, to such a degree as to melt into the pattern which perception offers from outside. The creative faculty gives up its liberty in order to comply with the exigencies of direct correspondence, but even so it is, and remains, at the base of every mental image, however true the "copy" may become.

With this, every learning process reveals itself as a merging into one or another of two acts, one receptive and the other productive. The teacher who has grasped this fact will always feel himself as the guardian of their accurate interplay. Every new thing or fact he will not only try to "convey" from outside but he will look for an inner image which is ready to be melted into it. The younger the child the more he will allow him to feel the joy which is aroused whenever an outer impression comes to meet an inner image. He knows that the young child cannot thrive without the upsurging imagery which is eager to embrace each detail of the world.

It is a pity that this urge for picturization should have been identified with daydreaming or even with desire-dreams which later are a symptom of decadence in grownups. It is almost blasphemous to mistake the unselfish abandonment of a child for a mere amplification of petty appetites. The craving for imagery in the child does not spring from selfish desire, but contains the germ of an oncoming striving for knowledge which will prevail in the adult. The child does not need the cheap substitute of hidden lures instead of a more "real" satisfaction, but wants to enjoy the secrets of the world in the form of images just as he enjoys good food. He need not transform desires into images, because he craves the objective world-disclosing imagery.

Far from pampering themselves with the mean enjoyment of subjective emotions the children love to imagine soul attitudes and emotions which are everything but their own. A teacher whose vision is unspoiled can easily see this, as can everybody who is able to observe them without bias. Tell them the story about the king who was blinded by age and called his son to his sickbed,—and they will take up the subject, however far-fetched it may seem, "think it out" and make a dramatic scene of it which they are eager to play. That the grownup who told the story has to take the part of the son while the child plays the old king does not disturb the enthusiasm; an ironing board is good enough for a deathbed, and the trembling voice of the old king is brought forth with the tremor of the grave . . . the altogether arbitrarily chosen emotion of bequeathing a treasured legacy is acted out as

though it were the child's innermost feeling. Whoever has seen this, feels cured of the trivial desire-dream hypothesis; he knows from his own experience that the dreams of the child are the incipient form of the mental appropriation of the world.

This is why, in the Rudolf Steiner Schools, the job of the teacher in the early years (up to nine approximately) consists in *fostering* the urge towards unselfish imagination, not in subduing it as useless for later life, but in directing it until it merges into another capacity: the competent picturization which leads to a growing knowledge of the world. To do this, the teacher must have imagination himself, otherwise he cannot appreciate a treasure which he is asked to save in the child who even later, after the twelfth year, has not spent all of it. Every grownup, without exception, needs imaginative forces to fall back upon and to draw from; or else he can never get along with his fellow men nor even with himself.

The treasure of image-forming forces is prematurely spent by offering to the child a wealth of mere perceptive material which dries up the imagination. A great deal of the material used in visual education acts in this way. It rigidifies the imagery which should be allowed to remain elastic. The very words of the teacher, when springing from mere conceptual sources, fall on the vivid images of the child like frost on flowers. The effect of this comes to light in phenomena which we all see growing in our generation at an appalling rate. They must be traced, we are sure, to a failure in fostering the imagery-treasure in growing children. Everybody knows them: the lack of cheerful openmindedness of grownups today, the subjective bias of their intellect, the growing poorness of their verbal expression, their sloppy argumentation and, above all, their helpless excitement when faced with an unexpected situation. There is another symptom of destroyed imagination which we venture to trace back to the same evil, namely, the abominable habit of wanting every word to be defined before it is used, a habit which is growing at an alarming rate today, and which reveals an inability and unwillingness to grasp meaning from the total context of a sentence. Sometimes it is necessary to shock such an analytic busybody back into reason by suddenly asking: What exactly do you mean by "and"?

