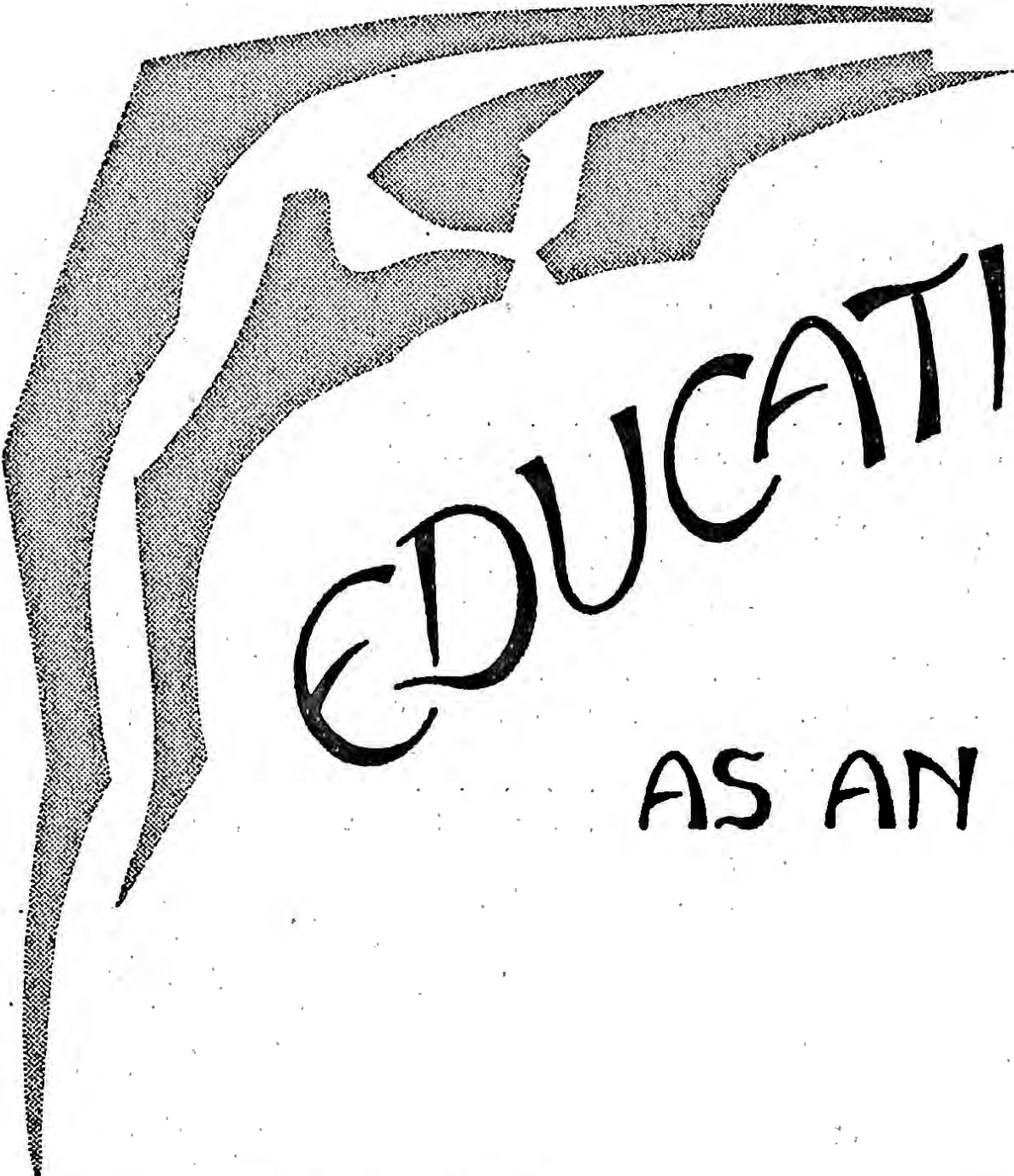




# EDUCATION

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CAN MORALITY BE TAUGHT?

*Articles by Margaret Fröhlich,  
John F. Gardner, Christoph Lindenberg*

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## LINEAR THINKING

Man has no eyes in his back, nor even a nose or an ear. For what is behind us we are blind, and few people have the slightest sense for what goes on behind their back. That is because by its nature our very being shows only *one* direction: forward. There we look, there we go, — even our ear auricles open forward. We are built to be ‘hind-sightless,’ in the true meaning of the word. How different it is in other creatures: the eyes protrude from the body, they look right and left, they lend circumspection. Consider the fly: how wide is the angle of her sight — nearly nothing escapes her, except what is below her body! But in people, how wide is the blind spot behind us and above us! In these directions everything escapes our attention.

This attitude of our body is not without influence on our thinking; it aims at the tomorrow, — it aims forward. We want to get on, even to take precautions; at the same time, we want to turn away from disagreeable things: we want to turn our back on them. Certainly, this one-way pointing of human nature has its advantages: we are purposeful; our will and our work have a clear orientation. At the same time, though, we incline to shove aside and forget everything that does not serve the purpose, the goal. A German proverb says: “Where there’s planning, chips will fall.” Chips — well, they seem to be only trash, but precisely here lies the *psychological* reason for all those problems which by now have grown into an avalanche of waste, to the annihilation of the environment.

