

INTRODUCTION

Joan Almon

This issue of the Newsletter has several articles which shed light on the will of the child, that mysterious element which is at the center of child development in the first seven years. It is so much easier to become conscious of feeling and thinking, but will itself is hidden in the unconscious, and it is a continual struggle on the part of the kindergarten teacher or parent to become conscious of it, both in themselves and in the children. As the various articles point out, the development of the child's will is greatly enhanced through the developed will of the adult. In our case, it is not only a question of *what* we do but of *how* we do it. The quality of our will-filled activities communicates itself strongly to the children. The richness of our gesture, the concentration with which we approach our work, the love of the activity itself -- all of this and more communicates itself to the children and aids or hinders their development.

Mastering our own will, directing it and focusing it is a challenge for the modern adult. In times of old, one had to be very focused in one's physical work or winter would arrive and there would be no food in the larder, no wood stacked outdoors. The consequences of having a weak or scattered will were swift and immediate. Today we also feel the consequences, but often in a less immediate way, for the supermarkets are stocked with food and the furnace is ready to be switched on. Only gradually do we see when our will is scattered and without clear aim or purpose.

Rudolf Steiner spoke often about the will and most eloquently in the fourth lecture of the *Study of Man* where he differentiates many different aspects of the will from the most unconscious instincts and drives to the motivations and ideals which infuse our will and give greater purpose to our life. He also gave a wonderful verse on the will to Waldorf teachers, and I often used this verse with my assistants in the morning before school. If I was feeling a bit tired and not as strong in my will as I might have wished to be, I would find myself straightening up with the opening words of the verse and taking a new hold on the morning. The verse goes as follows:

"We have the will to work,
That into this our work may flow
That which from out the spiritual world,
Working in soul and spirit,
In life and body,
Strives to become Human within us."

In German the verse reads as follows: "Wir wollen arbeiten, indem wir einfließen lassen in unsere Arbeit dasjenige, was aus der geistigen Welt heraus auf seelisch-geistige Weise und auch auf leiblich-physische Weise in uns Mensch werden will."

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UNDERSTANDING IMITATION THROUGH A DEEPER LOOK AT HUMAN DEVELOPMENT

A Lecture by Joop van Dam
(Summary of lecture by Joan Almon)

(Joop van Dam is a physician in Holland and former General Secretary of the Anthroposophical Society in that country. He presented this lecture at an International Waldorf Kindergarten Conference in Eindhoven, Holland in October 1994.)

The little child is a will being. The truth of this struck Joop van Dam anew last spring when his little grandchild sat at the table and banged on it again and again with a spoon. He was placed on the floor, but continued to move his arm. So much movement -- as if he were moving towards the future. Then he began going up the stairs, upwards, upwards until the moment came when he fell down the stairs. But that did not bother him. He began to climb again.

This is the will that is so associated with the body. But there is another will, too. It is like a second leg on which the child walks or a second wing with which she flies. This second wing is the tremendous trust and confidence with which the child meets the world. This openness and trust is so great in the small child. Everyone can experience this in the child. It is one of the reasons a very young child can seem so large. He embraces the world. A family went to visit friends who had a newborn baby. One of the visiting boys said to his little sister, "The baby is so small." "Oh, no," the girl said, "my brother are small, but the baby is very big."

Imitation lives and moves in the child with these two wings: that which opens to the world inwardly from the body and that which opens to the world in trust. Where do these two forces come from?

What do the scientists today say about the child? The old theories are disappearing. Before, it was said that children develop according to their instincts and drives. Then the environment enters and the child learns to hold its instincts back. Out of this process conscience develops. Today science acknowledges a third element which is most important. It has to do with the "I" or individuality of the child working through and finding its way in the world. This is the power of *initiative* which is there from the beginning.

An excellent book entitled *Diary of a Baby* was written by an American Professor of Psychology, Daniel N. Stern, M.D.. It describes how the baby is full of initiative from the beginning onwards. From the seventh month the child begins to notice something in itself and also something in its mother. The child begins to seek its mother with full trust and confidence. She is the one who guides the child, and there is a time around the eighth or ninth month when the child wants only her mother. After this time the child opens more widely again to others.

Through this trust, the child orients very strongly to human beings. He finds his way into the world as he gazes at the face of his mother. There is a very important law at work here – through other people the child develops his own individuality. Through the warmth of others, his own warmth develops. When Joop van Dam visited Monte Azul in the *favela* of Sao Paulo, the center developed by Ute Kramer, he was deeply impressed by the clinic where children are born. The mother and baby stay there for three days and the fathers can also sleep there. It is a wonderful place and for three days the infant can experience the world in its warmth and beauty. The child can open in full trust.

Between child and parent there is a very subtle but very important dialogue which takes place. The child begins the conversation when it comes down to earth to the parents. Rudolf Steiner, when lecturing in the Hague, said, "From the spiritual world the child has come to you." Now the mother can answer, and it is important that she does. She speaks, and how she speaks is of the greatest importance. It is not *what* she says that matters but *how* she responds to her child. Modern science calls this the intuitive response of the parents. The child also has an intuition which arises from its will. The mother is able to perceive what her child needs. How does she do this? She does it through love. The child has a love for the whole world, and this is echoed by the love of the mother for the child. A deep love is created for this child who has selected her as a mother.

In this dialogue there are two voices. The child begins and the mother answers. Her being is a complement to the child's trust. It helps the individuality of the child incarnate into the world in his or her body. Children are not fully in their body but hover above it, looking down on themselves. A man described two strong experiences he had which appeared to be memories of how he viewed himself from above as a child. In one he saw a sand hill. He saw himself as a child climbing the hill, viewing it from above. On another occasion he saw a grandfather with a baby on his lap and realized that he was the baby as seen from above.

The role of the mother or guiding person was observed by Dr. Spitz who compared two children's homes. They were very similar in terms of hygiene, etc., but one was an orphanage for children without parents while in the other the children were visited twice daily by their mothers who were in prison next door. What happened to the children? Those in the orphanage were much slower in their development. They learned to walk and talk much later than the children who saw their mothers regularly. A third of the orphans died before age six. They did not find their way into their bodies. A child needs a guiding person in order to incarnate into the body.

When his son was a boy and was ill, his bed was moved next to his mother's bed. The child welcomed this and expressed it by saying, "My mother sleeps me healthy again." Through this openness to the world and the subtle dialogue with the mother, the child finds its way to its own body. But Rudolf Steiner spoke of more than just the

physical body. He also spoke of the etheric or life body, the astral body, and the "I." What does it mean that the etheric is born around age seven. The etheric body has two aspects. One aspect has to do with the nature or natural side of the etheric. This aspect helps to build up the physical body.

There is also a cultural side, however, which relates to the development of consciousness, for it relates to memory and thinking. We experience this side when we are tired and find we can't remember things. It's easier to think in the morning when the etheric is refreshed.

The birth of the etheric in the child occurs in stages. During the first third of the first seven year period, the etheric frees itself from the head. We see this in the children's drawings -- all those circles! In the second third, the etheric of the middle system is born. Now rhythmic play begins and one sees the middle realm develop in drawings. In the final third from roughly five to seven, the etheric frees itself from the limbs and metabolic system. Now the will develops much more strongly, and children stay with a task much longer. Also the question of death arises at this time. A five year old, for instance, spoke of "lebensmittel." This German word for food contains "leben" in it, which means life. "Lebensmittel," said the child, "that's what we eat so we don't die, right?" This is a typical remark of this age.

Also during this final third, the children enter their limbs more fully. We see them becoming school ready in areas of physical development, social life and thinking. Now the child wants to learn. It has occurred to Joop van Dam, as he looked at the first grade of a school, how closely related to the kindergarten the first grade is. There is still much play, and also a fabric is being woven through story telling. And the stories being told are fairy tales as in the kindergarten. Fairy tales are stories with true pictures. They arise out of the deeper essence of the human being. The inspiration for them came not through intellectual people, but through very simple people who heard the stories and repeated them. These are true fairy tales. There are also fairy tales which are thought out. One thinks in particular of the Anderson fairy tales, but also stories by Tolkien and C.S. Lewis.

After hearing an Anderson fairy tale one day, a child said, "That story makes me so tired." Delicately the adult asked, "Why don't the other fairy tales, like *Hansel and Gretel*, make you tired?" "Oh," said the child, "because they think like I think."

