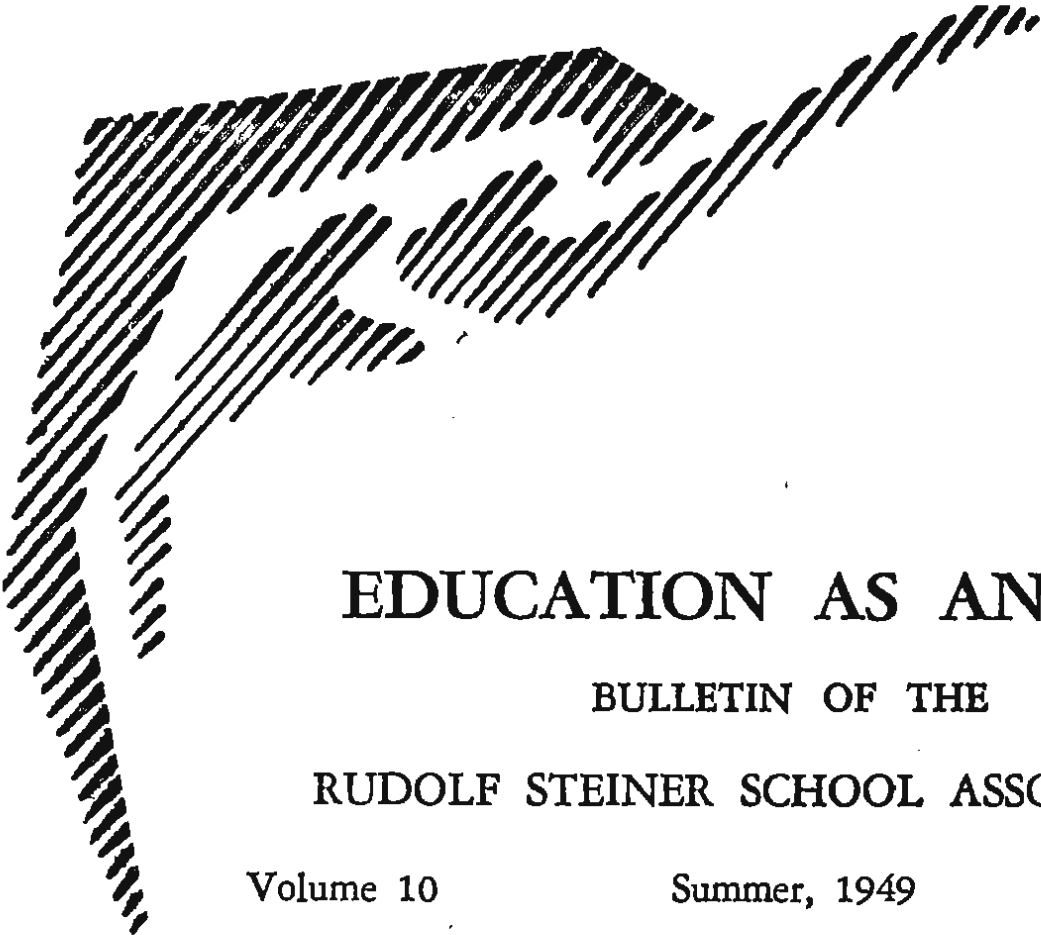




# EDUCATION AS AN ART

## BULLETIN OF THE

### RUDOLF STEINER SCHOOL ASSOCIATION

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#### THE LITTLE SYLPH

*A Little Myth — by Albert Steffen*

Two five year old children, a boy and a girl, sat propped up against each other in the heat of noon in a summery meadow, rosy-red with clover. The flowers were fragrant, the bees hummed softly; the children were overcome with drowsiness. Suddenly something whirled and whirred right under their noses: back and forth, up and down, round and round like a wheel, and off into the distance like an arrow towards the gaily-painted beehive. — I saw it! A little bee with a face? A little flower with legs? What could it have been? — They blinked, and just caught a glimpse of it riding a sunbeam straight into the sun: the little sylph!

