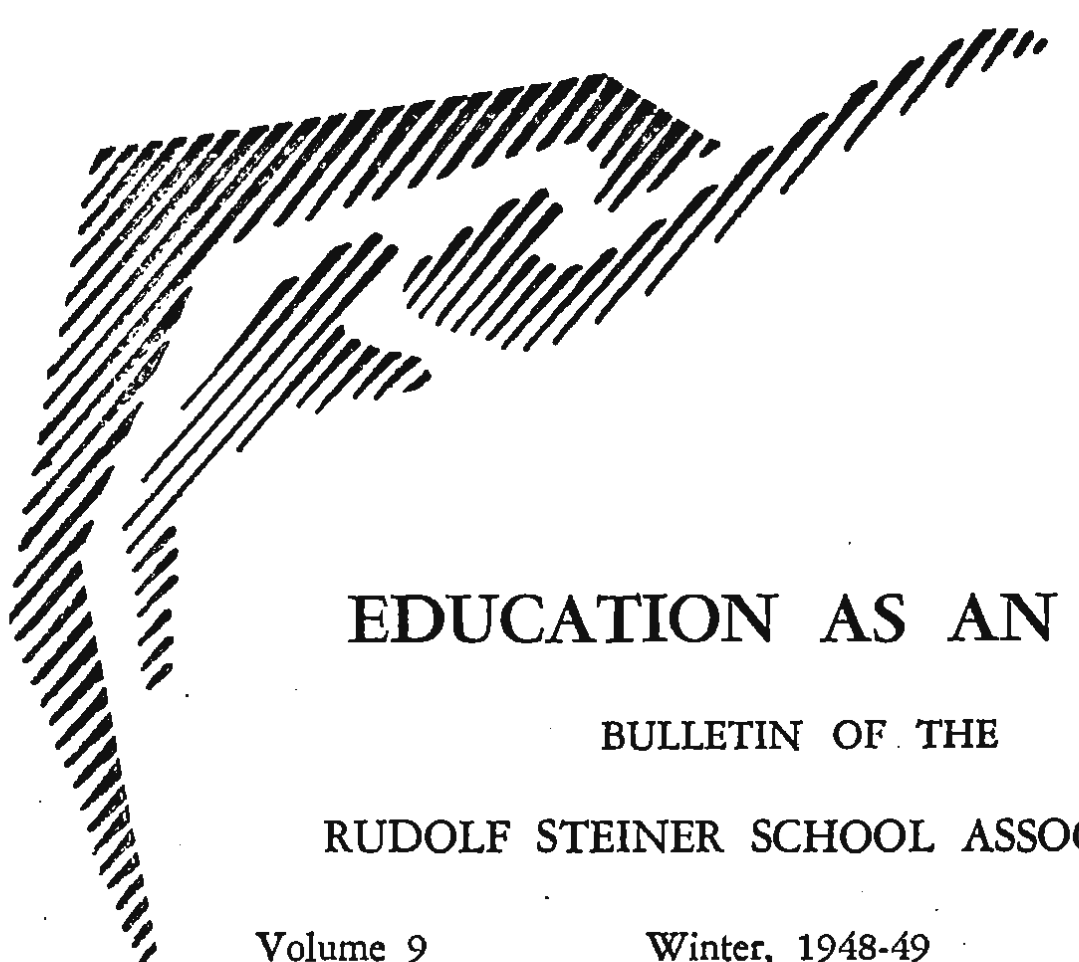




EDUCATION AS AN ART

BULLETIN OF THE RUDOLF STEINER SCHOOL ASSOCIATION

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THE TWELVE APOSTLES

Once upon a time, three hundred years before the birth of Our Lord Christ, there lived a mother who had twelve sons. She was so poor and needy that she did not know how she could keep them alive any longer. Every day she prayed to God to grant that all her sons might be together upon earth with the Saviour Who was to come. As now her need grew ever greater she sent them one after the other into the world to seek their bread. The eldest was called Peter. He started forth and had already gone a long way, a whole day's journey, when he came to a great forest. He looked for a way out, but could find none and strayed ever deeper into the woods. As he wandered, such a great hunger came upon him that he could scarcely hold himself erect. At last he grew so weak that he must needs lie down and he believed himself nigh unto death.