The writer of this essay has the suspicion that this deplorable type of life-dabbler is largely due to a childhood and school time during which too much so-called illustration has been offered in form of schematical pictures and visualized diagrams. If we go on to "help" growing people by this method we hamper the faculty of independent representation later on. We must learn to see that the ready-made picturization is an obstacle to the genuine and active integration of knowledge. Without preceding life-filled descriptions it means little to the child to see the amount of coal imported by the U. S. A. in a measured heap of black lumps; the size of the fleet in a counted number of bigger and smaller silhouettes of ships; and the substances required for human food per week in little pails and on plates and in bags on a table with, of course, the indispensable small dish of vitamins in spherical units as pills beside the teacup. A diagram may be the simplified *summary* of a whole lesson. Yet when presented as basic material to begin with, it does not form living knowledge but produces a dead inclusion in the life-sphere of the child, a residue of inert fragments which can never quicken knowledge and is even apt to undermine an active memory. Too much so-called illustration stifles the alertness of the soul and breeds annoying "know-it-alls" and those stubborn would-be-experts who are an obstacle to progress.

Much could be added about the overvaluation of moving-pictures, visits and trips instead of a life-filled description which the pupils take eagerly from the lips of the inspired teacher. Often a few sentences and an imaginary landscape painted on a sheet of paper has done more for the pupils' readiness to face the world later on than half a dozen visits which may make them tired and blasé. (Compare V. F. Birdsall's article on *Geography in the Rudolf Steiner School*, in: *Selected Articles from this Bulletin*, Vol. 1 p. 20,)

We need not elaborate our point any further. It will be enough to explain the reluctance which a Rudolf Steiner school teacher may feel when he hears unqualified eulogies of visual education.

Dr. Hermann Poppelbaum
High Mowing School, Wilton, N. H.

FROM A PARENT

"Shall I send my children to the Rudolf Steiner School, to a conventional school, or to a progressive one?" I very nearly followed the dictates of tradition, but a kind friend and enthusiast took me in hand with the result that I sent both boy and girl to the Rudolf Steiner School. I cannot say all nine years were devoid of doubt or dissatisfaction. At that time many aspects of school life which we usually require for our children were not available. The school was young, small, unfortunately located, and woefully impecunious. Nearly every year I would be persuaded and encouraged anew. Only after my children had successfully made the adjustment to other, secondary schools, could I see the real advantages they had enjoyed during their elementary years.

I am no child psychologist or educational expert, not even amateur, but it has been amazingly interesting to contrast the effects on my two children, of their two kinds of school experience. The "artistic" approach by the Rudolf Steiner School teachers is real, and an essential part of their method. Each new subject, or even each major step in each subject, seemed like the opening of a new window of the mind. Curiosity, that urge toward learning, was constantly being awakened no matter what the subject or who the teacher, and the children themselves developed an assurance and confidence in their own ability to learn, for which only the sky was the limit. In the secondary schools I have found that "artistic" approach only in individual teachers: young ones who have not yet suffered the effects of teaching the same subject from the same book year after year. Nor is there much need for curiosity when the pupil is required to memorize a vast amount of factual knowledge in order to pass examinations. A rigid curriculum, oriented in one direction only—graduation, and one which necessarily marks the variations in capacity of the several children, does not always develop self-assurance or confidence.

I have watched with sincere gratitude the relatively quiet pulse beat with which Rudolf Steiner pupils face tests or examinations; the care with which they prepare for classes; the detailed work they will put on original papers; and the open-mindedness with which they meet their teachers.

Little children are apt to take each other's personalities for granted, and in the Rudolf Steiner School I found a healthy, if sometimes violent, reaction to classmates, coupled with little or no inclination to copy them. Now I find the children are subject to group thought. "Class ideals", "school attitudes" are taught and emphasized, perhaps unconsciously. Comparisons are

made, relative standings of all sorts are noted, competition is the order of the day. Perhaps that is a good way of developing a certain discipline, but it may also be a good way of developing a certain flabbiness, and of repressing the natural and sometimes timid efforts of a child to protect his own individuality.

In these days of mass psychology, propaganda, and ready-made opinions, it may be wiser to urge young people to think for themselves and, guided by fundamental principles, to look for and weigh the right and wrong, the good and bad. The discipline they need most is self-discipline. Respect and reverence towards others can be natural impulses if children have been led to respect themselves and revere their own highest aspirations.

As parents we naturally want the next generation to grasp our ideals, but to improve upon our methods. No elementary school that I know of has been more successful in preparing young children to find their way about our world, or has layed a more permanent and valuable foundation for their future education.