Sometimes fairy tales are viewed from a soul or psychological point of view. Truths may be found this way, but the fairy tales also have a physiological basis. For example, *Snow White and Rose Red* offers wonderful pictures of the forces of sympathy and antipathy. Snow White always maintains a distance. When she encounters the dwarf she takes out her scissors and cuts off part of his beard. At night it is she who closes the door of the house. She is the winter child. In contrast Rose Red is the summer child who awakens early and goes out to pick flowers for her mother. She

opens the door when there is a knocking. When she meets the dwarf she wants to fetch others to help. She is the outgoing one, full of the forces of sympathy.

The flowers she gathers are probably of all colors -- they are as varied as all the processes in the digestive system: green like the gall, red like the blood, brown like the intestines. In *The Wolf and the Seven Little Kids*, when the wolf comes in, the seven goats hide. One hides in the washing bowl, one in the stove, one in the clock case, and so on. There are pictures hidden in the fairy tales, and one could also say: one hides in the kidneys, one in the liver, one in the heart, and so on. This joining of psychology and physiology means that the etheric forces which are called upon when the fairy tale is told, are never torn away or "abstracted" from the body. After they have been in the consciousness (as consciousness-building forces), they find their way back to the physiological processes to which they belong and where they build the body.

Now let us return to the "I" or Ego and the way it incarnates into the etheric body and through it to the physical body. It does so in three stages:

- ... In the first 2 1/3 years the senses awaken.
- In the next 2 1/3 years fantasy and play help build the body.
- In the last 2 1/3 years work and play related to adult work helps build the body.

For all of this to happen a special atmosphere is needed. It is an etheric atmosphere as in a garden. This special garden atmosphere needs to be created in a kindergarten. How can we picture this? As we picture a plant we see it going through its stages of growth from seed to plant to blossom to fruit. This takes time and then the nature of the etheric pertains to time. If something is to thrive it takes time. Growth processes are also related to cosmic time and the working of the Sun, Moon and planets. Etheric time is also unhurried. Hurry comes from the astral body which tells us, "Do this, do that, but before that do this, and so on." Etheric processes need time for ripening -- steady, constant time.

Joop van Dam recalled from his own childhood that life felt timeless and eternal. Now as a doctor he finds that when he has an appointment with a child and its family, he must be careful not to lose track of time. In the presence of a child he can easily let the appointment run much too long. This timelessness lives in fairy tales and can be heard in the closing line, "And if they have not died, they are still alive today," or "They lived happily ever after."

When one enters a Waldorf kindergarten one can feel this etheric mood. A timelessness exists. It's like lying on a mountain meadow and "hearing the grass grow." One hears a certain hum in the kindergarten. During a transition time the hum may stop but then it begins again. The kindergarten teacher learns to work with this etheric atmosphere. If it feels too cold, she warms it. If it's too fast she slows it, and if it's too slow she quickens it.

In reviewing again the three phases of the first seven years, in the first phase there are the sense impressions. Everything is taken in through the senses, and the physical should reflect the etheric. The season table is a picture of this with its changing array of shells, nuts, turnips with candles, and the many other things which find their way there through the year. It is life, a picture of Paradise. On the wall can hang the Sistine Madonna or a fairy tale picture, but it should have a timeless or eternal quality, such as the Sistine Madonna has.

The clothing of the kindergarten teacher is also of great importance. The draping of Greek garments or the robes still worn in the Middle East by men are all a picture of the etheric body. This is also why angels are always portrayed with robes. In eurythmy, too, the garments worn reflect the etheric and have no division between the legs and not a strong division of the legs from the body as a whole. His wife has been a kindergarten eurythmist and found that what she wore was very important. Clothes are associated with different forms of work and play an important role in life. This applies to the clothing of the kindergarten teacher, as well. Children remark on their softness, their color and other qualities.

In the second phase of early childhood, speech and language play an important part in building the physical body and also in the movement of the etheric body. The future intelligence of the child has to do with language which enters the etheric body and grows into intelligence. A rich language helps develop the body and the intelligence. Language arises in the child when the hands and arms are freed from locomotion. It is a creative process. From the Word all is created.

When a word is full of pictures a child experiences this and wants to speak it. This, too, builds the body. Hermien Yserman is a Dutch writer of children's books with a special relation to language. Children take great joy in her books and the wonderful way she uses words which come alive. This living aspect of a word was described by Rudolf Steiner in relationship to the German word for bath which is *Bad*. The sound of "B" surrounds us, the "ah" covers us with warm water, and the "D" encourages us to stay down in it.

One also feels the magic of the word in the Grimms fairy tale of *The Little Hut in the Forest* where a line is repeated several times: "My pretty hen, my pretty cock, my pretty brindled cow, what are you saying now." "Duks," they answered. "Duks" is not a word, but everyone knows what is meant."

Another aspect of these middle rhythmic years is that dance is so important. It would be good if parents could do eurythmy with their children, for it builds organs. But what sort of eurythmy would this be? Not a eurythmy for the stage, but a special eurythmy which children could imitate. With a simple "m" gesture one can show a cat licking milk from a bowl. How the children enjoy the "m" for milk and for "meow."

Rudolf Steiner has compared children's growth with plant growth. The very small children are like mushrooms, for they are still asleep. Then come the ferns, and the kindergarten children are like the evergreens. Only in first grade do we come to the flowering plant. For the kindergarten child everything must still be in the green etheric realm. Their eurythmy must also be suited to them and not yet be dramatic. Drama begins to enter with the blossoming of the flowers which is related to the astral realm. The little child is still living in the etheric realm and the growth forces connected to it. The children dip into the etheric and live there.

Today there is so much of the dramatic already in the kindergarten child. They are blossoming prematurely. Let them sleep again and this means engage them in "doing," for in the will we are asleep. Let them engage in all the wonderful activities like bread baking, cooking and the like. In olden times people lived into their work and had time for it. In Laura Ingalls Wilder's books she describes the wonderful rhythm of the housework that began with washing on Monday and ironing on Tuesday and ended with baking on Saturday and rest on Sunday.

Whenever children have the chance they will eagerly watch a craftsman at work. They see the blacksmith, for instance, and drink in his gestures and later they will play them out. These work gestures build the body. When a child has the opportunity to do many kinds of work in the first seven years, then it is able to build up its body in differentiated ways. Its body becomes an instrument with all kinds of tones and colors. This is a body the individuality can enter and live in for a lifetime.

In conclusion, one can say that children today are born into a world practically without sheaths. The sheath of the family is not there as it once was. The sheath of the Church is largely gone. All such sheaths have disappeared, and this is appropriate, for this is a time of the individual. But for the child, it is a sheath-less world. One could say that the modern child is homeless.

What is being asked of us? First, to create new sheaths, to create a surrounding which is worthy of imitation. In addition, we can recognize that the child is homeless because it has another home and that is in the spiritual world. The child comes to earth with a plan, an intention, she wants to do something here. Each has her own intention. The world is made young by the new children who are born here. It is continually made new. When we truly listen and hear, then we can help each other to realize our intentions.

If we know this, then a sound rings forth like the verse read this morning before the lecture, "Sieghafter Geist – Victorious Spirit." In the Hague, Rudolf Steiner said, "The child has come out of the spiritual world to you. You need to solve its riddle from day to day and hour to hour. That is our work."

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The following two articles are based on lectures given by Margret Meyerkort of England while on tour in North America last year. Margret will be touring again, and if you are interested in inviting her to your community, contact Mia Michael, 70 N. Equestrian Circle, Prescott, AZ 86303. (602) 778-3190.

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THE HAND

By Margret Meyerkort

Northern California Kindergarten Conference, March 19, 1994

(Report by Steve Spitalny of Santa Cruz Waldorf School with revisions by Margret.)

In the last lecture of the cycle *The Four Seasons and the Archangels* (Dornach, October 13, 1923), Rudolf Steiner describes how the Archangels work together. In the Springtime, Raphael pours his forces into the forces of nature. His working, at this time, is from the cosmos toward the earth. "Michael...is our Cosmic Spirit in autumn. He is then at his highest; he has reached his cosmic culmination. Then he begins his descent; in spring his forces penetrate up through the earth and live in all that comes to expression in man as movement and the power of will, enabling him to walk, and grasp and work."

The tool with which we carry out all activity is the hand. One tool-all activities. In the Grimm's *The Donkey*, the musician says to the donkey that the donkey's fingers are not suited to playing the lyre, they are too large. The donkey is not satisfied to be a specialist. He wants to grow beyond what he was given and develop new abilities. In *Little Red Cap*, Red Cap tells her mother that she will take great care and "gave her hand on it." Later she notices the Wolf's "large hands." What is so inhuman about such large hands?