All at once there stood before him a little boy who glistened, and was as beautiful and friendly as an angel. The child clapped his hands together so that Peter should look up and see him. Then he spoke: "Why do you lie there so sadly?" "Oh," answered Peter "I wander through the forest and seek my daily bread so that I may see the dear Saviour Who is to come. That is my greatest wish." The child spoke: "Come with me and your wish shall be fulfilled." He took poor Peter by the hand and led him through the rocks to a great cavern. As they entered, it sparkled and glittered with gold, silver and crystal, and in the center stood twelve cradles side by side. Then said the little angel: "Lie down in the first one and sleep a little. I will rock you." Peter did so, and the little angel sang to him and rocked

him until he fell asleep. And as he slept came the second brother—for his guardian angel had also led him there—and was, like the first, rocked to sleep. And so the others came, one after the other, until all twelve lay there in their golden cradles and slept. They slept for three hundred years till the night when the Saviour of the world was born. Then they awoke and were together with Him upon earth and were called the Twelve Apostles.

Brothers Grimm

ADDRESS BY RUDOLF STEINER AT THE WALDORF SCHOOL*

At the Closing Assembly of the First School Year, July 24, 1920.

My dear children!

Today, at the end of the first school year of our own dear Waldorf School, let us write down in our hearts why we are really in the Waldorf School; of what importance it is that our beloved Mr. and Mrs. Molt founded the school for you, dear children, and for mankind; of what importance it is that you come here every morning to learn something worthwhile; and most especially, why there are people here who are taking great pains with you, so that you too will be made ready for life as capable men and women.

You know, dear children, when I came here so often during this school year, you remember: in every single class I asked you a question—a question straight from my heart. I asked you so often, "Do you love your teachers?" (The children shout, Yes!) You see, you have always answered me as heartily as you do today.

Now come the weeks when you do not see your teachers, so I would like to say something else. And I hope that during the vacation your hearts will often give an answer to just this question. I should like to say this: learn now, in this very time when you don't see your teachers, to be grateful to your teachers. Just as you learned and tried to learn to love your teachers, now learn well, way down in your hearts, to be grateful to your teachers, so that when you ask yourselves, "Am I grateful to my teachers?" you can truly and heartily answer, "Yes, I am grateful."

Now I should like to tell you something else. You see, my dear children, it shouldn't be possible for a child of the Waldorf School to say, "Hurray! School is over now and we'll have a vacation. In school we have to be busy and learn a lot; but now at last we can be lazy—we don't have to do anything. We're so glad we can be lazy."

You see, here we don't want to say that. We should say something quite different. We should say to ourselves, "Yes indeed, daytime is fine. In the daytime we meet with so many lovely things, besides sad and painful things; but what would man be, if he couldn't enjoy with his senses everything that is great, and lovely and true that the Divine Spirit has placed in the world?"

But we could never rightly see with our eyes nor hear with our ears everything the Divine Spirit has so beautifully put into our life, if we were not able to sleep and to rest. Just consider! After you have enjoyed the daytime, you have to rest at night to be strong again in the morning. Your eyes will see better then, and your ears hear better. By always staying awake, you would by no means enjoy life in its entire reality and beauty as the Divine Spirit made it; nor would you be able to work properly in it.

* This address was formed by Dr. Steiner for the *spoken* rather than the written word.

The same thing applies to your whole life. You shouldn't think, "Now we can be lazy in vacation," but you should think, "From our dear teachers we have been receiving so much of what men have achieved, of what men can learn about, that now we need a little rest. Then we will be able to come back, after we have had a rest, much fresher and more vigorous to our class, to even the next class higher. And we will be able again with new strength to take into our hearts all that men have achieved in the service of mankind, taught to us by our teachers with love and hard work. And so we understand that we should really rest during this vacation in order to get strong for all the next new school year."

