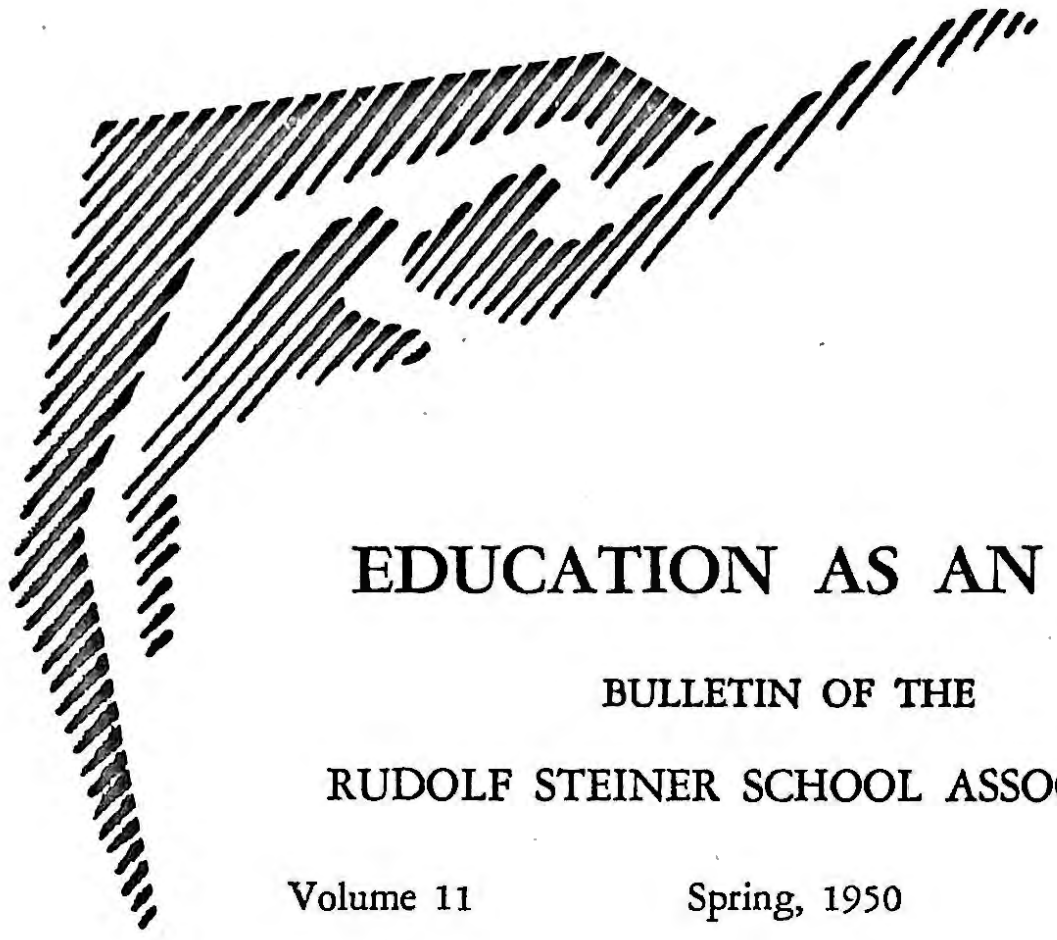

EDUCATION AS AN ART

BULLETIN OF THE

RUDOLF STEINER SCHOOL ASSOCIATION

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CONTENTS

ON SEEING AND HEARING

By Dr. Bernhard Lievegoed*

Our modern technological picture of the world is fundamentally constructed on the ability to see. In science the phrase is valid that that is true which can be demonstrated experimentally and visibly; everything else is looked upon as mere speculation. Up to the thirteenth century, however, it was a question of something quite different. At that time truth was what could be demonstrated through the word. The rhetorician who could convince his listeners through compelling logic spoke truth according to the opinion of that time.

With the dawn of the new period the word was pushed into the background more and more and validity was ascribed to the visible only.