The human hand is NOT a specialized tool, it is useful in many ways. The animal limb IS a specialist. The human hand is unfinished, it is not fixed in its function. It has maintained a seed function and a seed form and is not limited in its capacity and adaptability. Rudolf Steiner said, "All organs we share with the animals, but not the hand. The hand is the most human organ."

Look at our language. We 'lend' a hand, or 'give' a hand; is there a difference in that gesture? "I can handle that." "You're in good hands." "He flew off the handle." What about a handyman? He is the most valuable person at a Waldorf school - he can do the most things. The kindergarten teacher must be something of a handyman. Look up 'hand' in the dictionary and see for yourself... The word 'manual', for example, means; "of or relating to, or involving the hands."

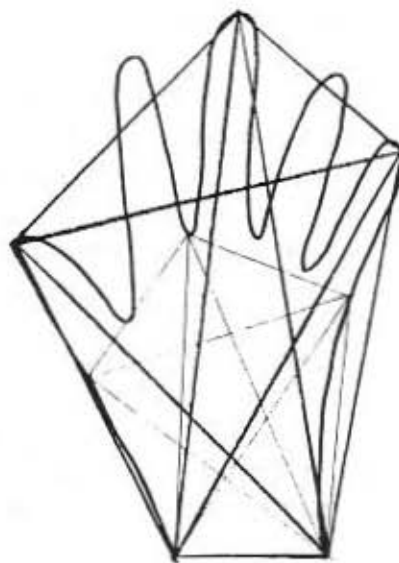
The upper arm has one bone - the one and undivided Ego. The forearm has two bones, carrying the polarity of the Astral - sympathy and antipathy. The bones are

parallel OR crossed, depending on how the arm is being used at the moment. The hand with its many possibilities of motion shows that the human spirit has created for itself an instrument in the realm of the formative forces. The fingers ray out like individual thoughts and the finger ends are very delicate and tender; both factors show that the fingers are related to the nerve-sense system. The palms have a relationship to the rhythmic system. With the thumbs, we have the gesture of the will. They stand opposite to the four fingers. The thumb gives the hand the ability of the third dimension. Each finger contains the spiritual dimension of the golden ratio.

There are deep relationships in numbers. Twelve is the number of the fixed stars – the dynamism of space. Seven is the number of the moving stars (planets), relating to time. Four is the number of the earth, of the world of matter. Three is the number of the creative principle – the trinity. And five is the number of the human being.

The hand contains two pentagrams, two five-pointed stars (see diagram), and five fingers. Five times five. What an emphasis of the number of five in the hand!

Here is where our human dignity and responsibility express themselves. What is this human dignity that expresses itself in an unfinished organ? It is our **freedom**. With the hand, the Ego has the possibility to create with an unfinished, unspecialized organ, whatever it chooses. The hand is the Ego's tool for transforming the old into new, for overcoming oneness, and to bring balance to polarities. The hand can unite heaven and earth. The hand holds creativity and universality and with it, human freedom. It holds my individual future, my karma. Collectively, our hands hold the future of mankind and of the planet. We can think of the hand as one's human signature.



Space is grasped. Substance and matter are first taken hold of and then can be worked with. Work adds the element of time. Transforming takes time. The Ego has created itself in the hand. The Ego functions in the world through the hand – yet we also take hold of ideas and intentions. First we must grasp an idea – understand it. Then we can work with it, transforming the idea to make it our own. There is a sort of spiritual hand functioning–grasping ideas. We take hold of an idea, and then we can handle it in substance. We can spiritualize matter. "We have the will to work..." Our thinking process (Snow White) works down into our limbs (Rose Red). But also the warmth of our limbs (Rose Red) needs to go into thinking (Snow White). "Nimble fingers make nimble thoughts."

Morality lives in our hands. This is where ideas, ideals and intentions become deeds. Idealism is carried out in action, then it is morality. The hand is a gateway – from and to. My hand holds my morality, and my karma.

The hand is in becoming, it is on the way. Just as the human being is 'on the way.' To further the development of this most human organ, the hand of the child requires the community of human workers, just as the child requires the community of human walkers and speakers. Not the community of human supervisors! It is the example of our hands engaged in meaningful activity that guides the children's hands towards their own futures.

In the spring, Michael "forces penetrate up through the earth and live in all that comes to expression in man as movement and the power of will, enabling him to walk and grasp and work." We can take Rudolf Steiner far more literally than we might. The Initiate could have spoken in other ways, yet he chose these words. Michael's forces live in our walk, our grasp and our work!

How do we care for this tool, this instrument -- the hand?

We can look more closely at the washing and drying of hands.

We could take care of children's fingernails as part of the life in the kindergarten. Educate right down into the fingernails.

We can examine how our hands hold different tools – the saw, the needle, etc... Do we use them properly? How about posture while working?

What tools are we capable with? Can we learn to use others? To widen our own skills?

Children can learn to use a thimble. Rudolf Steiner said, "One does not go into battle unarmed."

What do I do with an aggressive hand? How do I handle that?

For a child with 'misguided' hands, we can lead him by the hand to where we are working, and put something in his hands to work on.

We must help the children to develop new faculties and abilities from their own gifts. With the human hand, the child can grow up with ever widening skills, not to be a specialist. But to be a handyman or handywoman is to become truly human.

In my Head I feel
Warm fount of Love.
In my Heart I feel
Raying light of Thought.

Now the warm fount of Love
Joins with the light of Thought,
So to make strong my Hands
For the good of Man.

I feel me.

(Rudolf Steiner)

HOW CAN WE INTEGRATE THE CHILD INTO LIFE?

Lectures by Margret Meyerkort

In February 1994 Margret Meyerkort gave a series of lectures at a conference sponsored by the Early Childhood Teacher Development Program under the leadership of Lora Valsi. Notes were taken by Karen Reinheimer who then wrote the article and submitted it to Margret for corrections.

Margret's first lecture introduced the question: How can we integrate the child into life, and at the same time, free the child's inner genius? Margret introduced three aspects of the theme, and the first centered on the question, "How does the teacher look at the child? Does one look at the child as a future breadwinner, thereby having a preconceived idea of what the child's future shall be? The child's inner genius is there, and the teacher is a midwife who removes obstacles so that that which wants to come to expression may do so. The teacher is also full of wonder in beholding the child, for she or he does not know who the child really is, or what his or her future will be. And one can also become aware that that which wants to be freed cannot be changed. So the teacher offers opportunities to the child for his or her inner genius to unfold.

In the second aspect, Margret expressed that the more comprehensive an education is, the more clearly can the essence of the child emerge. Thirdly, Margret shared that the fullness of the child's genius will not appear until adulthood, so one works with "the principle of continuing maturation". This is a mighty theme for all aspects of life. The human being lives and works to allow each stage of growth to come to fulfillment. Rushing a child prematurely through any one stage of development can have the same effect as taking a fish out of water, its natural element. The fish then lies there apathetically or flops around wildly in a hyperactive state.

Margret then gave a description of child development from the aspect of the process of individuation:

1. the physical body
2. language acquisition
3. the faculty of memory
4. activities in the kindergarten and their degree of importance for the young child at particular stages of individuation.

When looking at an activity, one sees that it has a three-fold nature: the preparatory stage (which often takes longer than the activity itself), the doing of the activity, and the cleaning up. The teacher is also encouraged to take into consideration for each activity: being properly clad, having the appropriate tools and being aware of her or his position, posture and movements. Later, Margret shared that the right activity and the right tool at the right age is a boundary for the child.

The nature of activities and their degree of importance for the growing child can be seen as a parallel to the lifestyle and activities of early humanity. The Aboriginal tribes' first concern and, hence, activity, was the care of the physical body. And this can be the primary concern of the kindergarten teacher, as well. How one dresses the children, washes and dries their hands, combs their hair, etc. are activities which need the care and attention of the teacher on a daily basis. They are activities which should not be mundane for us. The two and three year olds especially are at the age when this is the primary activity for them. We need to bring this stage to fulfillment so that in the course of life there is not a vacuum but rather each stage is allowed to ripen, right into old age. Later the domestic activities come to the fore, and still later the maintenance and craft activities.

In speaking further of activities, Margret reminded us that many of these activities are "in" us. In olden times a person could experience more of the cook in himself (in the glandular system). "And where is the blacksmith in me?" she asked. "In the whole warmth organism," was her reply. So the children, we may see, experience a confirmation and expression of their very being when participating in domestic and craft activities.