Anne T. Eristoff

TWO ENGLISH PERIODS WITH THE SEVENTH AND EIGHTH GRADES

The first English block with the seventh and eighth grades took the form of an introduction to the short story, combined with original writing; during the second block we produced a play called *The Jade Heart*. At the very beginning of the first period the children were reminded that speech is one of the attributes of man which raises him above the kingdom of the animals — that it contains a hidden magic which man can use to express his emotions as well as his thoughts. By dwelling on the definite relationship between Eurythmy and speech we strengthened the children's sense for the character of the vowels and consonants of which speech is built.

A real study of words was next undertaken, because they are the threads out of which we weave our writing. For example, a simple "action word" like *walk* was thought of in as many ways as possible; that is the class was asked to think of all imaginable words which expressed this idea of movement, and yet were different because of the variety of other ideas associated with them. They thought up many, such as *stride*, *shuffle*, *amble*, a whole list of them, and in this way, by discussing the associated ideas, the children saw the importance of choosing carefully which words expressed the exact meaning they wished to convey.

Four pieces of writing were undertaken in two weeks. The first dealt with the feeling one experiences in the spring as expressed through a description of nature in the park or elsewhere. For the descriptive assignment, the class was taken to the Chinese Collection in the Metropolitan Museum (partly too in preparation for the play to come) and allowed to explore its possibilities for descriptive material. Each one was asked to describe the work of art which appealed to him most, not just factually, but by trying to catch in the words used the feeling of delight and joy experienced through form, color and execution.

These assignments ran parallel to the daily work on the short story, which, after the first discussion of speech and words, occupied most of the main lesson periods. The approach in the short story was through modern

writers first, working back to such earlier masters as Hawthorne, Twain and Stevenson, ending finally with four parables from the Bible. The main attempt here was to try to have the children appreciate the timelessness of good writing—that though the style of an age usually leaves its impression, the immortal quality is always secured by sincerity on the part of the writer and the complete adequacy of the expression of his ideas. Put just this way in a sentence, the idea sounds abstract perhaps, but the children themselves were quick to see, through the concrete examples, what good writing entails: concrete details with a genuine experience behind them, and a feeling for the power of words to re-create in the reader the original experience of the writer. Each child was asked to write a short essay on the short story she liked best, and most of them chose Stockton's *The Lady or the Tiger*. The surprise ending seemed to intrigue them, as it does most grownups.

The last piece of writing was narrative in character and consisted of an incident of personal experience. In these four pieces of writing, the dominant idea was that which Dr. Steiner himself recommended for children of this age, that their writing be grounded in their own experience.

All during the course, from the very first day, books on poetry and the short story were left on a special shelf in the classroom and were available for overnight or weekly borrowing, and the idea of making one's own anthology was introduced. Five or six of the teacher's own notebooks, kept over a period of twenty years, were available for the children to see, and these, more than anything else, aroused keen interest in this project. By the end of the block, each child had a loose-leaf notebook well begun, containing poems and other excerpts which had captured his fancy. Each notebook was different, of course, for what appealed to one child did not necessarily appeal to another. The Latin poems which were being learned in another class were also transcribed into the *Quotation Books* for safekeeping. Some children, of course, were more zealous in their collecting than others, but for five or six students at least a permanent habit had been formed. The teacher did not take these notebooks in at any time for reading or correction, for they were considered to be of a private and personal nature; but of course many proudly displayed their books and showed them to her.

The second block was to be the study and production of a one act play. On the opening morning, the entire play, *The Jade Heart*,* was read to the children while they followed it in their own texts which had been provided for the purpose. Of course this was a great moment, the culmination of weeks of anxiety and questioning as to how the writing of the play was progressing. Only vague inklings of what the play was about had been given previously, so that the plot and characters would have a fresh impact upon the children. Before the writing of the play had been undertaken at all, however, a play written in the Chinese manner, called *The Stolen Prince*, had been read to them, and they had expressed a desire to have one written in that style for them.

Because the play had just been freshly written, an excellent opportunity was afforded the teacher for talking about the creative process lying behind the writing of any play, and how the "thinking through" of the plot and the characters is a necessary and somewhat lengthy preliminary to the appearance of actual words on paper. Also the element of research and reading was

*This play by Carol Coates (Mrs. Cassidy) will shortly appear in print. Mrs. Cassidy came to our school from Canada last year to study our teaching methods.

stressed—that the writer must steep himself in the atmosphere which he is trying to create in the play. The favorable reaction of the children to the play left no doubt as to its appeal, and everyone was put in a good working mood for the rehearsals which started the following morning and continued for two hours each day thereafter.