We see only half the problem if we merely blame the purposeful and inconsiderate depredation of nature for the environmental catastrophe which now has become a reality. It is true that if we only think of refuse and dirt, the task of healing could be accomplished by reasonable legislation and good will. Why should not the producer of non-returnable containers or of hard-to-destroy plastic articles be forced to a foolproof removal of his products? But we miss the core of the problem if we consider only the environmental catastrophe. Behind that, we find a style of thinking that shows destructive consequences also on other levels. In addition to our one-dimensional thinking, we also have a fixation on a limited segment of reality.

Even with reference to vision, it is striking that our attention is clearly focused only on a small section of the totality: we look at one point, one thing, and everything else around that point is blurred. A similar consideration holds for thinking, when it tries to explain the colorful richness of the world by one or two principles. Monomaniac thinking is happy when it has reduced all phenomena to one factor. For instance, many psychoanalysts swear by Mephisto’s advice to the student of medicine:

*Learn chiefly how to lead the women; be assured  
That all their “Oh’s” and “Ah’s,” eternal, old,  
So thousandfold,  
Can at a single point be cured.\**

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\*Goethe, Faust, Part I, translated by G. M. Priest. Knopf, 1941.

Modern psychoanalysts often think that not only women but also men can be explained by one point: sexuality as the only driving force of soul-life! Matter, whatever it may be, as the only basis of all phenomena! Egotism as the only motor force of economic life! And everything else is also "nothing but . . ." Newton has expressed the faith that creates such a style of thought in a moderate form: "Nature, namely, is simple and does not revel in superfluous causes of things."

The idea that nature, truth, and all else is simple contradicts experience; consider merely a forest, a pond, or the human body. They all are organisms, living communities, maintaining their existence in thousandfold relationships in a mobile balance, from microflora to macrocosm. It is a web of interdependencies never to be comprehended by linear or static thinking. The opinion that truth, nature, and man, as well as all else, are simple is based neither on nature nor on truth nor on man. That opinion is the product of a depleted thinking, reduced to a meager line: because of its own dessication, it cannot grasp the manifold or the multi-colored and reduces them therefore to the gray in gray of two or three factors. The monocausal thinking, which monomaniacally aims at unity, is weak, and therefore it seeks support in everything subject to measure, number, and weight. An example: the individual form of human talent is reduced, without consideration for any special characteristics, to an I.Q. This measuring and normalizing of the intelligence can be taken as an example of many instances of measuring: by assignments, taken mostly from school life, or from the intellectual realm, intelligence is defined — when the very fact of such a definition already is arbitrary. With this, a specialized, trained, easily measurable form of intelligence is declared "*the*" intelligence. One forgets that this specific form is not the fundamental or original one; furthermore, one forgets that there are other, quite different forms of intelligence. Who ever considers the countryman's intelligence used in herding cows, in plowing, in making hay, and in milking? It, too, is an intelligence, — in fact, a practical one. Who considers the esthetic intelligence of an artist composing a picture? Who considers the persuasive skill of a public speaker, or the religious-ethical genius? All these forms of intelligence are ignored.

So far the problem is theoretical. But now imagine that the intelligence tests are used for practical purposes, — let us say, to find the best method of instruction. A totally one-sided concept of intelligence then ("intelligence is what the intelligence tests measure") is held up as the yardstick for evaluation. It decides how instruction should be given. In this way, a definite, one-dimensional form of intelligence begins to eternalize itself. The false becomes reality. — Whatever is most easily measured is often the least important. Size and weight of an orange tell us nothing about its nutritive value, its vitamin content, or its flavour. The qualitative tends everywhere to escape measurement — and yet the qualitative is the important thing. It can be recognized, however, only by imaginative thought, by experience, and by dealing with reality.

Real experience eludes the one-dimensional thinking that reduces nature and man to what can be measured. In the economic sphere this type of thinking corresponds to the calculations of industry, for which price in

numerical dollars and cents is the last instance, the only reality. One does not ask: what kind of product does man really need, but rather, what can be manufactured most cheaply and sold at the highest price? This attitude is especially dangerous in agriculture, which should be really concerned with the care of land and soil, and in education, which can and should awaken free, unregimented individualities. Of course, we can force the earth-soil to yield, quickly and cheaply, large harvests — just as we can quickly teach reading, writing and arithmetic to children. But whether the exploitation of the land does not finally lead to the annihilation of the soil, or the exploitation of the children does not lead to emotional erosion and instability — this cannot be decided by any test, any price calculation; this is, in the last analysis, decided by life itself. Only he who has the patience to observe living results, not today or tomorrow but in twenty or fifty years' time, will be able to experience what quality is. He will find out whether a method of instruction is really educative, whether food is really health-giving. Life itself is the forum before which the truth of thinking must be judged.

—CHRISTOPH LINDENBERG

*Translated by Ruth Hofrichter, with the kind permission of DIE DREI, Zeitschrift für Wissenschaft, Kunst und Soziales Leben (June, 1971).*

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## BOOKBINDING IN THE HIGH SCHOOL

A modern high school teaches bookbinding to Juniors and Seniors as a non-elective subject! Do these people want to revive the past? Who would want to bind old books with all the inexpensive editions overflowing the market? Aren't there more practical things that youngsters could do to prepare for college?

Questions like these will be asked by many people who hear about a school, a good school, a modern school, teaching, of all things, the lost art of bookbinding.

By rights one ought to invite these doubters to take the time to bind a book themselves. They would soon find out in how many ways this craft will help young people, not only on their road to college but on into life!

It was not easy, at first, to introduce bookbinding in the eleventh and twelfth grades in the Rudolf Steiner School. Many students had great difficulties in accepting this subject. However, very soon it was not only accepted but it happened time and again that some of the students came on their own after school — and even later, as college students during vacations, — in order to bind a book.