Margret spoke of the importance of singing old lullabies to the children, which in earlier times were at the same time work songs. These lullaby-work songs were often in "The Mood of the Fifth," and the fisherman's or weaver's song was sung to the young child in a fisherman's or weaver's family respectively. Through these songs the child was cradled into life's activity, his future. As the child repeats earlier stages of the development of mankind in very quick succession we need not shy away from singing these songs to the children at nap time

We were then reminded that we can find the movements of the planets mirrored in several movements of our domestic and craft activities. We find the spiral in the movement of winding a ball of yarn, or in the stirring of a pot of porridge. And in the activity of sewing, as we go above and below the cloth, we see the lemniscate come to expression.

When we rake a pile of leaves, the spiral again comes into being through the gesture of pulling the leaves towards one, and then in a rounded movement, reaching forward with the arms to begin to rake again.

She also looked at the question of how to incorporate the rhythms of sun, moon and earth into the life of the Kindergarten. There are the daily activities (earth's rhythms) such as preparing the snack, setting the table, washing up, etc. Second, there are the weekly activities such as washing the napkins and napkin cases, the ironing of the cotton cases for the children's hair combs, the cleaning of shoes, of windows, etc. With regard to the lunar rhythms one can enter the realm of the crafts, i.e., sewing, whittling, etc. Here it is especially important how one sits or stands. For instance, to

cut wood sitting down is impractical, or to allow a child, when sewing, to walk around freely in the room is unpedagogical. In respect to the solar rhythm one was encouraged to discover the seasonal activities in one's own part of the world.

In late spring Margret would collect elder flowers with the children which they could dry and have as tea in the winter. In May and June there would be jam making and bottling time, in September and October apples and rosehips could be harvested. Although Margret spoke of these practices in relation to the domestic activities, it may also apply to the activities of the cycle of the year. The art of living lives in the domestic activities and through them the children are integrated into existence and learn how to live.

When looking at the movements during ring time (for Margret the word circle is more abstract), she suggested that gestures be a physically pictorial expression of what one wants to do. For example, one can form a gesture for the way the blade of a spade digs or the blade of a scythe cuts rather than simply the way we hold the handle. Then the six year old child can and will enter into the gesture of the blade and of the saw more readily, for example.

In the last portion of this report, I want to mention Margret's description of the artistic activities of painting, modeling with beeswax and coloring, as well as puppetry which was the topic of the last lecture of the conference.

Painting, which concerns itself with water asks for constant movement, adaptation, and transformation and therefore has a particular remedial quality. Margret, herself, likes to paint with the children on Mondays, in a weekly rhythm with three to six children at a time. She does not tell a painting story to the children because for her the painting story and the remedial story belong to the first grade, as does hanging the children's paintings on the wall.

Margret likes to paint alongside the children as a role model. She would not take a picture away from a child and say, "This is finished," because she does not have the empathy to experience when a painting is finished for that child. Also, when a child paints holes in the paper she does not necessarily worry because in a few weeks it will stop. She encouraged us to allow time and experience to speak. The painting method Margret uses is wet on wet, and after discussions with colleagues, doctors and artists, she decided to use the three primary colors from the first day, because she has experienced that an introverted child can get frustrated when given the color of vermilion only.

In discussion of the colors of the paints themselves, she likes the Windsor Newton colors of Cerulean Blue, Chrome Yellow Pale and Rose Madder. Margret described the paint brush itself as neither too thick, nor too thin. She liked a wider brush with a shorter handle and would cut off the extra length of the handle if necessary, first

sanding and then shellacking it. The children were given large pieces of paper – the best paper in the country, she said. She did not use a cloth or sponge to take the paint away from the paper. In time, the older children would imitate her, and would take the paint away with the brush. One need not worry about the noise from other children's play disturbing those that are painting. If the children are really mature, they will stay in the dream consciousness while painting.

In modeling with beeswax, Margret has preferred using her own recipe. She feels that when the children work with the less soft Stockmar beeswax, they can be "driven" into the muscles and bones. She recommended a beeswax which is not too hard, nor too soft, but just right (and if one errs it is best to do so on the soft side.) A softer beeswax will certainly result in getting sticky hands, but then the teacher can rub the child's hands against hers, saying, "We polish our hands." This makes the child warmer and is at the same time a first lesson in Physics.

Margret then shared experiences on the nature of drawing or crayoning in the kindergarten. It is a harder medium than painting and because of the times we live in Margret no longer recommends an organized time for drawing. When there is a birthday, many if not all of the children will of course draw a card.

On the last afternoon of the conference we saw a display of eight puppet plays with the focus on the lap puppet play. "Why the lap?" asked Margret. Because the physical body can be looked at as a stage on which the soul carries out her/his tasks. And so grandparents would instinctively pull a hankie out of their pocket, and there would be the stage (and one can imagine the joy of a two or three year old pulling out the hankie himself!) The beauty of this form of puppet play is that it can be done on the spur of the moment. For instance, in the nursery rhyme, "Jack and Jill goes up the hill," Jack and Jill travel up the arm to fetch a pail of water.

Margret then began preparations to give a lap puppet play in the same manner she would for the children. She sat in a chair, facing the audience and began to put over her clothes the attire she wears for the play. During this time speaking is at a minimum for movement itself is a language. Margret put on a white cotton shirt with breast pockets and a deep, medium blue wrap around skirt, floor length, with vertical pockets in which a hand puppet would fit sideways. The pockets ran down the front of the skirt and were created out of two long folds (with at least two pockets per fold.) She then added a medium blue cotton jacket with two pockets below.

After she was properly clad (one needs to be prepared when one goes into battle), she placed a little wooden bowl into one shirt pocket, and then other items such as a small baking tray and little baskets into the pockets of the jacket and shirt. She then took four hand puppets and placed them in the vertical pockets of the skirt, two on each side, their heads pointing towards one another and facing the skirt.

Margret then told an Estonian story of a baker and how he kneaded his bread and baked the bread, and when it was done how he went visiting to share his bread with others. She accompanied the story with gestures, reaching into a pocket for the bowl or basket as they were needed, or kneading the dough (lambs wool) on her lap, her hands expressing those of the baker's. The very simplicity of the story allowed the quality of the movements in the play to appear.

In the course of the conference Margret cited Rudolf Steiner saying that "Work is love in action," and throughout the conference one experienced how true this can be in the kindergarten.

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THE SOURCES AND QUALITIES OF MOVEMENT IN THE WALDORF KINDERGARTEN

A conference on eurythmy and kindergarten movement was held October 21-23, 1994 at Lake Champlain Waldorf School in Shelburne, Vermont. This review was sent to us by Christine Inglis, a kindergarten teacher and eurythmist who presently has a Waldorf home play group.

The conference was led by Christina Williams, a Waldorf kindergarten teacher of many years experience who is currently on leave and Jorinde Stockmar, a pedagogical and curative eurythmist from Nürnberg, Germany whose book on kindergarten eurythmy (in German) is a standard text on the subject.

Christina began with a picture of how the young child has just come from the vastness of the universe into his or her tiny, earthly body. He is open and vulnerable. How is he to find his equilibrium on earth? The child must find its uprightness and relationship to the earth: the head is at rest, the hands are freed for work, the feet are on the ground supporting the whole body. Christina mentioned how there are two extremes of movement that can be seen in children now: spastic movements and lethargic movements. How can we give these young children something that will give them as much joy to imitate as karate chops or that will fire their enthusiasm and will in a healthy way?

Jorinde gave a class entitled "Eurythmy gestures for the kindergarten teacher." Firstly, she spoke about morning circle and eurythmy as two times for moving with the children. What do they have in common? They are filled with *rhythmic* movements: big steps, little steps, heavy stepping like bears, light stepping like birds, strong stepping like farmers, delicate stepping like princesses. Rhythm is built up out of short and long. With the older grades the children would step the rhythm of a poem exactly, stepping each syllable. The younger child should be left free; one simply emphasizes the short (small) steps or the long (big) steps at any one times. For example:

Clouds are gath'ring <u>once</u> again,	(large heavy steps)
Bustling <u>in</u> to talk of <u>rain</u> .	
Water drops are falling down ✓	(short, light steps)
On the fields and on the town.	

Jorinde spoke about helping the child to find the center – how the relationship between breathing and heartbeat is still developing and how to find the proper rhythm. Whenever we do these contrasting movements with the children (quick/slow, short/long, up/down) it is good to return to the center, to the balance. When we move with the children we can try to work with engaging the different senses. For example, as our feet are placed on the ground, try to activate the sense of touch by the way the feet are placed down.