*Translated by Marjorie Spock*

#### EURYTHMY LESSONS FOR CHILDREN OF THREE TO SEVEN\*

Through our modern life we soon lose what in our childhood was still a fresh and natural union with the original forces of the sounds of speech. For through our everyday conversation, which pays service to necessities only, these sounds are robbed of their magic; they become profane and lifeless for us. Daily our gaze is directed to the phrases of advertisements and the names of merchandise, and in these the combinations of sounds have, in the truest sense, no longer anything in common with the present content or value of the words. The roar of the technical world presses in upon our ears, drowning out the sounds of nature and making us unreceptive to them.

If, however, children have had Eurythmy lessons over a longer period of time, speech will never be something lifeless for them. They will always keep and carry in their consciousness a sense and appreciation of the nature of word sounds.

\*Translated from *Das Goetheanum*, 12 September, 1948, by Christy Barnes.

In such Eurythmy lessons everything must be brought to the three to seven year old children in the form of pictures. These they must be able to imitate. This is in keeping with the capacities of their age. The more one can give the children something beautiful and genuine as an example and an ideal, the easier it is to keep alive for them their capacity for wonder and amazement.

For a child, the vowel, O, is synonymous with the picture of an "open rose", or perhaps of "holding a golden bowl". As of their own accord, when these words are spoken, their arms close in a loving, rounded O. The vowel A (pronounced as in late), on the other hand, forms itself out of the picture of a "grated gate" or a "gay little shoe-maker nailing away", and their arms cross or strike each other firmly. When they look up to see how "far the stars are", their arms open wonderingly into the wide angle of the broad A (Ah). In E they stretch and shine out — "See! like a sunbeam reaching out to the steep snow peaks". With the whole power of their beings children can give expression to the feeling of love, of holding themselves firm, of wonder, and of bright out-going. (These are naturally only some of the simplest examples).

Through the consonants the children are led into the weavings of nature. They imitate the W, for example, in the wind that wuthers over wood and wilderness, or they wander winding ways to where warm waves are washing. In B they hold protectingly in their arms a baby, a bundle or a bird. In R the rain runs and rushes till the rivers roar. Lightly the flowers flutter and clash their little bells, blow and blossom with L. In such pictures of nature the consonants become alive for the children. Nature weaves and wells, showers and shines, ripples and rumbles all about them when one teaches them to listen, to pay attention to the tiniest, finest things around them. Their motions are identical with these processes, the children are themselves wind and wave.

If we seek out the right images, we can prevent children from walking through nature unheeding. We can awaken in them a love for things which otherwise they would perhaps pass by. How often a child tells how he has seen a snail which slowly, very slowly stretched out its feelers, or that he found a bird's nest—things which through the sounds we had lived with during the last lesson.

In this way the right kind of imitation grows into a force for the children, a force against becoming unfeeling and dulled.

#### *Some Words about the Forming of a Lesson*

These pictures, which are brought to the children during the lesson, must now be formed into a unified structure. From the beginning to the end of a lesson the children must be *carried along* and *led through* all that happens.

We should never say, "Now we will do this", but from the very beginning one train of events must be led over into the next in a significant way so that a rounded whole is the result. One can base the course of the lesson upon a certain rhythm for a while, for instance on the iambic (short, long), or on the anapaest (short, short, long), and let these rhythms come to the fore again and again in the most varied activities: in beating time or clapping, in walking, knocking, chopping, etc. Forms, staff exercises, poems, verses, ring-games can also be brought into the procession of events without, however, breaking into their on-flowing progress. If one does not succeed

thus in carrying the children along and leading them on, one will scarcely be able to keep them together or to interest them. During the jumps in thought which would then occur from time to time, they would surely run away and have to be brought back once more with considerable effort. Therefore a very exact preparation must precede the lessons and nevertheless one must remain quite open and flexible. From beginning to end one must take part in everything with the children in order to give them at each moment a beautiful example to imitate. And so each child, no matter how different he may be from the others, partakes of the lesson equally and is alike carried along by each gesture.

Whoever teaches children for any length of time will soon have the experience that the same thing must be repeated at least four times, each time a little left out and something new brought in in its place. In this way the children can fully live into and with an experience.

For they can get great joy from already knowing what is going to happen. They want to be able to link onto what happened in the last lesson. They often come with the question, "Are we going to visit the dwarfs and giants again today?" And they expect "Yes" for an answer.