Sight, however, reveals only the reality of the surface of things. The eye touches the surfaces, as it were; but does not penetrate inside the object. Whoever tries to know what is inside by destroying the form encounters always new surfaces. Sight is "superficial" (of the surface) in every respect. It leads man into the external world. In the act of seeing man steps out of his

* Reprinted from the bi-annual publication *Ita Wegman Fonds*. Dr. Lievegoed is the physician in charge of *Sonnehuis*, a curative institute in Zeist, Holland.

own inner world into the outer one. The eye is a surface organ, which has arisen out of the skin, and only in the optic nerve and the retina is there a turning out of the middle brain, the encephalon, to the periphery.

It is otherwise with hearing. Hearing always reveals something of the inner structure of the world. The coin which appears genuine can be tested for its genuineness by its ring. The ring reveals the reality of the inner structure and substance. Man reveals something of his innermost being by the sounds he makes, and especially in speaking. In listening he goes within himself and he intensifies his hearing when he shuts his eyes and leans his head back. The ear in its most vital parts has not arisen from the skin, but out of the embryonic gill-arch, from the skeleton, and thus from the inner structure of man. The human skeleton is constructed according to musical principles.

As the eye is related to the surface, to the skin, and going out of oneself; so is the ear related to the inside, to the skeleton, and going into oneself.

More and more since the beginning of recent times the whole of life is being ruled by the eye, and culture has externalized itself likewise. The small child very soon comes into a world where visual impressions are increased a thousandfold. It must very soon learn in this technical world to look about in order not to be run over during play. All day long it is brought into a condition of life where it must be on its guard. The quiet twilight hour, when the eye may rest and the ear can listen to the inner wonderland of fairy tales as told by the loving voice of the grandmother, becomes more and more infrequent. And above all this the ear must adjust itself to the noises of machinery, to the mechanical "music" of the radio; noises which give evidence only of their own being, namely the demonic world of the inhuman.

Thus our children grow into an external world where much glitters and entices, into a world where the least of that which glitters is "gold," even though it is deceptively well gilded.

These one-sided tendencies work most powerfully in the Western world where technology and machines have been most perfected. The consequences of this are not missing in the younger generation. In the schools the teachers complain that the children can no longer listen, that they cannot concentrate and are restless. More and more the activity of inner experience disappears; more and more must the external picture excite the senses. Picture serials, so-called comics and strips are the only things that hold attention. The kindly, inner humor as it is found in the fairy tale has disappeared; in its place are the distorted animals of the Western children's books and animated cartoons where only the absurd counts as humor.

Whoever develops the eye only, comes entirely "outside himself," is excitable, restless, and in a diseased manner, sanguine. He goes to pieces in the external world; like Dionysos, is torn limb from limb by the Bacchantes and fauns. He can only maintain his humanity while learning to listen once again and while he takes in the essential, the inner content of the world.

In curative pedagogy one already meets new forms of illness which are making their appearance increasingly in the West. More and more children who are perfectly healthy looking externally, well grown, without any bodily sign of idiocy, are being brought to the doctor. Nevertheless, these children suffer from an unceasing restlessness of their limbs; they cannot be still for one moment. Their intelligence is entirely directed to the visible. The moment

they come into the consultation room they discover where the light switch, the inkstand, and the penholder of the doctor are. With lightning rapidity and dexterity they immediately snatch and break something. They do not react to commands; they are not deaf, however they do not speak. Out of their mouths come only impulsive cries or meaningless syllables which seem brought out as if automatically.

Many children of this type listen to such a small degree that quite some time is necessary in order to ascertain whether they are deaf or not. Many can be designated as hearing, although mute. They are so "out of themselves," so strongly involved in the visible world that they have no need to communicate anything of their inner feelings to their companions. The same thing reveals itself in the glance of these children. It is always the 'object' that attracts them; the necktie, the shirt-button, the spectacles; but if one forces them to look a person in the eye, they are bothered and find this for the most part impossible. They avoid the glances of their companions and instead look, if one forces them, past the right or left ear into the distance.