Then, my dear children, I should like to speak to you a little about the whole meaning of this Waldorf School of ours, and the meaning of our being in the school.

You see, the human being towards which you should truly be growing now—the human being has a physical body, he has a soul and he has a spirit. All of you have a body, a soul and a spirit. And all these: body, soul and spirit, are quite imperfect when a human being comes into the world, comes as such a tiny thing. In you, too, they are still quite imperfect. But they should become more and more perfect. Here at the Waldorf School your body is to be moulded so that it will become skilful in all the things in life men have to do. And your teachers have exerted themselves for you. Just think! For you, for one thing, Eurythmy was given, which aims towards making the body more skilful. And other things too have been done for you, so that with your bodies you become skilful, strong, able human beings. When you're small, you are apt to be pretty clumsy. You have gradually to become skilful. And so it is with your soul, too. It is there inside all of you. But it has to be helped to work itself out, so that it can spin threads towards life in every direction. Just as one has to unwind the threads out of a little ball of thread, so one has to wind the threads for life out of one's soul. That is how the soul is unrolled and developed—and that is done for you, so that with your life forces you will become able human beings. Capable life forces have to be drawn out of your soul. And your spirit—oh, dear children, if we didn't train and teach the spirit, we would not be human beings at all. The spirit has to be taught, so that we become thoroughly able men and women.

Now you see, after a person has worked hard all day, or after a child has played and learned properly, and then goes to sleep, it sometimes happens that dreams appear out of the sleep—most of you have probably dreamed once in a while. Sometimes they are very pleasant dreams, but sometimes they are horrid. And now you are going to rest in your vacation. Something should appear now too which you could call dreaming. You see, on thinking back to school during the vacation, it may be possible for you to think, "Oh, I had such good teachers; I studied hard; I was glad to be able to go to school." Now, if you can think like that, you are having pleasant dreams during your holidays. And if you think, "Oh, I wish I hadn't been so lazy; I didn't go to school very willingly,—" you are having horrid dreams during your holidays. Therefore let your memory carry you back often to this school during vacation time, and say to yourself, "Back to the Waldorf School go my thoughts. There my body is shaped for skilful activity, there my soul is developed for strength and ability in life, there my spirit is unfolded to true humanity." If you will often think of this, in what way your body is moulded,

your soul developed, your spirit educated, you will be sending a good dream into your rest and then your vacation time will also help towards making you able human beings in life.

Now look! As I was coming in this morning, our dear little friend Haefele gave me something. Let's see what it is. Why! Look what my present is: a washcloth and some little flowers! I guess I'm supposed to wash my hands and dry them, and then perhaps the flowers should tell me that learning is something that can blossom just as beautifully as these pretty little white flowers. We are reminded that all the things we learn here help to wash away from our soul whatever is imperfect, whatever bad thoughts and feelings there are, or whatever is driving us to laziness or idleness or inattention. I wish I could put into all your hands such a little spiritual washrag to wash away all the laziness, idleness and inattention! I am really very grateful that you gave me this tiny symbol so that I can show you what we want to do: just wash away all we can of whatever shouldn't be in the soul. And now look at these little flowers! All the many things you have learned here were necessary—for everything you learn will be just like little flowers in your soul. Think about that when you say to yourself, "My thoughts are going back to the Waldorf School. There my body is shaped for skilful activity, there my soul is developed for strength and ability in life, there my spirit is unfolded to true humanity." Think too how such flowers were nurtured day after day in your soul, and how thankful for it you should be. Everything in life can serve us and make us think over the right things. And that, dear children, is what I wanted to tell you.