Laura, a Senior, came one day in the late afternoon to ask whether she might work on her bookbinding project. She needed badly to do that just *now*, as she had been preparing for tomorrow's mathematics test and was all tense and tired in her head. "To work with my fingers is the only way to become human again," she explained.

Bookbinding has this balancing quality, in common with many other crafts. Because of this quality, people who do strenuous thinking during the day often pursue hobbies in their leisure time. However, with most hobbies emphasis is put on attaining the desired end-result as quickly as possible, with the help of machines or the guidance of books that show how to get there "the easy way."

In a true craft — as in life itself — there is no "easy way," just as there is no short cut possible and no emphasis put on the end-result. In life, as in a craft, each step of the way is important.

In Bookbinding everything is done by hand. As in geometry great precision is required. One needs to establish a close relationship with the materials involved. This relationship greatly resembles the one with other people. One has to be observant and tactful, do the right thing at the right moment, and rather than force one's crude will upon helpless materials, develop a feeling for when to do a thing and how to do it.

When paste is brushed on paper, the paper will curl up. A newcomer to the trade will think he has to counteract this curling as fast and effectively as he can. Gradually he will realize that the paper is acting like a naughty child and he will learn to wait until the "tantrum" is over and the paper has relaxed — which it does after a while. It can then be handled without difficulty.

In cleaning an old book, in taking it apart, in mending torn pages, the student will learn that he has to keep at it — but gently! Impatience, force, or negligence only bring about more tears and hence a greater repair job than originally was necessary.

Binding a book or making a box, a folder, or a photo album is done in many steps, which are very logical in their sequence. The students learn to see this logic and they also learn to plan the steps in their sequence.

Throughout the previous years they have done a great variety of crafts, developing considerable dexterity. Bookbinding represents, in a way, a culmination. In doing it one needs to think with one's whole being and particularly with one's fingertips.

It is necessary to balance intellectual abilities with sound feeling and controlled will. Daniel was a brilliant intellectual. In bookbinding he understood very well what he had to do. Yet he was incapable of even cutting two pieces of cardboard of equal size, with four right angles to each piece. John was a kind, friendly, very practical boy, academically a poor student, but his hands worked like magic; everything he did was very accomplished. Daniel would never have been able to bind a book without John's helping and watching over every step of his work. Both boys complemented each other. It did Daniel a lot of good not always to be the first, while John needed just that situation in which he could give his help out of the fullness of his heart. Here the best academic student depended on the poorest.

Maybe bookbinding does have something to do with life, after all.  
—Margaret Fröhlich

## MORALITY AND THE EXPERIENCE OF KNOWLEDGE

When I face the necessity of choosing from among the possible ways of describing what we are trying to do in the Waldorf schools, I come back invariably to our aim that *knowledge shall grow out of a full human experience*. What I should like to suggest further is that a purely cerebral form of knowledge that fails to elicit the student's whole power of response also has important consequences for his moral development. The more clearly we visualize all that *should* enter into full-fledged cognition, the more readily can we trace these consequences.

Let us imagine that a junior high school student has been brought along ever since kindergarten with the idea of looking at the here and now in a quite factual way. He has been trained to be logical and critical in the thoughts he forms about facts, in pursuit of what contemporary Western education calls 'knowledge.' His natural inclination to live in the fact, to imagine and feel it, has been ignored. What will be the result?

We shall have before us a young person trained in a superficial alertness but a deeper unresponsiveness, a person who takes an impersonal attitude towards both facts and thoughts. He will not be involved. He will not be self-active. The world will pass before his outer eye as a maya of appearances. The 'stream of consciousness,' in the form of miscellaneous associated ideas, will pass before his inner eye. He will attach himself intimately to neither. He will develop an indifferent, amoral attitude towards all that comes to him as knowledge, which is to say, towards himself as well as towards people and things.

The superficial experience of knowledge underlies what we call irresponsibility. Moral irresponsibility is the consequence of psychological unresponsiveness. The words themselves show the connection.

For one who views the world externally, it may seem concretely real; yet it is on the way to becoming unreal. Nothing is quite real that does not produce inner conviction. Inner conviction is a summarizing experience of feeling and will. But a purely external world is unexperienceable. And an unexperienced world does not 'signify,' is therefore insignificant. A world without significance is essentially unreal, for all its material substantiality. The knower of such a world shares in its unrealness, for in his knowing, he is more mirror than man.

Here we have the original breach of contract, the original deception. Young persons are trained to say "I know" when they do not know, and they do not even suspect the existence of a difference between what they call knowing and real knowing. Such persons deceive themselves when they assume that they know; and from self-deception they have not far to go before they can, with scarcely a twinge of conscience, deceive others. For an unreal student in an unreal world, plagiarism and cheating do not seem particularly important. The way is short from this kind of untrustworthiness in student days to misrepresentation and fraud as an adult.

Even though Shakespeare gave the words to a man of dubious character to utter, Polonius' psychology was sound when he advised: "*To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man.*" Acquiring knowledge is the main business of

education, and in our time education is the business in which young people are mainly engaged. How true to himself is the elementary and secondary student in his pursuit of knowledge?

He is scarcely true at all, since he has been educated to observe without feeling and to arrive at externally suggested or compelled conclusions without the intuitive confirmation that should complete his experience. Thus he is without *conscience* in his knowing. "In the uttermost meaning of the words," Emerson said, "thought is devout, and devotion is thought. Deep calls unto deep." But of the modern student, who follows his modern teacher, it were truer to say: Surface calls to surface; the world-process externally viewed calls to superficial powers of cognition. The inner man remains inactive and asleep, unrealized and therefore unreal.