The best starting point for teaching lies in the seasons and their festivals.

In autumn it is the storms that rattle the trees till the apples and leaves fall to the ground; it is the wind that rustles the bushes; it is the dwarfs and giants at work in the woods. In winter the snowflakes fly through the air and cover up the earth. Then Mary rocks her Child, and to her come wandering the proud kings and merry shepherds; the angels come flying. In spring we hunt the early wild flowers in the moss, stretch ourselves in the sun. There a butterfly flutters by and the birds are singing. In summer we wander with the ducks to the lake, up the mountains to the cows.

So we find an inexhaustible wealth of material when we awaken in ourselves that without which it would be altogether impossible to teach children, namely *imagination*. Then, just as Rudolf Steiner wished, we need *explain nothing* to the children.

### *Some Nodal Points from Teaching Experience*

It is good always to do the same exercises at the beginning of the lesson, for instance, "Where is my head?" "Right here!" "Where are my legs?" "Right there!" in order that the children come into relation with their bodies and their limbs rightly, and stand firmly on the ground. The same is true for the close of the lesson, for instance an earnest verse ("See the bright sun's shining power!" for example). For the children should never run hastily out of the lesson, Rudolf Steiner once told a Eurythmist. One can let them stand quietly for a moment, listening inwardly once more to what they have just experienced and so they carry something beautiful with them out of the lesson.

One should also mention that children love something ceremoniously beautiful, and are respectfully, even reverently attentive, but that one must never let this mood of devotion last too long, for it is not in keeping with their years. Therefore a great aid to the teacher is the *harmonious interchange of opposites*. One can let loud and soft, earnest and joyful, large and little, release one another. If, for instance, the giants were large and loud and walked with great, heavy strides, the dwarfs are tiny, light, and trip with quick little steps. If the kings march with measured and ceremonious tread, then the shepherds run merrily. Thus the tension of the children is never

overstrained, but is always released and led over into its opposite which they can then always *take up freshly*. One must sense from the children's own souls when "enough" has come.

Such an interchange can be brought about even within a poem or a song. If after a while one suddenly calls "Shhhh!" softly, making the quieting S in Eurythmy and at the same time all draw closer together, the children will immediately do the poem with you in a mood suggestive of mystery, growing more inward and delicate in their gestures. One must then grasp this moment of listening and lead it over into the further courses of the lesson. The children can be brought to attention by the quieting influence of the S. One need not shout, "Quiet now!" but only make *the Eurythmy gesture for the sound S*.

All this Rudolf Steiner wished to have accompanied by music. For a musician this is no simple task, for he must improvise freely, fit each passing moment and accompany the course of events. In this way the change from loud to soft can be brought out, and the children's feet find a particular rhythm more easily. If one has no pianist and no instrument, one can help oneself with singing.

One must hear in the nature of the child himself what is needed in order to form a lesson. To be thoroughly prepared and yet take hold of each situation freely are necessities, as we said before. But spread out over all teaching like a bright shimmering must lie a joy which unites pupils and teacher. Imagination and joy together are surely the best pre-requisites for the instruction of children.

#### *The Necessity for Children's Eurythmy*

We mentioned in the beginning that through our modern life our original connection with word sounds has been lost. It is evident that most of the children who have come to us from war torn countries have never known beautiful speech. Again and again ten year old children have begged to take part in the lessons with the little ones as though they wanted to make up for what they had not experienced. Where had they ever heard fairy tales or poems, or even beautiful sounds? At first they could only slowly bring to expression through their movements their love for some other thing or being, and win back a child's capacity for wondering, loving and being able to enjoy himself.

A child must be allowed to bring to expression the stirrings of beauty in his soul if he is to be capable later in life of looking into the surrounding world with certainty, and grasping each situation consciously. To nurture this and give to children what is not otherwise often at hand is made possible today through the Eurythmy which Rudolf Steiner has given us, and to do this is urgently necessary.