But think of one another as well! You have come to know one another, and I hope you have learned to love one another too. Think often, very often, of one another and think how good it was that you all came together to be made by your teachers into capable human beings. Never think, "We can be lazy now," but rather, "Rest is a necessity for us, and after our rest we will come back here again, able to take in with fresh vigor whatever our good teachers offer us."

Now while you are still present, so that you can hear, though you won't understand it all yet, I would like also to address a few words to your good teachers who have done all the hard work for the Waldorf School. I would like to clasp them by the hand; I would like above all to clasp the hands of Mr. and Mrs. Molt for creating this Waldorf School for us, where we can try to do something for troubled humanity. My dear friends—as I said before, I am speaking now to the teachers, but you, dear children, may listen and remember it later on—back of us lie bitter years for all mankind, years in which men have shot one another and fought bloodily. Much bitterness lies before us too; for the future still looks black. But the Waldorf teachers were the first to have the courage to come here and accept with firm faith the thing that I am convinced above all must be accepted in the belief of human beings today. It was the Waldorf teachers who came here and said: "Yes, it should be the children that we work with, so that by the time we are old people, we will have done through our work whatever is possible to do with the children to prevent all the misfortunes and bitterness that have come over mankind." It needs a certain amount of courage and industry for that; but it needs in the very first instance—and that is why, my dear Waldorf teachers, I wish to clasp your hands so cordially—it needs whatever in the hearts of men will call forth the possibility, not of sleeping, but of waking .

up. If only enough people today instead of sleeping would wake up and see the decision that you all resolve on, if only the happenings here were emulated, then you would be able to say: we were the first to collaborate in the work which is so necessary for the whole future of mankind.

My dear children, when your teachers entered school every morning, it was as persons who really understood the task of the present time and who devoted themselves in diligent self-sacrifice to everything demanded of them. And for me it was always a heartfelt concern to ask you, "Do you love your teachers?" and you answered, "Yes!" so heartily; in the vacation too I will ask myself, "Are the children grateful to their teachers?" But all of you, dear Waldorf teachers, I clasp cordially by the hand. In the name of the Spirit of Mankind who in our entire spiritual movement we try to foster, I clasp your hands and thank you for everything you have accomplished towards mankind's ideals for the future. This is the day to remind ourselves of these things; and it is the day for you children to feel how grateful you should be to these teachers of yours.

There's something else I should like to say today. Besides all the things that we have learned here—and this the various teachers have emphasized so well—besides the things we have learned, there is still something more. It is something I should like to call: The Spirit of the Waldorf School! It is something that should lead us to the development of genuine piety. In truth, it is the spirit of Christianity that pervades our classrooms and that passes over from each teacher to each child, even during the teaching of a subject quite remote from religion, such as arithmetic, for instance. Here it is always the spirit of Christ emanating from each teacher, the spirit inspired by love, true love of mankind, that should enter into the hearts of the children. Therefore I should like you children to feel that you have not only learned many things here, but that you have also learned gradually to feel what it means to love one another. And I should like you to think as you go on your vacation: "For all my fellow-pupils I feel one word in my heart and that is a loving Auf Wiedersehen." Think of one another with this beautiful word: a loving Auf Wiedersehen, when we come back strengthened to these classrooms again, and can work once more with our teachers at becoming capable human beings.

You see, dear children, you must notice how our school days are connected with our entire human life. When someone gets old, he gets to be seventy or eighty years old. Life brings with it happiness and sorrow, beauty and ugliness. When we get old, as I said, we get to be seventy or eighty years old. We can compare one lifetime to the twenty-four hours in a day. If one day is to stand for a whole lifetime, one year would be about twenty minutes in this day of life, and so your eight years of school life would be something like two or three hours in the whole life-day. The time that you spend in the Waldorf School is something like two or three hours in your whole life. And then come the other twenty hours of our lifetime, in which we have to work, we have to join other human beings in worthwhile activity in the world, we have to become conscious of the spirit itself. And while we live through this other part of our lives, it will be a real consolation to our hearts and a true life force, to be able to say, "Yes, it was the two or three hours of life that we spent in the eight grades of school that gave us strength and spirit and capability for our whole life."