These are the more difficult cases in curative teaching. However, when one becomes familiar with these children—their impulsive movements, their glances and their inner emptiness, their not being able to listen or to concentrate—one is frightened when visiting a typical school in a large city, because greater or lesser indications of this condition are almost normal for the child of today in a large city of the West.

The pastimes of these children correspond to their type; only the absurd animated cartoon gives them pleasure. They cannot listen to a story; it is too boring for them. The teachers complain that they, when somewhat older, incline towards acts of violence, destructive impulses, and running in gangs. The juvenile crimes of young people of good background are immediately related to this inner emptiness and lust for sensation. There are many easy transitions from the child who is unable to concentrate or listen to the more difficult cases which are brought for curative teaching.

In these more difficult cases it happens that almost always encephalitis, an inflammation of the middle brain, lies somewhere in the history of the illness; or a disturbance of the brain inherited or brought about by injury.

This encephalitis is an illness of recent development. First described in 1917 by Eccenomo as a sleeping-sickness among young people, it appears more and more during extreme youth and leaves a child who has entirely lost the capacity for inner activity, thrust into the outer world.

In the less difficult cases one must assume that there is a kind of disturbance of the middle brain; here it is possible that one can accomplish very much in an educational way, mutatis mutandis, with restless and unconcentrated children through the usual methods of teaching.

In therapy it is a question of exercising the capacity for inner development. With the more difficult children the eyes are bound with a bandage or they are taken into a dark room where exercises in conversation are carried on, during which the teacher sits behind the child. Attention is paid to exact listening and imitation of voice inflection and tonal color. Quiet lyre music can also be played. For normal children a fairy tale can conclude the treatment.

If one has grasped exactly what the problem is, the teacher himself can find new means in every situation for holding back the visual impressions, and creating moments of listening with inner activity.

Are there also children in whom the element of listening predominates? Indeed there are; and here, too, curative teaching stands before interesting problems. These cases, however, are always isolated and are not so much a cultural disease as that of the encephalitic and unconcentrated children.

The child who hears too much makes a melancholy appearance at first glance. Let us take an example—a blond, well-grown boy of thirteen years of age whose parents are artists. He goes about with half-closed eyes, speaks to nobody, and is lost in a brooding world of thought. Until he was four years old, he was an only child, and normal; then came a little sister and he was consumed with hatred of the new child with whom he must share his parents' love. His thoughts grew more pathological; he finally became dangerous for his little sister and had to be taken into a home for curative education. Here he is always occupied with thoughts which are connected with an assumed injury. He is inclined to cut himself off and stare ahead of himself in an isolated manner. He suddenly breaks out in a rage if he is drawn out of his inner world.

When he is allowed to draw, he begins in the air at the upper edge of of the paper and never gets lower than the middle. Though the other children have finished long ago, the lower half of his paper, where he should have drawn a house, people, or whatever the instructions were, is still white and empty. When he goes walking he is soon left behind and has taken in nothing of what there was to see. Another illness threatens him, schizophrenia, and it will be a question of whether one will be able to maintain his connection with the outer world, or whether after puberty, when normally a new intensive connection with the world is sought, it will be entirely lost and he will fall into a rank living within himself. What is to be done here in an educational manner comes entirely out of what is lacking through the illness: drawing, painting, social contact with other children, love of nature — for instance, a plant which he must care for, or an animal; and interest in the classes while seeing to it that this brings him enjoyment. One must be careful with story-telling; the content of the story must be connected with the world of reality, with activity, preferably with an object which he can make with his own hands for another person.

Thus we have depicted two illnesses of an opposite nature, and attempted to do it in such a manner that the teacher himself, out of his creative imagination, can find the cure for every situation he encounters. In general, one can indeed say that recognizing and treating the very first symptoms of the appearances of such illnesses are among the most important cultural tasks of today.