*Margarethe Buehler*

#### *THE GOOD FARMER*

*The glossy worm  
Below the ground  
Doth twist and turn  
And chop and churn  
And till and toil  
And mill and moil  
Up all the soil  
Without a sound.*

## DUCKS

*We're birdies, but we're built like boats.  
We dabble, waddle, wade all day,  
And play our plashy paddle play,  
And neatly preen our feather coats.*

*Margreta Overbeck*

## ART AS A HEALING AGENT

*From Goethe and the Art of Healing, by Frederick Husemann, M.D.\**

Goethe pointed to the healing effects of the observation of nature upon those suffering from soul disturbances. He believed in actual occupation, especially when the work was artistic . . . Whenever the doctor employs an artistic activity for the purpose of healing, he calls upon productive powers which are latent in everyone . . .

In Rudolf Steiner's pedagogy the cultivation of artistic capacities plays an important part. If these forces are not developed, or not used, they must of necessity degenerate and lay a foundation for every possible kind of soul disturbance. Through artistic activity, however, the latent powers are absorbed and transformed into positive qualities . . . The peculiar value of Eurythmy lies in the fact that the movements are not determined according to an outer anatomical and physiological standpoint, but entirely according to inner impulses of movement arising from the more intimate experience of the forces actively at work in speech. Thus Eurythmy is better fitted than any other art to bring the life of the soul into harmony with the body. Rudolf Steiner has often explained that he was able to create Eurythmy because he applied Goethe's idea of metamorphosis to speech, and carried the impulse of movement within speech over into the limb-system. It is impossible to explain theoretically in how far Eurythmy is an agent for healing forces; but practice over many years has borne this out.

## CURATIVE EURYTHMY

Therapeutic or *curative Eurythmy* is the third aspect of the Art of Movement developed by Rudolf Steiner. At the Waldorf School, *artistic Eurythmy* was adapted to the needs of growing children. Through this *pedagogical Eurythmy* the class teachers observed improvement in co-ordination and rhythm, and also in the health of the children. They saw difficulties connected with temperament and nervous disorders disappear, or be greatly benefited. So impressed were they over what was happening through the required two lessons a week that they asked Dr. Steiner if this work could not be carried even further along therapeutic lines. His answer was the *Course on Curative Eurythmy*.

Curative Eurythmy is based upon the gestures, rhythms and movements of artistic Eurythmy. These, however, are intensified, repeated and modified in such a way that, instead of being creative in outer artistic expression, they

\* Translated by R. K. MacKaye and A. Gaudschaal, Rudolf Steiner Publishing Co. London, and Anthroposophic Press, New York.

react strongly back into the bodily organism itself, stimulating the upbuilding, re-creative forces in a more specific way than has hitherto been possible through more general physical exercises. Curative Eurythmy has been used with convincing results for over twenty-five years in schools, sanitariums and hospitals, and by physicians in connection with their private practice. The exercises are used only when prescribed by a doctor who has added knowledge of them and their background to his medical training, and they are taught only by teachers who have specialized in this work.

Healing, as we know, deals with restoring disturbed balance somewhere in the organism. Regenerative forces need to be directed to the region where destructive activities have been at work. These upbuilding life forces are found in nature as well as in ourselves. Their power can be seen in the tender leaf as it pushes itself through the heavy earth; in the tree which splits the rock in whose crevice it has taken root; in the rising of sap to the top of tall trees by a mysterious power which scientists say cannot be explained by capillary attraction. We can feel these renewing, life-giving forces, the dynamics of nature, when we come in close contact with her through a walk in the woods or by watching a sunrise, for instance. The tendency of modern life is to lose this intimate connection with nature and we are apt to turn to the physician to bring us the healing powers of plant and animal warmth and light, in the form of medicine or therapeutic treatment. Curative Eurythmy stirs into activity those creative force complexes within us which have become too sluggish or disordered to maintain health.

In Eurythmy the laws underlying speech and music are carried over into the larger expressive movements of the body. If for instance you observe and experience the movements involved in the pronunciation of consonants and vowel sounds, you will find a distinctly different type of activity in the entire vocal organism for each sound. For example, the lips round firmly and come together in forming the B sound, very much like the form of the printed letter itself, suggesting the origin of our written symbols and their close connection with the innate character of the sounds they represent. The movement of the vocal organism in pronouncing 'B' is strongly forming, holding, structural in character. It is not surprising to find it beginning such words as building, bind, basket, barrel, body. This is not accidental but a remnant of the once living and pictorial quality of language and the fundamental connection between sound and expressive movement.