That, dear children, is what we want to say on this last day of our first year in the Waldorf School, and it is what we want to remember again and again on our vacation. I should like to write it into your hearts, write it in such a way that it would blossom like my dear little flowers here and you would think of it over and over: "My thoughts should hurry back to our dear Waldorf School. There my body is shaped for skilful activity and work, there my soul is developed for strength and ability in life, there my spirit is awakened to true and able humanity." Such capable human beings we would like you all to be, when you go out into life and are grownup.

Today I wanted my heart to say this to your hearts. I wished to say it lovingly to you—I say it to you so that you will remember it. Once more, let us think: "My thoughts should hurry back to our dear Waldorf School. There my body is shaped for skilful work in life, there my soul is developed for strength and ability in life, there my spirit is awakened to really genuine humanity." So be it. So we will part from one another and when we come back, we will go on as we started.

Afterwards you will get your report cards. Whoever gets a good report card should not take it as an excuse to lie around and be lazy; and whoever gets a worse report card should not begin to cry right away but should think: I will really try next year to work harder.

In the spirit of the Waldorf School, say to one another, and when you give your teachers your hand, say: "We will all come together again in the autumn to learn skilfulness and industry, to develop the soul to be a strong life force, and to awaken the spirit to true humanity."

And so Goodbye!

Translated by Ruth Barnett Pusch

ENGLISH COMPOSITION

The key to the purpose and method of developing a child's ability to write in the elementary school is given by Rudolf Steiner in a brief but fruitful statement. According to this we teach composition in the elementary school in such a way that a certain capability may develop in later life, which strangely enough has nothing directly to do with writing. Our first concern is not to develop writers, nor to emphasize the somewhat unformed individuality of a child—but it is to lead him to be the kind of person who in later life can make accurate observations. As one ponders over the mistakes and misunderstandings that arise in adult situations because of a lack of this capability, one is impressed with the need to understand most fully what Rudolf Steiner advises when he says, "Composition in the elementary school should be the recounting of incidents which have occurred, and *not* free composition. This leads to accurate observation in later life."

Whatever questions arise as to creative experience—and the possibility of stultifying the children artistically through what seems to be a too matter-of-fact limit to the subject of a piece of writing—could lead to much discussion, which is not the purpose of this article. But one can point out that the notebooks which a writer keeps from which to compose his creative work, are full of 'incidents which have occurred' observed as accurately as possible for future embodiment in a novel or treatise. Thus the same practice in childhood should contribute to, rather than eliminate an impulse for creative work.

In practice, the principle of placing the children squarely within their own experience, memory or observation, is like giving them ground to stand on. In my experience the children who become restive at the thought of writing from their own experience, instead of making up something, are the very ones who don't like to face facts. A certain girl with a weak sense for truth usually resisted the effort to write out of a true memory and always coated her work with a sweet sugar of sentimentality. Yet she was also grateful when in class I would help her to peel off the sentimental coating and get her writing closer to the simple truth. And in Dr. Steiner's wording 'incidents which have occurred' we have a hint also of the healthfulness of the objectivity with which the child recalls an adventure, a place or a person other than himself. The child who recounts the story of a vacation with a rather dull and methodical inventory of events, though in need of more zest and spirit, is on more secure ground than the boy who, in a whimsy, invents an imaginary companion who disappears like "a pad of butter on a hot pan."

With this ultimate aim in mind, as far as the realm of subject matter is concerned, what must the children gain in regard to their day by day development as students? The practice of writing, and all that is learned from the teacher, should lead a child to the ability to bring his thoughts into order and clarity, and then to be able to find words to express what he wants to. Skill and appreciation for good writing must develop with experience. Through the first three years at school the children have been gradually emerging from the stage of learning to wield a pencil and a pen, and learning to spell and punctuate, from copying certain material accurately and taking short dictations, to a further stage in which they can free themselves enough to be able to retell a story in their own words on paper.