All forms of contracting and expanding are good for kindergarten teachers to do in circle. We can make these movements with our arms and hands such as raising them to greet the sun (expansion) or gently cupping our hands around a baby bird (contraction). We can make the movements with our whole body as when standing on our tiptoes in expansion or curling up like a little brown bulb in the ground in contraction. Rudolf Steiner says the sense of movement is what we use when we *bend and stretch*. Jorinde contrasted this with riding in a car which does not activate our sense of movement even though we are hurtling down the road. The sense of balance can be activated, for example, by going on tiptoe (only do this very briefly with the younger child). The sense of touch can be activated through having the children touch themselves. Jorinde showed us verses and movements that included touching our heads, knees and feet. This helps the children to incarnate, to be present.

When it came to the subject of gestures, Jorinde spoke about the way a kindergarten teacher does morning circle. The teacher looks *out* into the world for what is there -- the farmer plowing the field, milking the cow, or carrying the basket. She imitates these outer gestures. The eurythmist approaches the matter from the other side, from the *inner* forces of language. We are a microcosm and everything in the world lives within us. Children, more than adults, are still close to the creation of the world, and eurythmy connects us with the formative forces of creation.

We need our etheric forces to help the physical body develop, and when we do eurythmy we strengthen our etheric forces. This in turn works positively on the physical bodies of the children we are teaching. In speaking about the therapeutic aspects of the Waldorf kindergarten, Jorinde spoke about how the child is a unity, how everything that goes on within her and around her affects her. The importance of warmth was discussed (checking for warm feet, for instance). The question of breathing was also explored. If children always have their mouths open, can they actually breathe well through their noses? One way to work with the breathing is by throwing and catching a ball, or even rolling a ball to a child. Another is blowing bubbles. Jorinde described little walnut shell boats with candles in them. The children have to blow very

gently to move them over the water without blowing out the candles! Many ways were described for working with and activating all of the twelve senses.

Christina met with the kindergarten teachers regarding their work with the eurythmist. On Sunday morning she also gave a sobering talk about the nerve-sensitive and media-exposed child. After giving a beautiful imagination of the young child incarnating to the earth, she talked about the elements that might interfere in that harmonious process. She spoke about the sense of hurry that is given to young children. There is never time, and they are rushed from here to there constantly. Then there is the tendency to awaken a child too early in his senses and in his intellect. There is the difficulty of family conflicts, for example, and the disruption of routine and uncertainty that can occur when a child goes back and forth between divorced parents. But Christina spoke most strongly of the disruption that occurs through media exposure.

The average child between the ages of 2 and 18 years watches 3 to 4 hours per day. By the time the child is 18 he has seen 15,000 to 18,000 killings on TV. The first time a killing is seen it is a shock, but after a while the children sees it as normal. Attention span is reduced through watching so much television, and this causes the producers to work harder to catch the children's attention through perceptual feats: zoom lens, quick flashes, etc. Children who watch television have trouble listening to stories and forming pictures. Rudolf Steiner speaks about the features of the ready-made doll; television is all ready-made images which impress themselves day after day on the children. How do we melt away the Disney picture of Snow White? Christina suggested bringing stories to the children that they would not have seen in the media, but also when bringing a story like Snow White for the first time, to bring it in movement as a circle game, activating the children to help free them from the Disney pictures. Studies have shown that at first, children experience an excitement from watching TV and their brains display Beta waves. After a while, however, the brain slows down more and more to the Alpha waves, the waves that occur when a human being is placed under hypnosis. Some children stay in that hypnotized place resulting in lethargy. Others lash out, breaking out of it and going to the periphery in spastic movements. But above all, children are looking for the human encounter. They want to be met. There is no meeting or response from the television. The children cannot get a sense of another Ego.

Jorinde showed participants specific exercises that could be done to help these children. One of the clues she gave to help the child who can't imitate comes from Rudolf Steiner -- they need tone eurythmy. She showed an exercise that can be done with a child using two chime bars whose tones are a fifth apart. For the child who needs life forces, Rudolf Steiner recommended forms that pass from a straight line into a curve, back to the straight line, back to a curve and so on. This activity builds the etheric life forces. Jorinde used verses and kinderharp as well as bean bags and copper rods on the floor to help with this exercise, which is done for individual children and not for a whole class.

When showing these and other eurythmy movements, Jorinde said she personally felt a kindergarten teacher might work with them and use them in her classroom if there was no other possibility for the children to have eurythmy. Of course, this depends on the teacher feeling that she had really worked with and penetrated the movement enough to bring it to the children.

We were very grateful to Christina Williams and Jorinde Stockmar for this important conference. The next one is already in the planning stages. Many thanks also to the Pumpkin Hollow Players from Gt. Barrington who performed "Little Twig" for us, and to the Lake Champlain Waldorf School for hosting this conference.

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PLANT DYEING

Patty Townsend, San Francisco Waldorf School

This summer, in preparation for the fall, I have been researching plant dyeing – mostly wool, but also silk. What lovely rich colors! I want to share this joy with the children. I would like to gather materials on our Friday walks through the wooded area of the city and later watch the magic happen in our dye pot. I love to create colored fleece pictures with the wool, and am also learning to spin on a drop spindle. Handling and working with fleece seems to be soothing and healing for the children. My focus for dyeing is that the children would simply experience the phenomenon in nature – that plants and flowers give us lovely colors.

Using alumed wool in a stainless steel or brass pot, or in a tin can, I have tried about fifty plants, trees and lichen in my area so far. Sometimes I steep rather than simmer. Lately I toss in a snip of silk as well. I haven't tried any purchased dyes yet or other mordants, only native plants, alum, and the effects of the pots themselves. I do often experiment with a teaspoon of ammonia in the final rinse – sometimes with astonishing results!

My rainbow is nearly complete, but far from exhausted! Every season will offer new possibilities. I look forward to purple Indian corn and pomegranates in the fall, and to anemones and hyacinth in the spring. Plants have lost their anonymity now as I drive along the road sides, seeing with new eyes!

My sources so far have been Ida Grae from nearby Mill Valley (she wrote *Nature's Colors, Dyes from Plants*) and *Craft of the Dyer* by Karen Leigh Casselman. I am enjoying the varied results from eucalyptus trees as well as the potent oranges and golds (and metallic golds on silk) from Bougainvillea which I can't find mentioned in any dye sources so far. I continue to stalk the elusive blues, magentas and reds and wonder why Mother Nature seems reluctant to offer them up. Why will delphiniums yield lovely blues on silk but not on wool?

The phenomenon of color itself is so fascinating – how it relates to the soul life, the breathing, and how it manifests within the seasonal processes of nature. For me, plant dyeing is a further deepening of this work. I have tried to picture the cosmic process of the plant in colors: rising up from the gravity of a dark earth into the levity of a light sun, creating a lush green starting from deep, mysterious blues and meeting a luminous, airy yellow.

I've noticed also how plants seem to be affected by the color red in the fall – as though the burning red of the summer ripening has finally transformed the colors: yellows to oranges and ochres, reds to scarlets, greens to browns, blues to violets and mauves. How might this then affect the resulting dye colors?

As you can probably tell, I am eager to share experiences with other teachers. I have documented the experiments so far and have planted a number of dye plants in my garden.

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THE FESTIVALS OF WINTER AND EARLY SPRING

An Advent Garden for Parents

Last year a group of Acorn Hill parents asked if they could organize an Advent Garden for adults, using the school's garden when it is was not in use by the children. Alice Trembour, one of the parents, described the event as a "very lovely, glowing time. All of us who went felt the peace of the lighted candles." One of the parents, a professional musician who was studying lyre playing, played the lyre throughout. There is a hope that this can become a regular part of the Advent season at the school. It is a good example that all of us need rich festival celebrations -- adults as well as children.

* * *

Just Enough is Plenty

This Hanukkah tale was adapted from the book of this title written by Barbara Diamond Goldin. We apologize that we no longer know who sent it to us. As the story gives a wonderful picture of Elijah the Prophet it also ties in with the Passover Seder when the door is traditionally opened for Elijah to join the family. Children are always fascinated by the opening of the door and want to know all about Elijah. This story, or an adaptation of it, can prepare the way for Passover.

There was once a little girl named Malka who lived in a village in Poland with her brother Zalman and her Mother and Father. They were poor, but not so poor, for there was always enough to have candles for the Sabbath, noisemakers for Purim and

dreidels for Hanukkah. One year when Hanukkah came, Mama was busy grating onions and potatoes for the latkes. Papa worked long hours in his tailor shop to earn a bit of extra money so there could be plenty of food for the first night of Hanukkah, when the house was usually full of family.