In contrast to B is the F with its strongly forced outward breath. Its printed form has forward reaching prongs, and it is found beginning such words as fling, flit, fly, fire. The rolling movement of the speech organism, on the other hand, produces the 'R' sound found in roar, ripple, rush and run. The tip of the tongue is lifted when 'L' is pronounced. It is known in phonetics as the liquid sound and has the dynamics of the buoyancy of water with its upward and outward push and the radiating activity of spray or a fountain.

These are only a few examples of the widely differing dynamics of the consonant sounds and their active, plastic nature. Let the arms carry out these same activities and you have the Eurythmic movements for the consonant sounds.

As we mentioned before, when these activities are intensified and used in a manner to force their effect back into the body rather than turning them outward in artistic expression, then they stimulate certain vital forces. The

firmness of the 'B', reacts strongly on over-active or uncontrolled secretions, for instance the bed-wetting of children. If it were not for the rolling dynamics within us of the 'R', our food would not be rolled along its lengthy way. Sluggish circulation with its many unfortunate effects and shallow breathing are corrected with the help of the 'L' exercise.

The vowels are musical in contrast to the plastic consonants. The poet knows that the vowel sounds in words help him to express moods and emotions, whereas the consonants imitate and help to create pictures of outer activities as shown above. The curative exercises on the vowel sounds help to get at subtle difficulties of temperament and emotion, and their reaction on the physical body. One exercise helps to release a too high-strung and intense nature, another gives strength, self-direction and confidence to a shy, uncertain person. Still another aids in toning down egotistical and aggressive tendencies. As in the consonant exercises, the movements of the arms carry into visible expression the motion of the speech organism. One can see this clearly in the rounded lips when 'O' is spoken, and in the corresponding Eurythmic gesture, a round movement of the arms and rounded feeling through, the whole body. With 'U' the mouth shapes the breath into a narrow stream, and a corresponding narrow, parallel use of the arms forms the Eurythmy gesture in contrast to the open angle of the arms in 'Ah!'

Another form of dynamics which Eurythmy brings to outer expression is rhythm. Among the many rhythms in our body those of circulation and breathing are outstanding and together form what is sometimes called the rhythmic system. Situated as this is in the thorax between the head which thinks (the nerve pole) and the digestive system which nourishes and so supports activity (the metabolic pole), this rhythmic system sends its influence in both directions, and acts as a balance and harmonizer between them. It can play an important role in balancing the over or under activity of either pole.

There are various ways of strengthening and balancing the rhythms of our organism. One of these is a basic training in the stepping of musical and poetic metres and in bringing out their dynamic expressions. Careful attention is paid not only to the timing of the step but also to its relative length and to how the foot is placed on the ground (lightly, firmly, etc.) Through work on particular rhythms, a disturbed ratio between breathing and circulation can be corrected, bringing a proper balance between these rhythms themselves and through them also influencing a lack of balance between the nerve and metabolic poles. This work has proved very helpful in curing illnesses of the rhythmic system, in the treatment of asthma, stuttering, bronchial and other respiratory irregularities.

Practice in slow rhythmic walking, based as it is on the balance and movement of the upright body in space, is used in the correction of posture. It also has a strong influence on the entire organism bringing it into better harmony and giving the patient an experience of quietness, strength and certainty. Timid, unsure people and patients with nervous disorders are greatly helped by these exercises. They develop a sense of balance and direction in cases such as partial paralysis and blindness.

The healing power of music has long been recognized and used in a general way. Exercises based upon tone or music Eurythmy make a very specific use of music as a healing agent. In a short article it is not possible to explain the relationships of rhythm, harmony and melody to different elements of the organism,

Among the many varying types of human beings are the too stolid in contrast to the ethereal. One type is like a lump of clay which needs more water before it can become plastic enough to respond to the creative activity of the person living in such a body. The other is so sensitive that, like a delicate, transparent vase, it is easily broken by the effects of its environment. To such complicated problems as these, curative Eurythmy contributes valuable help.