Between a somewhat unreal self and a somewhat unreal world, what is more natural than an unreal relationship, one that shifts and dissolves in an ephemeral sort of way? Such a relationship is the beginning of untrustworthiness, fraud, and deception of every kind. Why do some house-builders, some TV repairmen, some auto mechanics — and some executives of business and government on a much higher level — say they have done the job, when in fact they have only gone through certain routines? These good people do not mean to do evil! They are simply somewhat numb and uncaring towards reality. And because their bond with the real world, either outside or inside themselves, is vague, fairly minor desires or impulses can steer them to wrongdoing. When psychological responsiveness lapses, moral responsibility grows anemic. In this weakened condition the least factor of laziness or selfish desire will suffice to lull to sleep that sense of moral responsibility, or abrogate it entirely.

We have suggested that when the act of cognition leaves the deeper self untouched, both that self and the world that self knows become phantasms. Integrity of self and reality of world are lost at the same time. No wonder that the bonds uniting such a self with such a world will loosen! And no wonder that slipperiness, shiftiness, untrustworthiness begin. But there are also other moral consequences of the aborted act of cognition.

Observe, for instance, that the desire of the self to experience full activity in knowledge is part of an equally fundamental desire: for the self to transcend itself in experience of the Other. Ordinarily today, we feel confined by our narrowness, vulnerable because of our weakness, lonely in our isolation. And we are bored. The true self in each of us seeks release. It seeks a larger strength. It seeks surprise, entertainment, adventure. It seeks love.

Release, recreation, and reinforcement for the self should properly come from contact with the Other; and this contact is properly made through the act of knowledge. But when knowledge is on-looking rather than in-working, there is no flowing of the self into the other, or of the other into the self. The self must therefore look for a different way out of its prison. And this is the beginning of a whole new category of immoral tendencies and deeds. The thrill-seeking that ends in drug addiction, eroticism, violence and so on, may be traced back to the central fact that knowledge has lost its savor. The savor of knowledge depends upon the

degree to which the self shares in the actual life of what surrounds it: becomes as strong as granite, as subtle as water, as joyful as air, in knowing these objects.

The self *will* out. Drugs, sex, speed, violence seem to offer ways out; but the trouble with all of them is that their ways are illusory. At the end of each adventure lies not freedom but chains. Every purely sensual thrill leaves sensibility deadened. Every escape builds a tighter prison.

True knowing, deeper knowing, intuitive-participatory knowing is the proper thrill and the right way 'out' for the spirit of man. In this sacred act, what would have been only sensory experience is lifted to the level of the spirit. When sensory experiences by-pass the spirit in man, they pull him down. They degenerate into immoral appetites. But when sensations or perceptions waken man's answering spirit, their thrill is the very essence of the joy of living.

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Rudolf Steiner said that "Love is the experience of another being in one's own self." If this be true, love requires two things. It calls for a genuinely active self, and it requires that this self reach beyond itself to adopt other beings into its experience. But we have just shown that education usually leaves the self inactive and that it does not help the individual to transcend himself in experience of the other. Thus education today does not generally encourage the unfoldment of love.

The moral consequences of this failure to develop a loving relationship between self and world include the loss of meaning in life, loss of the aptitude for freedom, and loss of creativeness. In tracing these consequences, we shall encounter other characteristic results that are becoming the very signature of our time.

A man is replenished through love. As Emerson said, "What a man loves, that he has . . ." When one loves the world he lives in, the people he meets, the work he does, he is filled with a positive content that makes him generous and charitable. And since "to him that hath shall be given," his overflowing plenitude is a blessing gladly received and returned in kind by others.

But the man who does not love has not this same fullness. He is like a well in which the water not only does not overflow as a spring, but in which the water level is progressively dropping. This man looks upon the world around him externally, and so finds nothing in it to touch his heart; for while externalities can be important if they manifest or betray some secret, if there be no inwardness behind their outwardness, they prove insignificant. The truly insignificant cannot be loved.

When love fails, the wellspring of the affirmative self dries up. The receding waters create a kind of suction that we may call negative selfhood, or selfishness. The self does not flow outwards into life, but seeks to draw life in towards itself. It tries to fill its lack of *being* by much *having*. And this is a characteristic of modern Western man. He is addicted to possessions. He seeks happiness through the acquisition of money, power, and prestige.

The difficulty is, a drying spring cannot be replenished by the pouring in of water, but only by renewed upwelling. No amount of desire to possess things can make up for the failure to love things. "What a man loves, that he has; but by desire he robs himself of that love."

Selfishness is one of the tendencies most often seen in modern youth, and most to be deplored. This selfishness develops, I believe, in persons who are not full enough of love to overflow into generous thought and action. Such persons are unawakened by the world around them because they view it as a Thing and things. This way of viewing is acquired through education.

A selfish person is moved by the pang of inner emptiness. This emptiness is a state of non-being inside him. Non-being is a hunger that asks to be fed. The only food that would genuinely still the hunger of non-being is being. But our culture, instead of recognizing what is wrong and learning how to remedy it, has hastened still further along the road that brought it in the first place to hunger instead of satisfaction. It pursues its insatiable appetite for material goods and services with a drive that threatens to devastate the entire earth. It must deal now with a bewildered and rebellious generation of youth who know satisfaction cannot be reached in this way, but who cannot find the better way and still seek it by external means, even though their instinct tells them that externality is itself non-being, and the destroyer of value.