Casting is always a problem, but in this case it was somewhat simplified by the fact that the play had been written specifically for the graduating class and therefore its members automatically procured the leading roles. A little talk was given first on the subject of casting in order to dissipate the possibility of hard feelings and lack of cooperation due to them. The class was asked frankly, "What is more important,—that you should have such and such a part, or that the play be a success on graduation day?"

Everyone agreed that the final performance was of primary importance. Someone then said, "When you were writing the play, didn't you have definite people in mind for definite roles?" and since this had been more or less the case, these children were assigned to study the parts felt most suitable. This worked very well for all the characters except the Poet and the Property Man, and since no one was quite happy about the suitability of those chosen for these parts, try-outs were held for them, and the best actors thus found.

Books on costume and pictures from the Picture Collection of the Main Public Library were used to help in the designing of the costumes. The queues and Chinese hats each child made for himself and the elaborate head-dresses, engineering feats of considerable proportions, were produced by one of the interested fathers with the help of his daughter. One girl designed and made the Princess' wedding robes and this change of costume for the Princess proved to be an effective bit of staging. A trip to Chinatown for the graduation banquet afforded opportunity for the children to acquire some atmosphere (not to say some properties) while a matinee performance of *Harvey* gave some their first taste of the stage.

The children worked with real interest and zeal in the daily rehearsals and, particularly those with leading parts with much to learn, threw themselves into the task with a will that was encouraging. All the excellent training which the children had received in speech chorus work, in acting out fairy tales from their earliest years bore fruit, and on the final day of the performance they were able to present the play without any prompting and with a real feeling for its fantasy and poetry.

Carol Coates Cassidy

RUDOLF STEINER SCHOOL CURRICULUM

(Continued)

FIFTH GRADE—THE MAIN LESSON SUBJECTS

History

The transition is made from the world of myth and the epic, which present so much of history in pictorial and dramatized form, to the realm of history proper. An appreciation for the mood of the earliest oriental cultures is awakened through the study of the epics and myths of the original Indian and Persian cultures, from which the children turn to the study of

Egypt, Mesopotamia and, later, Greece. The presentation does not yet appeal directly to the students' understanding of the laws of cause and effect, but aims to stimulate the liveliest feelings for the cultures described. All the arts, drawing, painting, music, modelling, Eurythmy, may be called upon to enrich the children's experience of this first approach to history.

Geography

The study of the child's more immediate environment studied in the fourth grade is now extended to include the North American Continent. The configuration of the earth's surface and the relation which industries bear to neighboring parts of the world are discussed. In history, during which the deeds and sufferings of the human soul are dealt with, the child is led into himself, and in geography he must be led out of himself into the regions of the earth. There must be awakened in him the feeling of a brotherly bond with all the kingdoms of the earth.

Nature Study

Following the study of man and animal in the fourth grade, the fifth grade takes up botany, the aim being to foster an understanding, appreciation and love for the kingdom of the plants. This kingdom should always be handled in connection with the life of the earth as a living organism. The plants are first studied according to the way in which they are spread over the face of the earth and influenced by climate and soil conditions. Then the chief plant families, such as the monocotyledons and the dicotyledons, are studied in their structural detail. Various trees are taken up in characteristic groups such as fruit trees, conifers and deciduous trees including the oak, the elm, the willow and the birch. Due reference is made to the plants' relationship to animal and man from the point of view of their dependence on each other.

Arithmetic

Fractions are studied with the aim of mastering their addition, subtraction, multiplication and division. Decimal fractions are introduced. Many problems are given in which fractions or decimal fractions occur. Calculation of area is taken up.

English

In English the curriculum suggests the reading of Greek epics and legends supplementary to the history studied, as well as constant outside reading of good books suitable for this age. In written and oral work it is important that the children learn to distinguish between that which is repeated and that which is his own idea; what he himself has thought, seen and heard and that which has been told him by another. In this connection they study direct and indirect quotation. Verbs should now be studied in the past, present and future tenses, and a distinction should be made between the active and passive forms. Conjunctions and numerals (cardinal and ordinal) are added to their knowledge of the parts of speech. Diagramming of sentences is begun. Punctuation is approached through an understanding of the expression of personal moods, and the four kinds of sentences are learned in this connection.