In addition to its own specific tasks, curative Eurythmy helps the entire body to become mobile and receptive so that other therapeutic measures such as medicine, massage, baths, light and diathermy treatments can be more effective. The human organism of today has lost much of the inner mobility it once had. It has become hardened and stiffened as a result of the pressure and nervous tension of modern life. Regaining some of this mobility facilitates healing processes. Curative Eurythmy has then a twofold task. It furthers the work of other therapeutic treatment and it teaches the patient, through carefully chosen exercises, to make an effort himself toward overcoming his difficulties.

*Miriam Wallace*

### GENEVIEVE DE VALL

Genevieve De Vall taught Eurythmy at the Rudolf Steiner School in New York for a period of seven years, from 1939 to 1946. Although she was granted a year's leave of absence because of ill health in 1946, neither she nor her friends were cognizant of the serious nature of her illness. It was therefore a profound shock to all who knew her to learn of her untimely death in San Francisco on December 4th, 1947.

Born in San Francisco, May 11th, 1903, Miss De Vall manifested her interest in the dance at the early age of five when she began her first lessons. During the succeeding years her studies included aesthetic dancing, Russian ballet and modern dancing. She was particularly interested in the modern dance and studied with Martha Graham and other eminent teachers both in this country and abroad. She had her own studio of the dance in San Francisco and gave many recitals on the Pacific Coast, appearing also on the New York stage with great success. Her repertoire included many of her own musical compositions and original dances. Her performances always received the acclaim worthy of such a fine artist.

It was at the age of twenty-three that Miss De Vall first read Rudolf Steiner's "Nature and Origin of the Arts". Shortly afterwards she went to Dornach, Switzerland, to enroll in the School of Eurythmy founded by Dr. Steiner, and received her diploma in 1934.

Returning to her home in San Francisco, Miss De Vall opened her studio of Eurythmy there and gave many public recitals in San Francisco, Los Angeles and Hawaii. 1937 found Miss De Vall again in Dornach working with the group of Eurythmists on the Goetheanum Stage, and touring with them. When war seemed imminent she returned to America.

It was at this time that she became the Eurythmy teacher at the Rudolf Steiner School, her classes including children of all ages, from Kindergarten through the eighth grade. It was a joy to watch her work with the children whose interest she never failed to stimulate by her own gifts of imagination and creative ability. She always strove to work in close contact with the class teachers in order that her lessons might harmonize with the subjects taught in

the main lesson periods. Through her quiet manner she kept firm discipline and gained the respect and affection of her pupils. She taught French as well, and conducted many of the School assemblies.

Her work in New York was not confined to the school, however. She gave both private and class lessons and participated in many of the public performances of artistic Eurythmy.

Miss De Vall's article entitled *Eurythmy, an Art of the Twentieth Century*, printed in the September, 1940 issue of the Bulletin, best expresses her conception of this new Art of Movement:

*"Based on the inner forces underlying speech and tone, Eurythmy adds a visual experience to what would otherwise be a purely auditory one. Through movements of a single performer, or a group of performers, speech and tone become visible to the audience simultaneously with the reading of a poem or the playing of a musical composition. The pure sound content, rather than the sense content only, is stressed. There is a characteristic gesture for each sound. These visible gestures are the transformation of certain invisible forms projected into the air when a sound is spoken. They arise out of the inner laws and nature of the human being and are in no way arbitrary.*

*"The dancer is mainly concerned with the carrying out of movements in attitudes of the body itself. The Eurythmist, on the other hand, by means of plastic movement experiences space as a living, mobile element which may be formed in a truly sculptural way. The performer strives to translate a poem or musical composition back into that inner movement which was the initial inspiration of the poet or composer.*

*"In this art no one-sided emphasis is placed on bodily activities in a gymnastic sense. Nor do the movements arise only from subjective feeling or intellectual thought processes. Eurythmy engages the thinking, feeling and willing powers of the human being and brings them into harmonious activity...*