Soon there were loud noises at the door as horses stomped and whinnied and people called out Happy Hanukkah. The guests had arrived and Papa closed his shop to join his family around the Menorah and light the candles, singing the ancient blessings. "Blessed is God who commanded us to light the Hanukkah candles... Blessed is God who worked miracles for our ancestors long ago..." Then Papa placed the menorah on the windowsill for all to see.

Then Mama asked everyone to sit down and brought from the kitchen a large platter of latkes. "Are there enough?" whispered Papa to her. "Just enough," answered Mama. As they were about to begin eating, there was a knock on the door. When Papa opened the door he saw it was a peddler with a large sack on his back. He had white hair and wore a wrinkled coat and torn boots. He spoke quietly and said, "I saw the lights in your window." Mama said, "Come in and join us. We always have something for the stranger who knocks at the door."

Papa gave Mama a worried look. "Don't worry," she said, "we will make just enough be plenty. We're poor but not so poor." Then Mama gave the old man one of her latkes and so did Papa, Malka, little Zalman and each of the guests.

When they had finished eating Zalman asked, "Can we play dreidel?" Then the old man said, "I haven't played dreidel in years. Do you have one?" Then he taught the children songs with words that went around and around again and they all sang the words loudly and happily.

(D A A A A A A D D)
Oy chiri biri biri bim bum bum

They all joined hands and danced in circles, whirling like dreidels themselves. Then the old man reached into his peddler's sack and brought out one book after another. They were wonderful books and the stories were about kind people and cruel people, about angels and wonder-working rabbis, about beggars and miracles. Malka's favorite was about Elijah, the prophet, who would return to help people who were poor but kindhearted. One time Elijah appeared as a horseman, another time as a beggar, another time as a magician.

Later that night, Papa prepared a sleeping place for the peddler in a pile of straw next to the stove. Before they went to sleep the old man gave each child a coin to keep

for their Hanukkah money. The children thanked him and went to sleep. When they woke up the next morning, the peddler was gone. But it seemed he forgot something, for there was the peddler's sack by the door with a note on it. It said, "Happy Hanukkah, this will help you."

Malka looked into the sack and lying on top she saw the book with stories about Elijah the prophet. She turned to her Mama and Papa and said, "I know who the peddler is, he is Elijah." They looked further in the sack and found the most wonderful bolts of cloth, fine silks, wools and cottons. "Look what Elijah gave us this Hanukkah," said Papa happily. "Now there is plenty of fabric for making fancy holiday suits and dresses."

Then Malka took Papa's hand and Papa took Mama's hand and Mama took Zalman's hand, and Malka said to Mama, "I'm glad you're so good at making just enough be plenty." Then laughing, they all began to dance and sing.

D A A A A A A D D
Oy chiri biri biri bim bum bum (repeat)

D A A A A A A
Oy chiri biri biri bim

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Celebrating a Buddhist Family Celebration Victoria Urubshurow, Acorn Hill Parent

In our household Buddhism is the practiced faith, although our two children Delghir (4 1/2) and Donzen (2) are exposed to rites from the Catholic Church with one grandmother who visits from Cleveland, generally on Easter and Christmas. With their other grandmother in New Jersey they occasionally attend services at her local Tibetan Buddhist Temple. When available in Silver Spring, Delghir and Donzen attend a weekly Buddhist class for children where they are exposed to stories, basic prayers and rituals. In our home we keep a Buddhist altar where the children are encouraged to offer water, incense, candles, food and flowers (if convenient) daily. The water is taken up from the several small bowls at night and offered to a thirsty plant. The occasion of offering is interpreted as an opportunity to practice generosity and recall the sacred dimension of life.

Because Buddhism has not yet been fully integrated into western culture, we strive to be inventive and create ways to make the teachings of Buddha meaningful in the context of our American family life. Traditionally, the days of the full and new moons are set aside as time for quiet and contemplation, and we will try to make our children aware of the special nature of such times. Further, the most popular Buddhist

holiday is celebrated on the first full moon day of the ancient Indian month of Vesak (April-May), which marks the occasion of the Buddha's birth, enlightenment and passing away. Generally, our family attends a Buddhist temple for the Vesak celebration, where stories of Buddha's life are recalled, chants are recited, and plenty of food is consumed. We will take part in a candlelit procession at the temple, as well.

In our home on Vesak we will devote time to morning prayers, before which the children will offer the customary water, incense, flowers, and "morning tea." We shall prepare in advance a special "butter lamp," in place of the usual candle. The butter lamp is a candle made of ghee (clarified butter) poured into a small chalice-like container and fitted with a string wick. Then we will share stories from Buddha's life. A favorite story of Delghir's is the "story of the swan," which took place when Buddha was a young boy. It is simple and beautifully illustrates the virtue of compassion for living beings. The story is presented in a richly illustrated children's biography called *Prince Siddhartha: The Story of Buddha*, retold by Jonathan Landaw (Wisdom Publications, 1984). A summary of the story follows:

As a young boy Prince Siddhartha, who later became the enlightened Buddha in the sixth century B.C. in India, had a kind and loving nature. He loved the small animals that lived in the palace gardens, and became friendly with them all. The animals knew that the Prince would never hurt them and were not afraid of him. Even the wild animals approached him fearlessly and ate from his hand the food he always brought them.

One day as the prince was sitting in the garden a flock of white swans flew overhead. Suddenly an arrow shot up into the air and struck one of them. The swan fell from the sky and landed at the Prince's feet, the arrow still stuck in its wing. "Oh, you poor swan," Siddhartha whispered as he gently picked up the wounded bird, "do not be afraid. I shall take care of you. Here let me remove the arrow." With one hand he gently stroked the swan, calming its fear. With the other he pulled out the painful arrow. The Prince was carrying a special lotion with him and applied it gently to the swan's wing, all the time speaking gently so that the swan was not afraid. Finally, Siddhartha took off his silk shirt and wrapped it around the bird to keep it warm.

After a short time another young boy came running into the garden. It was the Prince's cousin, Devadatta. He was carrying a bow and arrow and was very excited. "I shot a swan," he shouted to Siddhartha. "You should have seen me. It must be here somewhere. Help me look for it."

Then Devadatta saw one of his arrows lying on the ground next to Siddhartha and saw that his cousin was holding the swan in his arms. "You took my swan," he shouted, "give it back to me." He tried to grab the bird, but Siddhartha would not let him have it. "I found the bird bleeding here," said the Prince firmly, "and I will not give it to anyone while it is still wounded."

The two boys went on arguing about the swan until at last Siddhartha said, "When grown-ups argue like this, they settle the question in a court. In front of a group of wise people, each one explains the story of what happened. Then the wise people decide who is right. I think you and I should do the same."

Devadatta did not like this idea very much, but at last he agreed. At the King's court, each of the boys described what had happened. Then the ministers tried to decide which boy was right and therefore should have the swan. Some thought that since Devadatta shot the swan it should belong to him, while others thought that as Siddhartha found the swan it should belong to him. For a long time the ministers thought about the problem and argued about the solution.

Finally, a very old man came into the court. No one remembered ever seeing him before, but because he looked so wise, they told him the story of the boys and their swan. After listening, he declared, "Everyone values his or her life more than anything else in the world. Therefore I think that the swan belongs to the person who tried to save its life, not to the person who tried to take its life away. Give the swan to Siddhartha."

Everyone agreed that what the wise man had said was true, and they gave the swan to the Prince. Later the King looked for the old man to thank him for his wisdom and reward him, but he could not find him. "This is very strange," thought the King, "I wonder where he came from and where he went."

* * * * *

A CONFERENCE ON MARIONETTES AND FAIRY TALES

This past summer Brigitte Goldmann of Vienna and Joan Almon co-taught a course on fairy tales and puppetry in Nashville, sponsored by the Nashville Waldorf Association. To demonstrate that stories can be presented in a variety of ways, they shared their own versions of *The Shoemaker and the Elves*. Brigitte's was done with table puppets with arms that could gesture. There was much music and moments of delightful humor. Joan's was done with silk marionettes and all the silks were dyed with plant colors. The overall effect had a dreamier mood.