It is in the third grade that this freedom to tell a story finds its way from the spoken to the written word. The material for it comes in the main lesson period when the teacher takes them through the Old Testament stories, telling them herself with as much of the pace and dignity of the Bible's language as she can. This finds its way into the children's writing and its carrying power or eloquence seems to overcome any hesitancy or awkwardness in the use of words. From now on more and more of the main lesson work can be reproduced by the children in their own words. But they are not ready to write for the sake of writing—to give some thought to the skill of writing—until they are ten years old, and probably in the fifth grade. Up to this time they have taken their written work for granted, but as they develop at this age a more critical type of thinking than they have had before, it becomes possible for the teacher to lead them to be more deliberate in the way they write. Compositions as such become part of an English lesson-plan, and stand out as something new to be undertaken.

In our school the work in composition in the English periods finds a practical application in the written work that accompanies the other subjects. In the English period the teacher can give the children the methodical guidance, the insight and interest which will round out their abilities in their other subjects, so that as they advance in fluency and skill they can write a composition in science as ably as they can narrate a dramatic incident from history. In other words the teacher can give the class the varied experience that will serve the children whether they are writing the story of Michael Faraday's life, or explaining the electro-dynamo which he invented.

Interest in and insight into the art of writing can become active through the reading aloud in class, by the teacher, of various kinds of short stories and poems, or passages from longer stories, selected for their moods: heroic action, humor, pathos or descriptive beauty. In this respect the children can be encouraged to find other examples in their own reading and bring them to the class. Then there can follow a more specific study of the three general types of writing—narration, exposition and description. As a preparation for this, and in connection with their study of the parts of speech, passages can be selected and read which obtain their effect through nouns, verbs or adjectives in such a way as either to give information, to develop action, or provide description of a pictorial sort. In the order mentioned, the following quotations are examples—

"Some thin *card-board*, one or two *sheets* of common *note-paper* and a *bottle of mucilage* are all the *material* that is required."

"Toward morning he *awoke* and *stirred* the dying fire. He *started* to his feet, *turned* to where Uncle Billy had been lying and *found* him gone. He *ran* to the spot where the mules *had been tethered*; they *were* no longer there."

"We turned to the left and rode over the *white* pebbles and the *rippling* water shaded from the *glaring* sun by an *over-arching, green* transparency."

The children themselves can discover which words are responsible for the characteristic impressions in such passages. Then they can be given the task of writing, as short exercises, something expressed for the most part through nouns, or through verbs, or by adjectives or adverbs.

The study then broadens out to examples of, and practice in writing narration, exposition and description, or, in simpler terms, stories, explanations and descriptions. The younger the children are the less interested are they in description. Those who have more of an inner life of their own, strangely enough, are the ones who can develop the most interesting descriptions. The children who live constantly caught up in the net of outer events, with no power to withdraw and look on, have a tendency to make an inventory rather than write pictorially. For example—"There are two houses, one cabin and a barn. There is a place to play basket ball. Back of it there is a shop. The main house has a living room and a fire-place." The kind of word study that is described below is a help for such a child. In regard to narration or story telling, the teacher can make a beginning by telling the class a true story of a personal experience, perhaps from her childhood. This, speaking from experience, is a great inspiration to the class. All hesitation vanishes and the children go home eager to write a story of their own life. The sense for action, so predominant in the childlike state, serves them well and this they can bring to the task much more easily than they can bring feeling to a description. As an example of exposition, the directions explaining how to play a new game were read to the class. They listened attentively and their immediate reaction was to play the game at recess. Some of the directions having been forgotten, they were looked up upon returning to school. They were very clear, and the game went better the next time.. By now the children understood readily that when they were writing an explanation, the thought must be clear and orderly. Nothing must be left in doubt. They undertook to write their own example of explanation then with a new realization of the usefulness of clear thought.