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Who does not love, cannot create. And the man who can neither love nor create is no real man. To become creative one must know how to pass beyond personal limits and take inspiration from the other. And then one must know how to find the way back, allowing inspiration to flow through oneself into deeds. To bring power from beyond the self into the self for the enhancement of self-activity, this is to become creative. This is the gain of right cognition, and the loss to be expected from wrong cognition.

"The man who can enter and leave at will is at home," said George MacDonald. Through right cognition man finds the way out of himself lovingly and back into himself creatively, and thus makes himself at home, yet free, in the universe.

—JOHN F. GARDNER

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## FEELING IN THE GROWING CHILD

We have come to regard feelings as subjective and therefore untrustworthy. We fight shy of them in public and are not a little ashamed of them in private. There have been parents who have asked uneasily whether our education does not encourage too much feeling for a world as hard and competitive as our own. The fact is that most people have more feeling than they know what to do with; they get distressed about little things and worry about nothings. Feeling is too often confused with emotionalism. A man of strong, deep feeling is a character; an emotional man is a type of horror. It is probably true that there is too much emotionalism in our

day and too little real feeling. Yet feeling is an essential part of human nature: a man who lacks feeling is hardly human.

Compared with thought, feeling is certainly subjective. A given thought is the same whoever thinks it, just as a given object is the same whoever beholds it. This does not apply to feeling. Even if we communicate our feelings to others, each must still feel in his own way: we can know exactly what another person thinks, we can see exactly what another person does, we can only sense approximately how the same person feels. Whether we like it or not we stand in a feeling relationship with everything around us; even indifference is a state of feeling. We feel situations, events, people, ideas, all day long, and these feelings at least color if they do not actually form our judgments. When someone concludes an argument by saying "That is how I think about it," as likely as not he means "That is how I feel about it." Because feelings are so deeply rooted in the personal, we want to be wary of them; on the other hand, to eliminate feeling from our conduct of life leads to disaster.

If we are not to override our feelings or be over-ridden by them, we need to know them, understand them, and above all educate them. Only by educating the feeling can we hope to rise above the personal. To feel deeply may indeed mean to suffer more, but it also means to know more, to understand more, to joy more and triumph more greatly — to be more of a man.

The greatest educator of feeling is undoubtedly art. Since art is inevitably bound up with feeling it, too, is largely discredited today as being subjective. Art may *please* us, so it is argued, but it has no value in the struggle for existence. Therefore it is little more than a plaything. To spend time on art, except as a recreation, is so much waste of time. This word "recreation" is an example of how the mighty are fallen: what can be more wonderful than to re-create the human being — but that is no longer what the word means.

I have watched men and women, however, being re-created by means of art and the allied crafts. I had the good fortune to visit a place called Letchworth Village in New York where there are over four thousand "retarded" patients of all ages. Men and women of fifty, sixty and seventy years old were still called 'boys and girls.' I have seen these 'boys and girls,' mental age described as two to three years old, doing astonishing things, making lace, tapestry, rugs, a great variety of articles that would do credit to any shop window. Under the guidance of a trained and sympathetic teacher, their limbs could do what clever heads could not. By means of their work, these unhappy outcasts of modern times were reintegrated into society, were made part of the general community of man.

Here was a case not of art as pastime, not of art for art's sake, but of art for man's sake. If so much could be done through art and crafts for the mentally sick, what might not be done, by the same means, to re-create a mentally sick age where abstract minds are running ahead of human hearts: is not this whole age nervously over-wrought and crippled thereby?

Art calls for skill, form and style. Its practice educates right feeling and right judgment. True art has its source in invisible manhood, — in that which makes man by his very nature more than a thing or a conditioned

animal. To educate through art is to awaken man to his nobler attributes, to quicken his faculties for a higher perception of the world he lives in.

Art makes use of matter to express that which is more than material. Poetry makes use of words to utter what is beyond the articulate. Music calls out in us another kind of hearing, the plastic arts another kind of seeing. Education should be the greatest art of all, calling out a better form of manhood. The teacher cooperates with the unexpressed genius of the child in his care, so that this hidden genius may one day speak his own language, reveal his own powers for life. In a Rudolf Steiner school all practice of the specific arts serves this all-inclusive art of education itself.

From the first grade on, in our schools, the main lesson becomes the outstanding example of an artistic method of teaching. There is nothing set. What comes about each day and in the course of weeks and years is a free creative act, according to the gifts and endeavors of the teacher in relation to the needs and capacities of his children. The ultimate goal of the whole education is that human beings shall be so helped and guided in childhood that they may, in the course of their own lives, as adults arrive at the truest possible picture of man. There is a time for listening and learning, a time for moving, clapping, reciting, practising, conversing, a time for self-expressive individual doing, not according to the clock but as human need directs. What has been thought needs to be felt, what has been felt needs to be willed and expressed for the co-ordination of the whole human being. With the young child, the *picture* given contains the idea, for a picture can always be *felt*; young children experience the world in pictures — they *feel* the world around them long before they think about it.