If one goes into these problems more deeply, one finds regions where seeing and hearing meet and penetrate each other. One does not speak in vain of the 'color' of an instrument or the 'tone' of a painting. In controlling the regions where these two meet the creative teacher can test his skill.

One should also mention that one can paint with the restless nervous children; here the color-tone, the purity of color, and the balance of complementary colors should be observed. These children are inclined towards rigid repetetive forms which without relationship of one to the other are thrown on the paper's surface. A kind of fascination by the outer world arises here, without any inner experience of relationships.

In speech practice one must pay especial attention to the rhythm. These children speak precipitately, quickly, often leaving out words which give the

finer soul-nuances. Language for them is like a coin in the economics of spiritual exchange, nothing more.

Everything which brings these children the experience of beauty, indeed, everything which brings them experience at all, works in a healing fashion; thus the Waldorf School education is already a health-giving one for this type of child, while the modern methods of education which are more directed to the visual, such as those of Maria Montessori and Dalton, injure this type inwardly, however quick the external progress they make under these methods. In actuality these children are only helped when they learn to experience life more inwardly through their education.

Translated by George Craigin

THE NEED OF A RUDOLF STEINER HIGH SCHOOL

The need for the addition of four high school grades to complete the Rudolf Steiner School, long felt by parents, teachers and all connected with the school, developed recently into a series of meetings of parents and friends of the school to discuss possible ways and means. For this reason the following brief discussion of what such a school would mean is presented. We are fortunate in having one such school already established in High Mowing—a co-educational boarding school—at Wilton, New Hampshire, but the need for another in New York City is urgent.

In the discussion of the proposed high school, present parents asked how Rudolf Steiner School students have done in the schools to which they have gone. Recent reports on twenty of the children who have passed through the school show that all but four of these are in the upper third of their class. Seven have held scholarships without interruption, and eight have remained steadily on the honor roll. Five have been Class Presidents. Of these, one girl has now become President of the student body in one of the largest girls' schools in this city, and one of the boys is President of Student Government in a well-known progressive high school here. In almost all cases these young people have made a well-balanced adjustment to their new surroundings. At the same time, more and more parents both of children who have gone on to other schools, and of students about to graduate, are expressing the need for a continuation of the type of education the children have been receiving.

In extending the school, the aim would be to start with a ninth grade and let the high school grow organically each year until the twelve grades which constitute the complete Rudolf Steiner School are reached.

In the proposed high school the Waldorf curriculum would be adapted to the needs of this country; the course of study presented below is the full curriculum of a European Waldorf School whose graduates are at the level of our college sophomores.

The high school would continue with the block system of the long morning period, although the students would no longer be accompanied by their class teacher. They would now have a class advisor and work under teachers who are specialists in the various fields.

In the field of the sciences, what has been studied through the eighth grade in a more descriptive form, is taken up again but approached now with the more fully awakened power of logic and judgment. Students at this stage demand and seek an independent relationship with their surroundings and so are brought into constant contact with practical life and the achievements of modern science.

They now learn to understand, for instance, the underlying principles that make a locomotive pull or push and the construction and operation of telegraph, telephone and radio.

The teaching of mathematics in a Waldorf school coincides with the ordinary high school only in the ninth grade, where algebra 1 is taught. The usual procedure in the United States is plane geometry in the tenth grade and algebra 2 in the eleventh and twelfth. The Waldorf curriculum goes into algebra 2 in the tenth and introduces logarithms, numerical trigonometry and arithmetical and geometric progressions.

In the eleventh grade trigonometry is continued and spherical trigonometry is introduced. In the twelfth, analytical geometry is given and a beginning of calculus is made. Descriptive geometry is carried through all four grades and a course in practical land surveying is given in the tenth.

In a Waldorf school, physics is studied throughout the four years and is practically applied wherever possible. Courses in practical technology include the study of water and steam turbines with the construction of scale models. Visits to various factories are arranged to acquaint students with the various processes and to bring them in contact with modern working conditions for the study of economic and labor problems.