Possible subjects for writing can be given when it is necessary so that a child may choose one with which he has some experience. He can describe a person or a place he knows well, or an animal which he has observed. He can tell the story of a storm, of a journey, of an accident or of some event which came as a surprise to him. He can explain how to build something, how to play a game, how to bake a cake or how to reach a certain place of interest.

After the children have had practice in such definite types of writing they can go further and experience how certain moods can come out in writing. Again, examples from literature can open up the possibilities for them. Then they can try to show the curiosity which they felt about a mysterious place or a puzzling event, to express the wonder they felt at seeing something for the first time, or to write in a sad mood or a gay mood when they write about an injured animal or a special family celebration.

Other exercises that contribute to the children's ease of expression include, of course, the study of sentences and paragraphs, from the point of view of style and clarity. In the main lesson subjects, where the matter for a composition is drawn from the classwork, help in paragraphing can be given at first by the teacher in the form of topic sentences or questions which the children can follow as an outline. They should learn to use similes and metaphors, and how to compose life-like conversation. A sense for good prose can be helped if the class memorizes a short well-written story and tells it as a group, partly in chorus and partly in turn.

But in the foundation for good writing lie the words, and the vocabulary must grow not so much in the direction of knowing the meaning of more and more words, but in the appreciation for what words can do. A word study which calls forth the imagination of the child can begin with the words which he well knows, but seldom has the courage to use. One has to point out the common words which are over-worked in every composition, such as *very, wonderful, interesting, exciting, good, funny, beautiful, awfully, really*, etc. and have the children think up what the texts call "picture-making words" such as *torn, jagged, lacy, pale, steep*—words in which the sounds play a part in giving a picture. Soon the children are full of inspirations as to words that give, through the way they sound, sensations of the sounds in the world;—*creak, whack, crunch, bellow, thump*. They remember yet other words which sound like the way things feel to the touch;—*rough, squashy, slimy, smooth, silky, velvet, splinter*. Words that embody feeling in their sounds are not hard to find;—*merry, mournful, alone, alert, cheer*. And in words like *pump, dig, slop, toss, hit, scratch* we can almost hear what happens when we do different kinds of things. With the older children a study of synonyms can go in the same direction.

Creative writing should also include the writing of poetry. That is a subject in itself. The objectivity which we aim for as a means of leading the child into a firm relationship with the world around him comes now out of the elements of poetry itself, out of rhythm, rhyme and the sounds of words. In the seventh or eighth grades one can proceed from reading the various types of poetry—narrative, lyric, etc.—to exploring the structure—as to meter, stanza, line—to the 'music' in alliteration, assonance and rhyme. After such a study the children undertake their own poems with a sense of craftsmanship and confidence.

Dorothy Harter

EXERCISES FROM EIGHTH GRADE NOTEBOOKS

Words which through their sounds express:

Pictures: The Great Smokey Mountains are beautiful in their own way every hour of the day. Sometimes they are *purple* against a *blue* sky, sometimes a *dark gray* against a heavy fog, sometimes *blue* and *green*. Often the sun falls on them with such a *bright ray* you cannot see the top. At dusk or at night you will see a *dark, proud shadow* on a *darkening sky*.

Sound: I lay on my bed, still half awake. Beneath my pillow, *softly ticking*, lay my watch. Outside my window the cheerful "Good-morning" of the cricket sounded; and slowly, one by one, the birds all joined in a *trilling* chorus, now and then interrupted by the *lowing* of a distant cow or by the *harsh, grating caw* of a crow. In the kitchen the *heavy tramp* of boots warned me to get up.

The *clumping* of feet, the *ringing* of cash registers, the *clicking* of elevator doors, the *whirring* of the elevators ascending and descending, the *rushing* and *rambling* of people's voices . . .

Touch: We saw a *fuzzy* little animal run across the *rough* ground. It was a rabbit. Its *hair* was so *smooth* and it had a little *silky* nose.