Henry Barnes
For the Faculty of Rudolf Steiner School.

METHODS AND CONTRIBUTIONS OF THE WALDORFSCHOOL-PLAN

A course to be given at Adelphi College, 1946-1947.

Professor Baravalle

In answer to demands for teachers, trained in the methods and principles of the Waldorfschool-Plan, coming from this country as well as from English-speaking countries abroad, Adelphi College adds this six-point-credit years course to the offerings of its teachers training program. The course is open to Juniors and Seniors interested in education, whether or not they prepare for positions in schools operating on the Waldorfschool-Plan.

This course includes a study of the Waldorfschool-Plan and of its contributions to general education, essentials of the educational philosophy of Dr. Rudolf Steiner and methodical exercises in various subjects for different school levels. It will be given by Professor H. V. Baravalle, a member of the Waldorfschool Teachers Training College. A demonstration school operating on the same lines in the new buildings of the Adelphi-College-Child-Center will provide the backgrounds of teaching experience on the campus and opportunities for practice teaching.

Independent of the schools which have cooperated with the Waldorfschool-Plan various steps have been taken by colleges in this country leading to similar rearrangements of the curriculum. One of the first experiments of this kind started at Hiram College, Ohio, in 1934, and grew out of experiences made by the faculty during the summer sessions in which continued work in one and the same subject was carried on in daily prolonged periods for six weeks. The concentration of attention and energy produced such surprisingly good results that plans were made to continue a similar curriculum throughout the college year. In the bulletin of Hiram College for June 1945 the following account of its results has been given: "Then in 1934 with the approval of the North Central Association and of the American College Association it was decided that the college should make a trial of the intensive plan of study and teaching for most of the courses given throughout the academic year. Three years later a careful evaluation of results, and of both faculty and student attitudes, indicated that the intensive plan of teaching and study was no longer a mere experiment but that its permanent adoption as the regular method of work at Hiram College would be both sound and wise. The essence of the plan is concentration of major interest on one subject at a time. Attention is unified and not distracted and dispersed. Problems requiring hard thinking and close study are not dropped just as the light seems to begin to break because three or four other subjects, widely different, are clamoring for their share of the student's time. Intelligent interest is aroused and sustained because there is no sudden breaking or sidetracking of the train of thought."

Serious symptoms for the school life, present and future, find expression in the fact that numerous gifted teachers as well as potential teachers turn away from the teaching profession. They openly admit that the kind of work expected of them in schools which they had contacted led them to their decision, despite their natural inclination to teach. Neither schools which have turned into a mere mechanism nor schools which, following the opposite extreme of an educational philosophy, have failed to create a disciplined receptability in their pupils, can call forth the enthusiasm in young people to make the work of a teacher the choice for their lives.

EUROPEAN RELIEF

The following passages are quoted from some of the many letters which have come from Europe thanking us for clothing, food and milk.

A teacher at the Waldorf School in Stuttgart writes to her sister, Lisa Monges: "We at the school were so grateful when the first boxes of the Milk Fund arrived. They contained so much Swiss milk-powder that all the pupils and teachers could have their cupful of milk every second day. Some of the teachers and most of the grownups had not had full-milk for six years. You, together with other kind givers, should have seen how these little ones of the first grade lapped up the sweet milk to the last drop like hungry kittens, whereas my ten-year-old pupils looked more like dreamy calves with their milk-bearded mouths. The older pupils realized deeply the social character of the gift. It symbolized Mankind, of which they had not yet heard or believed much. The national frontiers had been opened, and they had a feeling of international understanding and cooperation. That realistic symbol will help very much when they try to understand other nations. It has also meant much to us teachers to meet fraternal feelings which have risen from spiritual ideals open to all human beings. . . ."

The Rudolf Steiner School Association in Amsterdam, Holland, writes to us: "Your gifts came to us like a Godsend. It really became a grave problem, how to be able to dress properly for our work, as it is a matter either of much money or a lot of time to get decent clothing here. We should like very much indeed to thank the benefactors of our school personally."