The other branches of science, chemistry, biology, zoology, botany and minerology are interwoven into the curriculum through the four years looking toward giving an understanding of the world as a unity rather than the acquiring of specialized knowledge in one field or another. These courses often lead into laboratory experiments but the emphasis always is on an understanding of man in relation to his surroundings.

The so-called cultural subjects all have their definite places in the curriculum. Ninth grade history covers the period from the Thirty Years War to modern times with an effort to understand the period through the widening of human knowledge resulting from the change in human consciousness because of the growth of natural science.

The tenth grade student is taken from earliest Eastern civilizations through Greek times up to Alexander the Great with the emphasis on the changes that arise in human life conditions in relation to climate and locality. In the eleventh grade history and literature are combined in a study spanning the Middle Ages and the Nineteenth century. The aim is to observe how, in the Nineteenth century, old traditions which were once like a wide, deep river, become a dwindling stream in the midst of the new impulses which usher in the modern age.

In the twelfth grade the work of previous years is drawn together with the contrasts of the various cultures—Ancient, Medieval, Modern—presented so as to create an organic picture of the whole development of history, bringing out its deeper laws, profound as natural laws, which underlie the rise and fall of succeeding civilizations.

The courses in literature endeavor to lead the student into the world of creative expression so that his capacities may take deep root and have a slow and healthy growth rather than a forced hothouse blossoming in the form of a too quickly developed critical faculty and a self-expression divorced from real experience.

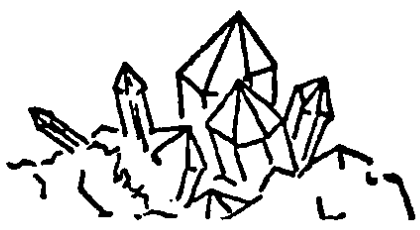
The ninth grade is devoted to the study of style. The student tries to discover how, as an artist, the writer shapes the language so that the form is suitable to the content. A history of world literature in the tenth grade deals with the transition from man as member of a tribe to man as a member of mankind as a whole. This study draws on examples from the various mythologies and the English language, from its earliest beginnings, has a special place in this year.

Literature merges with the history course on the Middle Ages in the eleventh grade and, in the twelfth grade, this is led over into the study of American literature in relation to the backgrounds from which it is derived. The connection of literature with social history is the guiding point of view.

Courses in languages—French, German, Latin and Greek—are carried through all four years in the European schools. The art course, also running through all four years, deals first with the history of painting, then with forms of poetry and music and, in the twelfth grade, with architecture.

Among the practical courses offered are those in gardening, home economics, shorthand, bookbinding, arts and crafts, spinning and weaving and first aid.

CERAMICS AND MINERAL STUDY



Each member of the mineral kingdom gives something to man's total environment and enters also into his body. Each one has also many sides and acts in unexpected and surprising ways which, however, turn out to be very characteristic. We can imagine a particular mineral as some individual, try to find its special qualities and put our finger on its "personality". From this we may sense its significance for the world.

Ceramics may start us off on the study of these mineral personalities. Here the earth substances are used almost in the order of their abundance. First come the clays, the chief soil makers of all colors—red, ochre, brown, blue, black, grey, green and white. They are found almost everywhere. Next are the three main rock forming minerals—quartz, feldspar and limestone. The quartz and feldspar, together as granite, are igneous rocks, fire-formed. The limestone was laid down wherever water once covered the earth. These three make up the large stony masses beneath the soil and come forth as bared

rock mountains. Other minerals less abundant but related to them are also used. Then come the alkalies, the soluble substances, and the ores of the common metals like zinc, iron, lead, tin and copper. Oxides or rarer and more precious metals are used in smaller amounts and even solutions of gold and silver.