Just as art selects its material with the greatest care for each particular task, so must education. The child is ever the guide. The example often quoted because it is particularly striking is that of the ninth year. Round about the ninth year when the speech center is formed, there is a gentle accentuation of the feeling of *self*: for the first time the child becomes inwardly aware that it is alone in the world. This expresses itself variously in different children: in some it leads to assertiveness, in others to a measure of fearfulness. Something must go out from the understanding adult to meet the child. The curriculum answers the situation in its own way. For example, Rudolf Steiner recommended for the main lesson stories from the Old Testament. These show by example the force of growing personality, the sense of purpose, of struggle and fulfillment, types of behavior and conduct, what is faithful or unfaithful, steadfast or inconsequent, courageous or cowardly — in all cases how man is intended to be the representative of something higher than himself. A companion period on farming shows how man lives in relation to sun and moon and the seasons: to the earth beneath him, to the plants that grow and the creatures of the field; the farmer and his wife and the whole community of the farm form a picture of the wise coordinating powers of man carrying purpose to expression in outer life. During this year, there is given the first important period on grammar, “the backbone of language,” so that with the forming of the speech center there may also be the beginning of a more conscious use of words.

Into this general artistic method of education, which adapts itself year by year, and which enters into the treatment of every subject, there comes

the art work itself. Art includes recitation and drama, painting, modeling, carving, eurythmy and gymnastics, handicrafts of many kinds and other such activities. In all this work it is *the type of exercise* that is all important and the time when it is introduced. If art is over-directed it becomes mere technique. If, on the other hand, there is unlimited freedom it becomes a matter of mere self-indulgence. Both ways the true impulse of art is defeated. Art is an extended language and needs its own form of grammar, syntax and the like. The training through art in school is not for the purpose of producing artists as specialists but in order to educate young human beings for the art of living. The greatest and most liberating art is based on sober and disciplined exercise and this is equally true of great living.

The following example taken from work with six-year-olds will illustrate what is meant by exercise. The children were told a story about a star. Some days later, on their painting morning, they were to *paint* a star. What is more fitting than bright radiant yellow for a star? So the children dipped their large square brushes into the liquid paint and formed a bright yellow centre on their slightly moistened paper. And now, with the same big brushes, the children beginning at the centre painted the rays outwards, the yellow growing fainter as it moved further away from its source. Now, in the middle of the paper, there was this great shining star of spreading rays. But there must be something to *hold* the star there on the white paper even as the night holds the stars in the deep blue heavens. The brushes having been carefully washed clean were now dipped into liquid blue, and the children began to bring this blue, as if from the furthest heavens, to the edges of the paper. There around the edges the blue was darkest, and now, very carefully, the hand of these little six-year-olds guided the streams of blue towards the star — led the blue, growing fainter and fainter in between the golden rays, till blue touched yellow on the way to the heart of the golden star. How very carefully they had to guide the blue so that the yellow should remain clean without smudging and so that there should be no dry bare white patches left between. At length it was done and there was the star shining outwards in its yellow and the blue holding it firmly but gently in its place. Half-way through this exercise, as the blue was approaching the yellow but had not yet arrived, one of the six-year-olds was heard to say in wonder, "Look, the star is beginning to shine!" In the exercise there was care, precision, cleanliness, appreciation of the qualities of the colors used, and most important, a *discovery* for the child to make!

This elementary example taken from the very young is true of the entire work which must include at each level the appropriate elements of training, control, true use of material, suitable selection of the task and room for discovery. Such exercises then flow little by little into "free expression" so that at the end there is *order in freedom* — and this latter is precisely what the world lacks today. Nor will there be *order in freedom* till there is right judgment, a balance between the directing force of thought and the impelling force of will which can come only through sound, disciplined feeling.

One of the most decisive periods of childhood is the transition to adolescence. At this time there is a sudden lighting up in the thinking accompanied by a definite descent into bodily function. The one gives rise to a new

feeling of independence and the other to sex maturity. The result is a considerable tension of soul. There are authorities on delinquency who state that a great many recurring criminals began their unhappy career at this time. In the normal child the mind is open for ideas and ideals, whilst there can be at the same time a great feeling of loneliness and depression and a longing for understanding companionship. If the education is intellectual and abstract, leaving the life of feeling to its own resources, there can be much chaos of soul: feeling and will are flung back on themselves and give rise to introspection as well as to erotic impulses. The sex creed of today is the outcome of abstract thinking and unbalanced feeling. The true mood of adolescence is to reach out to the whole of life with understanding and love. The primary impulse is one of love for all creation. If, however, the world is presented as a material process only, this impulse of the soul is largely defeated and is flung back on to itself. As one practical measure the art teaching brings to the children at this time the experience of working with the dramatic medium of black and white, the contrast of light and darkness. The conflict that arises in the soul through the longing for the ideal and the sense of being body-bound finds relief in self-expression and a right self-knowledge. Art becomes the mediator and protector, the friend and healer in these difficult years.

Feeling will always be subjective, but the subject may grow so that through his feelings he comes into a deeper and more direct relationship with the world of his origin and the goal of his future. When feeling bears the balance of artistic perception, it frees a man from himself, for then he may relate idea to impulse, thought to will, driven by nothing but the voice of his own heart. Such a one will also seek the hearts of his fellowmen. This will be the true strength which works through gentleness.

We live in an age when there is on the one hand too much direction making for unfreedom, and on the other hand, too much abandonment to senseless striving and living, licentiousness masquerading as freedom. It is the middle factor, the balancing factor, that threatens to be eliminated, the life of soul mediating between thoughts and action, between spirit and body. The time has come for the 'pale cast of thought' to be permeated with the warm life-blood of the human heart so that there may arise a new perceiving, a new understanding and a new caring for man and the world. Science itself is coming to this point of view and is awaiting a qualitative change in human thinking. The mathematical thought of the past has produced the machine, largely at the expense of the human heart. The machine is only at the beginning of its possibilities, which are great in themselves, but men need new hearts if they are not to be overwhelmed and crushed by the force of their own inventions — and these new hearts can only be born by way of educating qualities of soul, of feeling and of will which can deepen thinking and lead the mind of man to behold horizons of the spirit.