In other letters we read: "Since the Waldorf School, having now one thousand pupils, is absolutely unable to take over more pupils, a meeting was held and it was declared that it would be absolutely necessary to build up a second school before Easter next year. For this second school they already have four hundred pupils. . . ." "The school has an extraordinarily high standing with the local people and with the military authorities so that it is able to get construction materials, laborers, etc., otherwise very difficult to obtain. . . . The teachers especially must be supported and carried or they will not be able to go on under the strain. . . ." "The pedagogical chaos in Germany is pitiful. Nobody knows how to undertake the immense work of guiding the misled youth to a new view of mankind. They tread the old, dusty paths and are surprised that nobody follows them. However, in each city in which a Rudolf Steiner School is opened it grows fast and becomes a center of a rich spiritual and cultural life."

A small Rudolf Steiner School has been founded near Freiburg. Of this a friend writes from the Swiss border, "Some of the children have only rags to wear and all are very hungry. I am asked for shirts for men, women and children. Underclothes are in a terrible state. Undernourishment has become starvation. Please help the children. They are without guilt."

The need, far from growing less, is greatly increasing as winter approaches. We know that many of you are sending personal parcels to the full extent of your ability to do so, but the need is so extreme that we ask all others who can to send contributions of money, clothing and school supplies through us.

With warmest thanks for all your generous help,

Vera Leroi
Alfred Barnes

My dear Fellow Members;

Our Association is entering a new phase in its activities about which I wish to write you. Changes in personnel are inevitable, and this year our treasurer, Mr. Wetzl, has left New York to become a teacher at High Mowing School, Wilton, N. H. We are greatly indebted to Mr. Wetzl for the work he carried on so faithfully. Our thanks and best wishes accompany him. Our Secretary, Dorothy Jeffery, has more school work to do as her class advances through the grades, so she has had to resign as secretary. Through the years that she has served as secretary, she has poured vital energy into the Association. She has inaugurated many of the plans you have heard of by letter or through the Bulletin. We are fortunate to have had her services so long, and our heartfelt thanks are extended to her.

Last spring, Mrs. Reeve, our School Representative's mother, took on the responsibilities of secretary. Through force of circumstances, she has been away from New York a great deal of the time since then. We are trying a new plan this fall. We are employing a part-time Secretary-Treasurer, Virginia Paulsen. Miss Paulsen will take Mrs. Reeve's work until her return. We are happy that we have found such an excellent person for the work and that she has some time to give us.

The editorship of our Bulletin has changed hands as you see by this number. Our former editor, Mrs. Frederick J. Cross, felt that she could no longer give the time to it. One who is not familiar with editing a magazine, even one as small as ours, has no idea of the details involved. You may know that great loving care has gone into the process of getting the Bulletin to you, as well as into the articles you read. Mrs. Cross has labored cheerfully and with zeal and for all of us. I thank her and offer our sincere gratitude. Our new editor is Christy Barnes who is a teacher of speech, and has published a book of poems. We are looking forward to a fine Bulletin under her management.

As a new member of our Executive Committee, we welcome Mrs. H. Lipin. Our committee now includes Dr. Poppelbaum, Mrs. Reeve, Mrs. Barnes, Mrs. Lipin, Miss Paulsen and myself, together with three members of the Faculty: Mr. Harrer, Mr. Barnes, and for a while longer, Miss Dorothy Jeffery.

In our last number, you read Vera Leroi's fine report on European Relief. Alfred Barnes is a new recruit to the work and Katherine Phelan is developing a plan of which you will hear later.

This winter lectures are being given once a month at the School under the auspices of the Association.

I wish you all might see our beautiful school building. But much more than that I wish you could see the notebooks the children make themselves as their text books, and their paintings, their geometric drawings in color as well as in black and white, and their charcoal drawings. You would realize how the children live in color in their early life and you would be impressed by their serious attitude of responsibility toward their work. I am sure no one could forget the parts of speech after they had learned Mrs. Birdsall's rhyme and acted it out as one class did at a recent assembly. Do visit the School if you possibly can.

Sincerely yours,

Mary H. Mitchell
Chairman of the Rudolf Steiner School Association