The word "ceramics" means "burned earth." This definition is the best description of a ceramic product. In the fire the clay is hardened and fused to stone. It lasts, then, like a rock, for thousands of years. The glaze is a coating of ground-up rocks applied on the surface of the clay. It melts to a glass. Color is produced by those metals having colored ores and oxides. The fuel, necessary for all these changes, is usually carbon as gas, oil, coal, or wood and often enters into the minerals, transforming them in unusual ways.

Of primary interest, because of the beautiful and magical way in which it comes about, is the color production in ceramics. A powdered metallic oxide is added as a small percent to the glaze materials. In the fire the glaze, become liquid, is able to dissolve or disperse this metallic element. Now the metal, combined in a new way with other materials, brings about a color. The colors from *one* metal will vary in glazes of different composition. In the same way ores of a metal have different colors even when the chemical constituents are *nearly,* but not quite, the same. The metallic glaze colors are, of course, related to those found in nature and are like them.

Iron, the most common colorant, gives us in ceramics the red of bricks and of terra-cotta. In a glaze many shades of russet, ochre, brown and green are produced These are the same as the rich and rusty tones of the soil and sand and the shades of the banded rocks. Nearly every mineral color we ordinarily see outdoors is one of iron. It "paints" the landscape.

On a granite mountain range there may be found some pinks and lavenders which do not breathe out this element of iron. These light hued rocks will probably be tinged by manganese which in a glaze gives us amethyst or pink and purplish browns.

Copper gives us green, blue-green, and blue like the turquoise, or the copper ores malachite and azurite. Red may also be produced by copper. This reminds us more of the metal itself.

Through color we can come to know other less common metals whose oxides we use in ceramics but seldom see as ores. Cobalt gives us the strong, familiar blue, vanadium, a light lemon-yellow, uranium, intense orange-red. Chrome brings about many colors in ceramics and in its various compounds. From this it got its name, *chroma—color.* Gold has the highest place in color formation. It gives us the color of Cassius—the beautiful red in medieval stained glass, still rare and hard to produce.

In the end we find that almost every color can be obtained from each of the metals. This, at least, seems to be discovered in ceramics, and leads one to think that all the metals run through the rainbow—each on a different scale. Out of such a study it seems possible to develop a color awareness which sees the metal in the color. Just as we speak of "timbre" in music and know the instrument by the timbre of the tone, so we might come to know the metal present by the "timbre" or quality of the color.

Among the precious gems, the finest, clearest, most transparent colored ones, like the ruby, sapphire, emerald and amethyst, have such a tiny amount

of whatever colors them that it acannot be definitely determined by chemical analysis. These deep gems give the impression of being so pure and rarefied that they are able to absorb even a breath of what would pigment them. And the question arises whether man's sensitive eye might not after all be the best color perceptor and be trusted to tell the true color makers.

In study each mineral presents itself as unusual. We cannot help but wonder at the mystery embodied in each one and the vastness with which the cold mineral world enters into all of life.

Limestone, a "soft" rock, makes up the bones of our body. It is tractable, easily dissolved and redeposited. Through the oceans and seas it is continually following great cycles—being taken into solution and let out again.

Quartz, frozen out of its molten origin, bespeaks primeval times. It seems due great respect, being so much older than man. In all ways it shows some special relationship to light and vision through its great transparency. It is that which can be seen through like window panes or seen *into* as the "crystal balls" which were of quartz. Quartz glass as a polished lens gathers the light. The lens of our eyes, through which light must pass, contains some quartz.

Carbon, having a more recent *plant* origin, stands by itself as a mineral. It seems to reach to the greatest extremes of manifestation. In ceramics we have the surprise that if carbon, the *burning fuel,* should enter into the clay, it will make it stronger. But we know that it is what gives strength to steel and that it can be combined with silica under intense heat to become hard, black carborundum which also withstands very high temperatures. Carbon seems to take the chance in man's furnaces to unite with other minerals and approach its adamantine hardness and resistance. But only secret and alone does it become the diamond, hardest of all, its beauty matching its inner qualities.