—FRANCIS EDMUNDS

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## NEWS OF THE SCHOOLS

### *Waldorf School, Adelphi University*

Forty-one high school students known as *The Waldorf Singers* left Garden City for a four-week singing trip to Europe this past June. Starting at Aberdeen, Scotland, and ending in Vienna, Austria, they visited fourteen schools in Great Britain and Germany, all but two of them Waldorf schools.

Our students were guests in private homes at each school. This meant meeting new hosts every third day, — a strenuous business, especially once we had left the shores of English-speaking Britain. But while the singers met their new families with apprehension each time, they often left having made new friends and having gained glimpses of other ways of living.

The Singers gave an average of two concerts at each school. Their initial reception everywhere was warm and friendly. By the time they had finished a concert there was enthusiastic admiration for what the youngsters, under the direction of George Rose, had been able to achieve. Their European audiences appreciated the group's music-making, and also the fact that many of its members had worked hard throughout the year to make the trip financially possible, and that many of the girls had sewn their handsome uniforms themselves.

Each student made his own experiences, had his own human encounters, did his own growing. But there were some moments whose impact was shared by all. Among these was a sober, thought-provoking walk along the barbed wire of the Iron Curtain, and the joyously uplifting experience of singing in a twelfth century abbey.

—SUSANNE BERLIN

### *Mohala Pua School*

"Mohala Pua" in the Hawaiian language means "to nurture the bud into full bloom." This name was suggested to us by the Hawaiian priest Rev. Akaka, and we feel it to be a fitting name for our little Waldorf school on the island of Oahu. How well was this island's name chosen by the ancient Hawaiians, "Oahu" — "the gathering place" for indeed it has continued to be that until today!

At Mohala Pua blond and pink-faced Christopher is happily playing ball with dark-haired delicate Yoko, and Chiyoko "cooks" saimin in the doll kitchen for Nils, while Leilani with plumeria blossoms in her hair teaches Gretchen to dance the hula. And Mohala Pua is a gathering place for teachers, too. They have come to us from the Mainland, England, Holland, Australia, Canada and Germany and have formed into an exceptionally harmonious group this year. It is not an unusual sight on a week-end to see a fleet of cars filled with Mohala Pua faculty members driving through the sugar cane fields in search of ancient Hawaiian trails that lead through exotic tropical river valleys. Later on you see them emerge from these trails laden with passion fruit, guava, bamboo stalks and fragrant ginger blossoms on their way to a refreshing plunge in the blue Pacific.

Ten years have passed since the groundbreaking of our 2½ acres of tree-covered land. These years have had struggles and delights which

every newly founded Waldorf school has experienced. Gratefully we opened our school again this year with our international faculty, including our own Eurythmist, lucky us!

Mohala Pua School consists at present of Nursery, Pre-Kindergarten, Kindergarten and Grades One through Four.

—EVA KUDAR

*Rudolf Steiner School, New York City*

This fall the School invited Professor Koelln of Bowdoin College for a week's visit, to speak to the faculty on Goethe and to conduct a very concentrated course on *Faust* with the Senior class. Professor Koelln has just retired, amid warm acclaim, after some forty years of teaching. He is now giving a course in Anthroposophy on the college campus.

His visit gave the students a foretaste of college lectures. Much more important was that they received a many-faceted conception of Faust as the struggling, ever developing prototype of modern man. This brought them to grips with the significance, larger perspectives and crises of current human problems: man's relationship to his own changing consciousness, to his body, to suicide, love, school and drugs.

Through years of work in bringing Rudolf Steiner's insights to bear upon the man Goethe and his Faust, Professor Koelln gave a range and depth of conception far beyond that of the usual Goethe scholar. He presented these with a dramatic, warm sense of reality and with a large objectivity that will feed and help to form the students' own striving for years to come.

It became clear as a result of his visit that dealing with Goetheanism through other writers cannot replace a study of Goethe himself and of this centrally modern drama. The School plans to incorporate such a study in the curriculum as part of world literature for the Senior year.

—CHRISTY BARNES

*Rudolf Steiner School, Falls Church, Va.*

What is silence? Is it simply the absence of sound, or does it possess a quality of perception all in itself? The beauty of silence is best appreciated in the hearing of the small sounds, which can only be enjoyed in a true environment of silence. Such beauty is described by Walter de la Mare in his poem "Someone," where he writes of a cricket's whistle and a dewdrop's fall.

Where can absence of sound be found today? Rarely can we experience the mysterious quality of a dewdrop falling. In this modern industrialized society there are so many automobile-clogged highways across the countryside, so many mechanical, piercing noises, which blend into a constant background noise that persists day and night and prevents most human ears, especially young ears, from ever really experiencing true silence. Consequently, our very sense of hearing, our awareness of noise, of tones, of the human voice, of sound itself becomes threatened.

This fact is one of which every teacher, and especially every music teacher, is becoming increasingly aware. Young ears, which are continually

bombarded by noise to the extent that they become numb, detune themselves to both the noise and to all sound and, therefore, become incapable of really listening. The longer we work with young children in music instruction, it becomes more and more apparent that ever increasing numbers of young ears are having difficulty in the capability of being active in the sense of hearing, in the capability of just plain listening.