Action: The woman *stamped* into the apartment building and angrily *jabbed* at the buzzer. She *pushed* open the door and let it *slam* behind her. When no answer came she *shrugged* her shoulders and *strode* out.

THE ARRIVAL OF BEOWULF

Retold by a Seventh Grader

*And now as we waited, we saw the waves whiten
The prow of the ship as she sailed from the sunset.
We ran to the water; the ripples rose shoreward.
We heard the horns blowing, and hurried in haste
To the brink of the breakers where Beowulf landed.
We reached there and roared a re-echoing welcome.
We saw, as we shouted, steel armor and swords,
Fifteen brave fighters fierce-faced for the fray.
But Beowulf was boldest, n'er beaten in battle.
He plunged in the shallow sure-footed and stalwart.
His warriors waded, waving their weapons.
Then glorious cries came from our countrymen,
"Beowulf the brave will banish the Beast."*

RUDOLF STEINER SCHOOL CURRICULUM

(Continued from Volume 9, Number 1)

MUSIC

All that approaches the child artistically vivifies his will. The harmonizing effect of music must be regarded as a powerful influence. Shakespeare says,

*"The man that hath no music in himself
Nor is not moved by concord of sweet sounds
Is fit for treasons, stratagems and spoils . . .
Let no such man be trusted."*

As the physician with the aid of medicine endeavors to strengthen the frail child by stimulating the patient's own life forces, so the animating power of music can have a beneficent result on the child's organism by stirring the life-giving forces of his being.

In the first and second grades of a Rudolf Steiner School the wooden flute or recorder is taught through imitation, the pupils following the position of the teacher's fingers. Drums, triangles and other simple percussion instruments can be introduced here as accompaniment to songs within the compass of a fifth, which are suitable at this age. At this time, after the change of teeth, the inner being is especially given over to the rhythmic action of the breath stream through the body and there is a special inclination to musical rhythm and poetic rhyme.

Simple melodies are played and sung in the third grade with some regard to the reading of music, learning how finger positions on the flute correspond to the notation.

In the fourth grade the child's newly strengthened individuality gives him the ability to hold his own in part-singing. Canons and rounds form a natural bridge to this exciting skill. This checks the combative spirit, which is strong at this stage. After nine the children are taught to distinguish the major and minor thirds, a knowledge of which helps to awaken the soul life. A definite musicianship is here brought forth as an aim.

Flute playing may be dispensed with in the fifth grade or continued as the inclination indicates. At this point the actual part-singing is begun. Harmony as well as melody can now be grasped and songs are chosen which especially illustrate the major scales.

In contrast, songs in minor keys come to the fore in the sixth grade, when the minor mood, answering a deeply felt need, leads the student into himself. He also enjoys the contrast between fast and slow as well as forte and pianissimo. At this time, in relation to the science of acoustics, (the first of the physical sciences to be taught) work can be done in recognizing the qualities inherent in the different intervals, the questioning quality of the second and seventh, the contentment dwelling in the third and sixth, etc.

In the seventh grade emphasis is laid on the works of the great composers. A cappella-singing is introduced.

In the eighth class part songs with strong major and minor changes are worked out. Extremes of temperament are often balanced by a purposeful use of the transition from the minor to the major mood.

Folk songs are sung in Italian, French and German, as well as in English throughout the grades. Tone production is emphasized and the children are freed from the mechanization of singing when an understanding is awakened for a pure tone, free from physical interference. Correct singing influences the breathing and through this the posture. Imperfections of speech are corrected as each word in singing is brought into prominence as with a magnifying lens.

All the children are encouraged to play an instrument. The ideal is that the child, beginning with the simple recorder, finds his way to studying the violin or similar stringed instrument before becoming acquainted with the percussion quality of the piano.

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Hilda Deighton

For the Faculty of the Rudolf Steiner School

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Frederick Hiebel taught classical languages at the Waldorf School in Stuttgart. From 1939-1946 he was a member of the faculty of the Rudolf Steiner School in New York and is at present teaching at Rutgers University.

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