How else can one experience the mineral world? Here in New Hampshire where the granite mountains show themselves—not always covered with grass and trees—we are closer to the unyielding rocks and are more conscious of them. The granite with its textured appearance is a mixture of related minerals—mainly quartz, feldspar and mica—which separated out as the original molten magma slowly cooled. This cooling was a mighty crystallization process and the minerals, drawing apart, formed on lines of structure to a final rigid shape.

Within a granite range there are often veins or cracks (pegmatite dykes) where the magma was more liquid and the cooling much slower. This allowed a greater separation of the minerals. They are less mixed and bound together and grow into huge crystals. .Open pits are dug into this "giant granite" for the mining of feldspar and mica and for precious stones such as garnet, beryl, topaz and tourmaline which are likely to be there.

Many mines delve right into a mountain top. They possess a massive and elemental architecture. A great frightening hole, trench, or abyss drops down with jagged, cliff like sides. Archways are formed by further cutting into the the rock from below. The floor of the mine steps down to deeper floors and rooms with fanning columns of stone and angled walls. From these, blind damp tunnels probe further into the resistant rock. In the dim caverns mica glistens with its dark reflecting surface. Among the tumbled rock it lies loose in transparent sheets. Quartz, quite pure and clear, shows color in its depth. Under the sun white feldspar shines hard.

The mines are mineral castles which go down instead of up. One feels the strength of the stone and seems to be in the heart of the mountain, though their depth is slight and they are but small bites compared to the mass into which they penetrate.

It is wonderful to be able to take students to these rocky clefts where the minerals stand revealed. Of course one's feelings expand amid such proportions. The setting is an inspiration. Everyone becomes enthusiastic and wild in the giant's castle. The teacher has many unnecessary fears as there are great challenges offered by the steep, rough descents and dark passageways. New colors and forms in the minerals draw attention, but also ordinary common rocks are regarded with special interest. They acquire value when found in the mine.

The experience of the mineral world may give us a new awareness. We may become conscious that beneath our feet are laws of great dimension embodied in the minerals. We stand upon a *crystal* structure. The crystal forms find their counterpart in the stars where there are also these wonderful proportions.

Isobel Dobson, High Mowing School

CAMP GLEN BROOK REUNION

Camp Glen Brook had a reunion on Thursday, December 29th, and all of the old campers were glad to see each other again. They are looking forward to next summer. It looks as though it would be a larger camp than ever before; about forty campers are expected. A new dining room, a new baseball field and new sleeping quarters have been added to the camp facilities since last year.

The showing of the color-slides brought up many enjoyable memories of the camp season. Once again the boys and girls saw themselves planting their gardens or at the lake, diving into the cool water. The picture of the canoe trip aroused a sense of longing among those who are looking forward to their chance to qualify for such a trip next summer. The horseback riders saw their beloved horses again and in their memories they rode the beautiful trails once more. Pictures of baseball and volley ball games called forth hearty laughter and pointed remarks. Most welcome of all, however, were the pictures of the pet animals: Charlie, the lamb, at play with Cruiser, the puppy; Petunia, the pig, standing on her hind legs to nose Valentine, the calf; the youngest campers caring for the kittens; and the rabbits and the chickens. All these pictures were received with "Ahs!" and "Ohs!" Equally enthusiastic was the applause received by the counselors whenever one of them made an appearance in a picture. The last slides showed the landscapes around the camp. Silhouettes of the hills at sunset and at twilight called up memories of overnight trips and sleeping in the woods under the starry sky.

William Harrer

ALUMNI GATHERING

'T was the week before Christmas, the time of vacations, when the Rudolf Steiner School invited all alumni of its illustrious twenty-one years to a reunion party. The event centered around the Christmas Play, treasured by all in greater or lesser degree, whose very carols can transport us back to the hustle and hush of the play itself.

The auditorium was crowded, and if circumstances and distance had allowed, all alumni would have been there for no one of us is indifferent to the school and its happenings. All would like to have some part in it still.