How do children learn about music? It may begin in nursery classes, where music generally is accompanied by imitative movements, clapping, or stamping in time with the beat of the music. In the first grade, the children's life-forces become gradually freer, and these movements should now be trained into more controlled movements, associated with playing of musical instruments, and where possible, as urged by Rudolf Steiner, this should be a blowing instrument. These controlled movements must be connected with the children's hearing, not with a simple imitation of the movement of the teacher's fingers. Such imitation teaches the children nothing concerning the "hearing" of music.

How can we bring the children into a "hearing mood"? This might not seem too difficult, but . . . here again we touch on an area of our modern culture, to which our youngsters have been exposed continuously. The music which we hear in our automobiles, in supermarkets, department stores, everywhere, is not reproduced for the sake of hearing, but it penetrates our very organism beneath our consciousness, making us more receptive to atmosphere or to purchasing. Thus the young children become so accustomed to hearing music that they no longer really hear the music but just swallow it into their young systems, so much more open to outer influences than our adult ones. To the adult, whose ears have long since become deaf to the joy of sound, this avalanche of sound is hardly noticeable. If the sound does become annoying, the adult can turn it off, but the young child cannot.

Silence is not silence any more, and music is not really music! This is the situation today with which the music teacher must cope.

Introducing a musical instrument such as a pipe in the first grade really means introducing the ability to perceive the awareness of tones, tones which are experienced as the prolonging of our own breath, so that children "come to feel what it means for their own musical being to flow over into the objective instrument" as expressed by Rudolf Steiner in his sixth lecture at Torquay, in August, 1924, translated as *The Kingdom of Childhood*.

Do we teachers really experience the projection of our own breath in a blowing instrument? If not, then how can we prepare ourselves to feel this experience? Such preparation was recently taught by an experienced teacher of the European Pipers' Guild to the teachers and some of the parents of the Falls Church Rudolf Steiner School in Virginia and a teacher of the Washington Waldorf School. The instruction consisted of individually making and playing bamboo pipes.

The work of shaping a piece of bamboo into this particular type of musical instrument was originally devised by Margaret James, a music teacher in Fulham, near London, in the late 1920's. She was looking for

an inexpensive, yet attractive instrument for children of less than wealthy parents. She found an ideal musical instrument by moulding a Sicilian bamboo pipe into a suitable school instrument.

The making of the pipe starts with the shaping of the mouthpiece, the carving of a precise wind channel and "window" which causes the bamboo pipe to vibrate and produce a pleasing tone. A simple cork is shaped for the mouthpiece, like the "block" for the blockflute. All this proved to be a unique experience for those who participated, especially when after many hours of toiling with file, saw, and knife, the first tone was produced. The pipes are then tuned to a certain basic tone by cutting and filing the bamboo to an appropriate length, in proportion to the inner diameter and width of the bamboo wall. Now the finger holes are made and adjusted in just the right manner to produce the proper scale of tones. All of these activities require intense listening. For many of the participants this meant a revelation in the basics of "hearing" in general, in the sense of active hearing.

The results of this course of instruction was an enthusiastic group of pipe-makers, playing songs and rounds on their handmade pipes. In addition, a set of more than a dozen pentatonic pipes was made for the first grade boys and girls of the Virginia school. These pipes have a mild, mellow tone, characteristic of bamboo, which makes it possible for the children to be alive to that experience of their own prolonged breath mentioned by Rudolf Steiner.

—ELIZABETH LEBRET

*Mrs. Lebret, an adviser and teacher in several of our Waldorf schools, has just published a collection of "Pentatonic Songs" for the use of parents and teachers. It may be ordered from her at 7 Scott Drive, Thornhill, Ont., Canada (\$1.50).*

## THE WALDORF SCHOOLS OF NORTH AMERICA

### Detroit Waldorf School

2555 Burns Avenue, Detroit, Michigan 48214

### Green Meadow School

Hungry Hollow Road, Spring Valley, New York 10977

### High Mowing School

Wilton, New Hampshire 03086

### Highland Hall

17100 Superior Street, Northridge, California 91324

### Kimberton Farms School

Phoenixville, R.D.#2, Pennsylvania 19460

### Mohala Pua School

Niu Estates, 350 Ulua Street, Honolulu, Hawaii 96821

### Rudolf Steiner School

15 East 79th Street, New York City, New York 10021

### Rudolf Steiner School

3241 Brush Drive, Falls Church, Virginia 22042

### Toronto Waldorf School

1087 Lillian Street, Willowdale, Ontario, Canada

### Sacramento Waldorf School

3600 Fair Oaks Boulevard, Sacramento, California 95825

### Vancouver Waldorf School

6410 Rosebery Avenue, West Vancouver, B.C., Canada

### Waldorf School, Adelphi University

Cambridge Avenue, Garden City, New York 11530

### Washington Waldorf School

Hearst Hall, Wisconsin Avenue and Woodley Road, N.W.

Washington, D. C. 20016

## BOOKS ON EDUCATION BY RUDOLF STEINER

Essentials of Education

The Roots of Education

The Education of the Child

The Four Temperaments

Discussions with Teachers

The Study of Man

Education as a Social Problem

The Younger Generation

## BY OTHER AUTHORS

John F. Gardner, The Experience of Knowledge

A. C. Harwood, The Way of a Child

A. C. Harwood, The Recovery of Man in Childhood

Elisabeth Grunelius, Early Childhood Education and the  
Waldorf School Plan

Karl König, The First Three Years of Childhood

H. von Baravalle, Rudolf Steiner as Educator

C. von Heydebrand, Childhood, a Study of the Growing Soul

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*Please ask for further information.*