Some of the course participants commented that they experienced the plays in different parts of themselves. Brigitte's play spoke more to their physical nature and their will. The marionette version seemed more ethereal and spoke more to the spiritual realm. One could see that it is not a question of one style being right and the other wrong, but of creating a balance for young children who are attuned to both the spiritual and physical worlds. A very good description of the effect of the two plays was written by Sheila Rubin of the Redmont School in Birmingham, Alabama:

"Here are a few more observations on the two versions of the *Shoemaker and the Elves*. I felt that each spoke to a different level of reality and was very true to that level. Brigitte's had much more of an earthy joy in life and competence -- that shoemaker's movements made me feel like taking up leather work! On the other hand, in the sewing movements of Joan's shoemaker's wife, I could get a sense of a soul activity, something like a conscious working with the angels. The conception of the elementals, however, was the most striking difference. Joan's (of silk) were naked and vulnerable with a feeling of being disincarnate, whereas Brigitte's little wooden figures were definitely from the mineral kingdom and lacked warmth or softness. In each case the clothes provided the solidifying or enlivening quality that was needed. I felt that they were coming to the same place from opposite directions, as it were. Then, of course, the moods of wonder in the one and of humor in the other were quite different. Seeing the two versions juxtaposed was an excellent experience of the depth of the work of the Waldorf teacher, and of the multi-faceted nature of truth."

Another highpoint of the conference was Brigitte's presentation of the *Queen Bee* which was wonderfully enhanced by her music. She had made a few adaptations to allow the story to better flow as a marionette play while remaining true to the tale, and we include the full story with adaptations and music here:

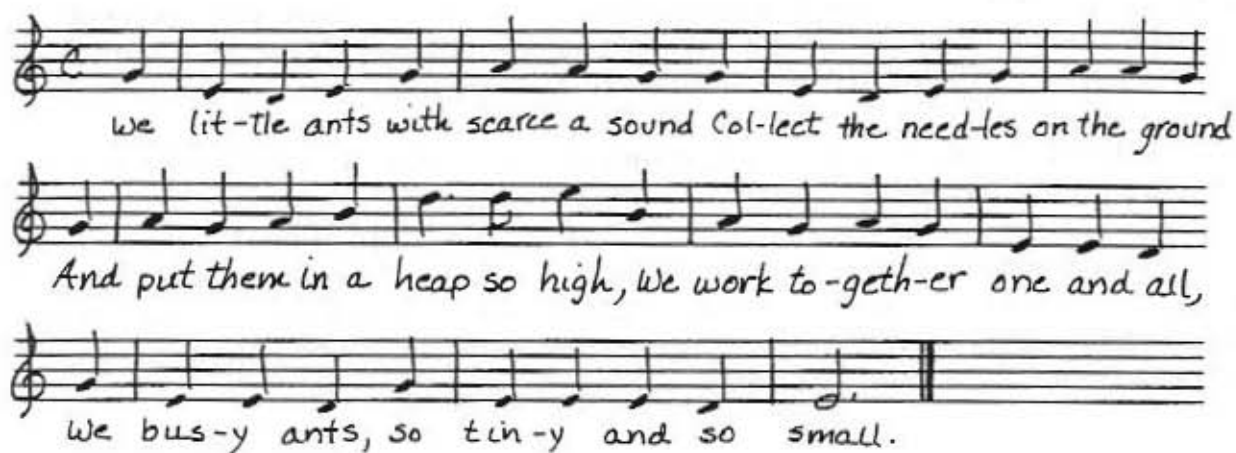
THE QUEEN BEE

A Grimm's Fairy Tale

Adapted for Marionette Play by Brigitte Goldmann, Vienna

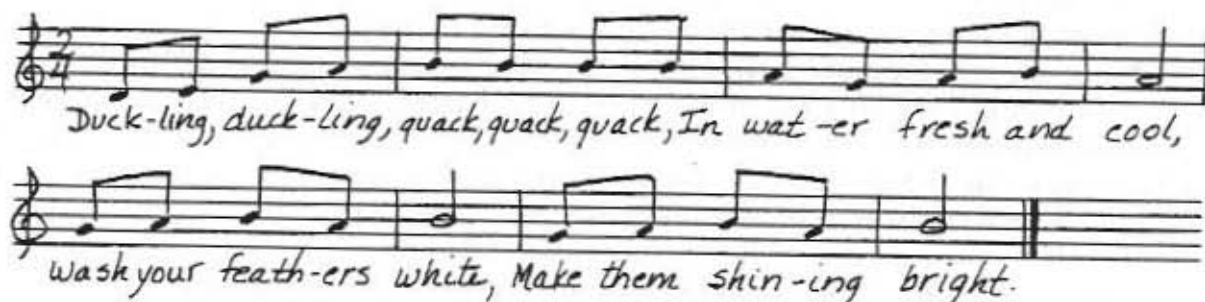
Once upon a time there were two king's sons who started to seek adventures, but they fell into a wild and reckless way of living and could not find their way back home.

The third and youngest brother, whom they called the Simpleton, set out to seek his brothers. When at last he found them, they jeered and laughed at him and did not want to take him along. But he went with them. Soon they came to an anthill where the ants were busily running about.



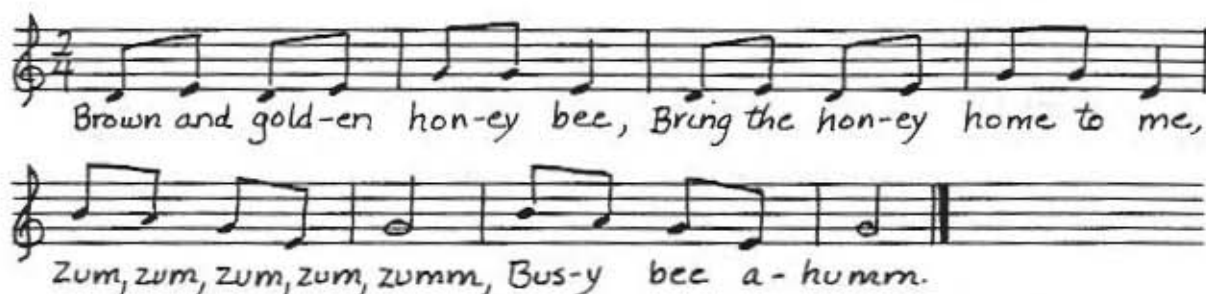
The two elder brothers wanted to stir up the anthill to see the little ants hurrying about in their fright and carrying off their eggs. But the Simpleton jumped in between and said, "Leave the little creatures alone. I will not suffer them to be disturbed."

They went farther until they came to a lake where ducks were swimming about.



The two elder brothers wanted to catch a couple and cook them, but the Simpleton jumped in between and said, "Leave the creatures alone. I will not suffer them to be killed."

In the woods they came to a tree where the bees had made a nest. They had collected so much honey that it ran down the trunk, and the bees were flying in and out.



Gather nectar drop by drop
From each colored flower top.
 Zum, zum, zum, zum, zumm.
 Busy bee ahumm.

(Optional verse)

Little bee now fly back home
To your golden honeycomb.
 Zum, zum, zum, zum, zumm.
 Busy bee ahumm.

The two elder brothers wanted to make a fire beneath the tree so that the bees might be suffocated by the smoke, and they could get the honey. But the Simpleton jumped in between and said, "Leave the little creatures alone. I will not suffer them to be smoked out."

At last they came to a castle where they found horses of stone in the stables and stones were lying all about, and they could not find a living soul in the whole castle. Then they came to a door and looked through a small window and saw a little gray man sitting in a room. They knocked once, but he did not hear. They knocked twice, he did not stir. When they knocked three times, he got up, undid the locks and came out. He did not speak one word. He gave each of them food to eat and something to drink. Then he led each of them to his own bedchamber.

The next morning the little gray man called the eldest brother and showed him a tablet of stone on which were written three tasks by which the castle could be delivered from its enchantment. The first task was: A thousand pearls of the princess are scattered in the moss. They are to be sought and collected, and if by sunset only one pearl is missing, you are turned into stone. So the eldest brother went out to search for the pearls.

Verse spoken while he searches:

Search for pearls,
Search for pearls,
I cannot find them all alone,
I'll turn to stone.

By sunset he had only found one hundred, and it came to pass as it was written, and he was turned into stone. The next morning the little gray man called the second brother. He showed him the tablet of stone and the three tasks. The second brother set out to look for the pearls.

Verse spoken while he searches:

Search for pearls,
Search for pearls,
I cannot find them all alone,
I'll turn to stone.

By sunset he had only found two hundred, and it came to pass as it was written, and he was turned to stone.

The next morning the little gray man called the Simpleton and showed him the tablet of stone and the three tasks. Now the Simpleton set out to look for the pearls in the moss.