It was a play within a play to see so many Marys, Josephs, Shepherds and angels hanging intent on each well known word as re-lived by this year's cast. The play was performed with great charm and poise by all despite the doubly critical audience.

After the joyous "Adeste Fideles", Mrs. Harrer gathered the staid alumni around her in an adjoining room to broach the idea of a more active alumni group. There was a favorable response to her ideas, and plans were laid out to arrive at a little more organization of the group and to try to find out how they would like to proceed: whether on purely social lines or perhaps with classes or lectures at the school in Art, History or the Sciences.

It was good to see Swain Pratt, ancient of days, and the two Smith girls—Marion and June, both married and bechildrened. Mrs. Wallace was present, but Mrs. Birdsall was missing, though not in spirit, I'm sure.

Soon a square dance was in full swing with quite enough young men to "Dosie-do" the beautiful girls around. And what towering young men they are! Theodore Hubbard and Manning Goodwin are indeed past the "spanking age" of fresh memory. (Not that we indulged in such practices). And that these well poised, attractive young women were once gigglers in the first grade—*never!* They were all so extremely polite, I felt I was getting very old.

Suddenly Knecht Ruprecht danced in, a sprightly fellow somehow reminiscent of Virginia Paulsen. He cleared the way with bells and switches for that venerable Saint of Christmas, Nicholas. St. Nicholas, a most wonderful man, all knowing and all blessing, with a manner to convince the greatest doubter. He knew everyone, often to their discomfort, but also to their merriment. Victor and Siegfried were called forth as twins; Hildegarde had to "schleich," the Harrers filled him with Horror, Gail Anderson had to do a sum in arithmetic. There were quite a few Class Presidents of other schools present whose dignity he considered; and the Smiths! There was a whole row of them; but the former "King of the Rudolf Steiner School" (Christopher Schmid) and "the Bull" (Anthony Milkowski) drew rib-shaking roars from St. Nick and we roared with him. I do not see how anyone but Henry Barnes himself could have known so much about everyone present.

The soul and spirit now replete, we descended to the lower regions to supply the physical body with a delightful meal. There is always a great deal of work and planning behind such an enjoyable occasion and here we could actually see some of the people who gave their time and energy: Miss Reeve, Mrs. Harrer, Elizabeth Lobke and Margaret Janke. Carols sprouted up spontaneously from various tables amid much good talk and laughter.

A most joyous time was had by all, I do believe, and it is to be hoped, now that a start has been made, that some living thing will come of this Alumni Group (not dead gatherings of no intent) which will draw many of those who could not come that night.

Gretchen Foltz Whitmont

CAMP GLEN BROOK, MARLBORO, NEW HAMPSHIRE

Season opens June 29th — closes August 23rd.

For further information and illustrative material please contact the Directors, Mr. and Mrs. William Harrer, 15 East 79th Street, New York 21, N. Y.

THE RUDOLF STEINER SCHOOL ASSOCIATION

We regret to announce the resignation of Mrs. John Naumann as President of the Association. Mrs. Naumann, who has served as President for only about a year, was forced to retire because of ill health. Mrs. Metcalfe Walling has consented to fill out Mrs. Naumann's unexpired term and is already capably at work.

The function of the Association is to provide interest in the pedegogy and to support the school. Membership in the Association includes an annual subscription to the Bulletin. If you are not a member, would you like to join the Association or present a membership to a friend?

Please enroll as a member of THE RUDOLF STEINER SCHOOL ASSOCIATION:

Name.....

Address.....

Enclosed please find $..... *for* ..... *membership (s)*

Membership in the Rudolf Steiner School Association, including the quarterly Bulletin, is $2.00 per year. Single copies of the Bulletin, 25c. each.

Address Secretary, Rudolf Steiner School Association, 15 East 79th Street, New York City.

Editor of the Bulletin: Christy Barnes. Designs: Isobel Dobson.