*"Since the Eurythmy gestures arise out of an inner necessity, the children experience their genuineness and enter into wholehearted and spontaneous participation, becoming one with the movements instead of showing off through them . . . In making the Eurythmy movements the child vividly reveals his inner characteristics. Once perceived, these same movements may in turn be used to correct and control undesirable traits in his nature.*

*"Eurythmy is in the initial stages of its development . . . The seeds have taken root and many sprouts have already made their appearance. This young art has attained its highest achievement today in the visualizations of symphonies by Mozart, Beethoven, Bruckner, and of the great poetical works of Goethe and Shakespeare as performed at Dornach, Switzerland . . ."*

*Laura Lundegaard Blickfelt*

#### MR. OTHMAR MARTI'S MEMORIAL GIFT

The Bulletin's many friends will wish to share our gratitude to Mrs. Marti of Milwaukee, Wisconsin, for her most generous gift of more than two hundred dollars.

When Mr. Marti passed on, on February 12th, 1949, Mrs. Marti requested that their friends omit flowers, and that such money as would have been spent be sent to the Rudolf Steiner School Association in which Mr. Marti took deep interest.

Mr. Marti, throughout his long association with the School, has always been a most generous contributor and a staunch supporter of all its activities.

Our deep sympathy and sincere thanks are extended to Mrs. Marti at this time.

*Elise Courtney, Secretary  
of the Rudolf Steiner School Association*

FROM THE "PEDEGOGICAL PROVINCE", WILHELM MEISTER,  
VOLUME II\*

*by Wolfgang von Goethe*

*In that part of Wilhelm Meister often referred to as the Pedagogical Province, Goethe describes his ideas, and gives new impulses for the enlivening of education. The portion here quoted deals especially with the unfolding of reverence in children. It may also be of interest to the reader, in connection with the other articles in this number of the Bulletin, to see how he employs gestures as an effective means for awakening moods of souls.*

*The Editor*

Wilhelm had now reached the gate of a wooded vale, surrounded with high walls: on a certain sign the little door opened, and a man of earnest and imposing look received our traveller. The latter found himself in a large beautifully umbrageous space, decked with the richest foliage, shaded with trees and bushes of all sorts; while stately walls and magnificent buildings were discerned only in glimpses through this thick natural boscage. A friendly reception from the Three, who by and by appeared, at last turned into a general conversation, the substance of which we now present in an abbreviated shape.

"Since you intrust your son to us," said they, "it is fair that we admit you to a closer view of our own procedure. Of what is external you have seen much, that does not bear its meaning on its front. What part of this do you chiefly wish to have explained?"

"Dignified, yet singular gestures of salutation I have noticed, the import of which I would gladly learn: with you, doubtless the exterior has a reference to the interior, and inversely; let me know what this reference is!"

"Well-formed, healthy children," replied the Three, "bring much into the world along with them: nature has given to each whatever he requires for time and duration; to unfold this is our duty: often it unfolds itself better of its own accord. One thing there is, however, which no child brings into the world with him; and yet it is on this one thing that all depends for making man in every point a man. If you can discover it yourself, speak out." Wilhelm thought a little while, then shook his head.

The Three after a suitable pause, exclaimed: *Reverence!* Wilhelm seemed to hesitate. "Reverence!" cried they a second time. "All want it, perhaps you yourself.

\* Travels, Chapter 10.

"Three kinds of gestures you have seen; and we inculcate a threefold reverence, which, when commingled and formed into one whole, attains its highest form and effect. The first is reverence for what is above us. That posture, the arms crossed over the breast, the look turned joyfully towards heaven: that is what we have enjoined on young children; requiring from them thereby a testimony that there is a God above, who images and reveals himself in parents, teachers, supervisors. Then comes the second; reverence for what is under us. Those hands folded over the back, and, as it were, tied together, that down-turned, smiling look, announce that we are to regard the earth with attention and cheerfulness: from the bounty of the earth we are nourished: the earth affords unutterable joys; but disproportionate sorrows she also brings us. Should one of our children do himself external hurt, blamably or blamelessly; should others hurt him accidentally or purposely; should dead involuntary matter do him hurt; then let him well consider it; for such dangers will attend him all his days. But from this posture we delay not to free our pupil, the instant we become convinced that the instruction connected with it has produced sufficient influence on him. Then, on the contrary, we bid him gather courage, and turning to his comrades, range himself along with them. Now, at last, he stands forth, frank and bold; not selfishly isolated; only in combination with his equals does he front the world. Farther we have nothing to add."