UPCOMING EVENTS

East Coast Kindergarten Conference: This annual conference for kindergarten teachers, eurythmists and other Waldorf teachers will take place at Sunbridge College in Spring Valley, N.Y. from February 17-19, 1994. The theme is "Sensory Nourishment or Sensory Damage in Early Childhood -- Laying a Foundation for Later Life." The keynote speakers are Dr. Gerald Karnow, a physician in Spring Valley and school doctor to the Rudolf Steiner School in New York City, and Felicitas Vogt who consults with Waldorf Schools about youngsters with drug-related problems. She travels throughout the world on behalf of the Pedagogical and Medical Sections. Information will be sent to all Waldorf kindergartens in December. If you do not receive yours, contact Sunbridge at (914) 425-0055. 260 Hungry Hollow Rd., Chestnut Ridge, NY 10977.

Mystery Drama Performances: An aspect of Rudolf Steiner's work that is very well known in Europe but less known in North America is his work on the four Mystery Dramas, which focus on the karmic background and relationships of a number of individuals. They cast new insights into modern life. In North America they can be seen in some communities where local members work hard to perform one play a year as a community activity. Now a professional group from England will tour and perform the fourth play, *The Souls' Awakening*. This is a unique opportunity to see a Mystery Drama performed professionally in English. Location and dates are as follows:

Vancouver	25,26 February 1995
San Francisco	3,4,5 March 1995
Chicago	11,12 March 1995
New York	18,19 March 1995
Toronto	24,25,26 March 1995

More information and local phone numbers are available from the Anthroposophical Society in America, 529 W. Grant Place, Chicago, IL 60614. (312) 248-5606.

Magical Years Conference: This conference for parents and teachers will take place at the Rudolf Steiner School in Ann Arbor on March 25-26, 1995. Its theme is "Evaluating the Whole Child: Head, Heart and Hand," and Margret Meyerkort will be a keynote speaker. For information, call Rahima Baldwin at (313) 662-6857.

Upcoming International Conferences: A number of international conferences are being planned to take place in the United States or Canada, and it feels as if we are coming of age! The first will be this summer and is a **Pacific Rim Conference** to be held on the big island of Hawaii from August 7-11, 1995. The theme is "Meeting the Future: Understanding the Forces of Destiny," and it is for teachers, doctors, farmers and others interested in Anthroposophy in the Pacific Rim. Dr. Michaela Glöckler, head of the Medical Section at the Goetheanum, will give the main lectures. There will be several workshops related to the young child, including one by Elisabeth Moore Haas. For more

information contact the Honolulu Waldorf School at (808) 377-5471.

In summer of 1996, there will be an **International Waldorf Kindergarten Conference** in North America. We are still working on site and theme, but this will be a major conference for our kindergarten movement and comes just seven years after the North American kindergarten conference in 1989. We'll let you know details as soon as we can, but *start saving now*.

The third major international conference is further away, but is a very exciting one. The **Kolisko Conference** for Waldorf teachers, school doctors, curative eurythmists, and others wants to hold its next conference in North America. It will probably be in the summer of 1998, and Dr. Glöckler, who plays a major role in this conference, hopes it will be a large conference with 1000 or more people attending from North America and abroad. More details to follow.

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KINDERGARTEN ASSOCIATE PROGRAM

Janet Kellman of Rudolf Steiner College wrote that a new group in the Kindergarten Associate Program will begin in June 1995. "This course is for people who have worked at least one year in a Waldorf early childhood setting and wish to deepen their understanding of the pedagogy and Anthroposophy, but are unable to attend a full time training. This is a two year course where students attend classes at Rudolf Steiner College for three weeks in the summer plus a week in the fall and a week in the spring. This rhythm is repeated twice and during the two years students need to be actively working in Waldorf early childhood settings, either as a teacher or an assistant. Each student has a master teacher/mentor who visits his/her classroom four times during the two year period. The mentor is also available to the students for phone conversations.

We are just completing the second round of this program, and I must say it is a deeply satisfying course. The students become true colleagues. One observation of these past two programs has been that the students are truly drawn to deepen their understanding of Anthroposophy." For further information, please contact the Rudolf Steiner College at (916)961-8727. 9200 Fair Oaks Blvd., Fair Oaks, CA 95628.

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CONSULTING TEACHERS

We are fortunate that this year three experienced Waldorf kindergarten teachers are on leave and are available to visit schools, kindergartens and new initiatives. They can consult with kindergarten teachers, faculties or initiative groups and give parent talks. Please contact them directly to inquire about availability, fees, etc.:

Christina Williams, most recently of the Great Barrington Rudolf Steiner School. can be reached at RD 2, Box 234D, Ghent, NY 12075. (518) 672-4332.

Rena Osmer is on sabbatical from Pine Hill Waldorf School and can be reached at 53 Hearthstone, Wilton, NH 03086. (603) 654-2542.

Susan Gray is on sabbatical from Monadnock Waldorf School and can be reached at 22 Douglas St., Keene, NH 03431. (603) 352-7370.

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OTHER AREAS OF INTEREST

Supplies

A current list of sources of natural supplies, toys, etc. is available from the Waldorf Kindergarten Association.

We recently heard from Somerset House, the sole distributor of Woodpecker Gifts in the United States. Woodpecker makes wooden animals, nativity sets, instruments and many other items in a variety of woods. For color photos and prices, write to Somerset House, 4420 Encinas Drive, La Canada, CA 91011-3113. Tel/FAX (818) 952-6146.

New Books

Channa Seidenberg of Camphill is publishing a book of songs in the mood of the fifth. The 32 songs, illustrated by Kingsley Little, are for festivals and other occasions. For information contact Channa at P.O. Box 925, Philmont, NY 12565. (518) 672-4389.

Torin Finser of the Waldorf Training at Antioch is publishing a book describing his experience as a class teacher. This book, *School as a Journey*, helps mark the 75th anniversary of Waldorf education (1919-1994) and will be available soon from the Anthroposophic Press, RR4 Box 94 A-1, Hudson, NY 12534. (518) 851-2054.

Housekeeping Hints

Nancy Foster of Acorn Hill shared a tip from "Hints from Heloise." For window washing combine 1/2 cup vinegar in 1/2 gallon water and use in a spray bottle. Dry with crumpled newspapers (or paper towels).

We spotted a new cooking pot in use at Pine Hill and it seems quite ideal for those without a stove. It's made by Presto and is black and stands on small legs like a campfire pot. It has a glass lid and plugs into the wall like a crockpot but cooks at a normal speed. It is good for cooking rice, other grains, soups, etc.

FLY ON THE WALL

Rena Osmer of Pine Hill wrote us describing a six year old girl in her class who had been having a very rough year as her family was splitting apart. "One morning in the middle of free play, she wandered over to the rocking chair, stuck her two fingers in her mouth and began to rock. I picked up my sewing and pulled a chair up close to keep her company. She turned to me, took out her fingers, smiled and said, "Sometimes it's just like a dream here, isn't it, Mrs. Osmer?" "Yes," I answered, "Isn't it nice?" Back went the fingers, on rocked the chair, and quietly I stitched my cloth."

Elvira Rychlak of the Kimberton Waldorf School sent this description of an event which occurred a few days before school ended last June. She noticed a Baby Bunting lying on the floor, disheveled and unattended and suggested to Mary, barely six years old, that the baby would like to be cuddled up and put into its crib for a nap. Mary replied, "Elvira, you know these babies are only pretend." Nearby was Ann, an older six year old, who answered to that "But Mary, don't you know that pretend is a kind-of-for-real?" Without hesitation the two girls wrapped up the Baby Bunting and put it to sleep.

An Acorn Hill parent shared that when her little girl attended the two day and three day classes, she had enjoyed them but entered the classroom situations somewhat hesitantly. In August she turned five, and in September she entered the five day class. On the second day of school her mother asked her how she liked school. Her response was quite enlightening, particularly as her class is the same size as before.

"In my heart I feel different.
There are less children in the classroom.
There is more air."

Nancy Foster of Acorn Hill shared this tale of a lively Waldorf student, age eight or nine, who was clearly aware of the temperaments. When a child asked her, "Are you a Christian?" she replied, "No, I'm a choleric."

A kindred soul, aged five, overheard her mother talking about her and saying, "She can be so bossy." The child replied, "No, I'm not really bossy, I'm just telling everybody else what to do." (From the Waldorf Kindergarten Newsletter of Gt. Britain)

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NEXT ISSUE

We haven't picked a theme yet for the next issue, but would welcome your articles and reports on a wide range of subjects. We hope to have a new format ready for the Newsletter by the spring issue, so don't be surprised if it looks different!