"I see a glimpse of it!" said Wilhelm. "Are not the mass of men so marred and stunted, because they take pleasure only in the element of evil-wishing and evil-speaking? Whoever gives himself to this, soon becomes indifferent toward God, contemptuous towards the world, spiteful towards his equals; and the true, genuine, indispensable sentiment of self-estimation corrupts into self-conceit and presumption. Allow me, however," continued he, "to state one difficulty. You say that reverence is not natural to man: now has not the reverence or fear of rude peoples for violent convulsions of Nature, or other inexplicable mysteriously-foreboding occurrences, been heretofore regarded as the germ out of which a higher feeling, a purer sentiment, was by degree to be developed?"

"Nature is indeed adequate to fear," replied they; "but to reverence inadequate. Men fear a known or unknown powerful being: the strong seek to conquer it, the weak to avoid it; both endeavor to get quit of it, and feel themselves happy when for a short season they have put it aside, and their nature has in some degree restored itself to freedom and independence. The natural man repeats this operation millions of times in the course of his life; from fear he struggles to freedom; from freedom he is driven back to fear, and so makes no advancement. To fear is easy but grievous; to reverence is difficult, but satisfactory. Man does not willingly submit himself to reverence; or rather he never so submits himself: it is a higher sense, which must be communicated to his nature; which only in some peculiarly favoured individuals unfolds itself spontaneously, who on this account too have of old been looked upon as saints and gods. Here lies the worth, here lies the business of all true religions; whereof there are likewise only three, according to the objects towards which they direct our devotion."

The men paused; Wilhelm reflected for a time in silence; but feeling in himself no pretension to unfold the meaning of these strange words, he requested the sages to proceed with this exposition. They immediately complied. "No religion that grounds itself on fear," they said, "is regarded

among us. With the reverence, to which a man should give dominion in his mind, he can, in paying honour, keep his own honour; he is not disunited with himself, as in the former case. The religion which depends on reverence for what is above us, we denominate the Ethnic; it is the religion of the nations, and the first happy deliverance from degrading fear: all heathen religions, as we call them, are of this sort, whatsoever names they may bear. The second religion, which founds itself on reverence for what is around us, we denominate the Philosophical; for the philosopher stations himself in the middle, and must draw down to him all that is higher, and up to him all that is lower, and only in this medium condition does he merit the title of Wise. Here, as he surveys with clear sight his relation to his equals, and therefore to the whole human race; his relation likewise to all other earthly circumstances and arrangements necessary or accidental, he alone, in a cosmic sense, lives in Truth. But now we have to speak of the third religion, grounded on reverence for what is beneath us: this we name the Christian, as in the Christian religion such a temper is with most distinctness manifested: it is a last step to which mankind were fitted and destined to attain. But what a task was it, not only to be patient with the earth, and let it lie beneath us, we appealing to a higher birth place; but also to recognise humility and poverty, mockery and despite, disgrace and wretchedness, suffering and death, to recognise these things as divine; nay, even on sin and crime to look not as hindrances, but to honour and love them as furtherances, of what is holy. Of this, indeed, we find some traces in all ages: but the trace is not the goal; and this being now attained, the human species cannot retrograde; and we may say, that the Christian religion having once appeared, cannot again vanish; having once assumed its divine shape, can be subject to no dissolution."

"To which of these religions do you especially adhere?" inquired Wilhelm.

"To all three," replied they: "for in their union they produce what may properly be called the true religion. Out of these three reverences springs the highest reverence, the reverence for oneself, and those again unfold themselves from this; so that man attains the highest elevation of which he is capable, that of being justified in reckoning himself the best that God and Nature have produced: nay, of being able to continue on this lofty eminence, without being again by self-conceit and presumption drawn down from it into the vulgar level."

"Such a confession of faith, developed in this manner, does not repulse me," answered Wilhelm; "it agrees with much that one hears now and then in the course of life; only, you unite what others separate."

*Translation by Thomas Carlyle*

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