

Renewal

FALL/WINTER 2005 - VOLUME 14, NUMBER 2

*Struggles with Screens:
One Mother's Story*
Watching Your Temperament
*New Opportunities for
Waldorf School Funding*

A JOURNAL FOR WALDORF EDUCATION

Eurythmy on Tour

In the fall of 2005, "Making Music Visible," a program of eurythmy, music, and speech, was presented in sixteen cities across North America. This symphonic eurythmic tour, which featured Dvorak's *New World Symphony* and involved twenty-six eurythmists, was the most ambitious public presentation of eurythmy in North America in almost thirty years.

Beginning in 1912, Rudolf Steiner (1861–1925), the founder of Waldorf Education, working with Marie von Sievers, developed the art of movement called eurythmy. He characterized speech eurythmy, usually accompanying poetry, as "visible speech" and tone eurythmy as "visible music." When the first Waldorf school was founded in 1919, Steiner indicated that eurythmy is crucial to the healthy development of the child and that eurythmy be an essential part of the Waldorf curriculum.

Today children in most Waldorf schools study eurythmy from the early grades. In addition to the pedagogical eurythmy, there is also therapeutic eurythmy. Therapeutic eurythmy is used to treat physical and other problems and is prescribed by physicians who practice anthroposophically extended medicine.

Performance eurythmy is a third subset of the art. Like other performance arts, it is eurythmy meant to be performed before an audience. Usually, after completing the four-year, full-time eurythmy training, a eurythmist chooses to specialize in pedagogical, therapeutic, or performance eurythmy.

The 2005 tour represents a milestone in the history of eurythmy in North America. Dorothea Meier, director of Eurythmy Spring Valley, the eurythmy school in Spring Valley, New York, and Marke Levene, eurythmist, speech artist, and businessman, worked almost two years to bring it about. In July 2004, a preparatory workshop attended by forty-two eurythmists was held in Spring Valley. Twenty-six performers were chosen, and during the following year these gathered on three occasions for a week of intensive practice. In July 2005, they came together again and worked intensively for three weeks. The company then premiered the program in early August before over 600 persons at the conference of the Anthroposophical Society in America held in Ann Arbor.

The touring company included eurythmists from the United States, Canada, Norway, Japan, Switzerland, Germany, and Israel, plus three speech artists, a conductor, three musicians, a lighting technician, and a cook! Between September 11 and October 16, there were performances in New York City (at City Center), Montreal, Denver, Seattle, and other major venues. At each performance, conductor Jim Papoulis directed a local professional symphony orchestra in the playing of the Dvorak symphony. Audiences included people familiar with and people not familiar with the art. The show was reviewed with appreciation in many newspapers, including the *New York Times*, the *Portland Oregonian*, and the *Sacramento Bee*.

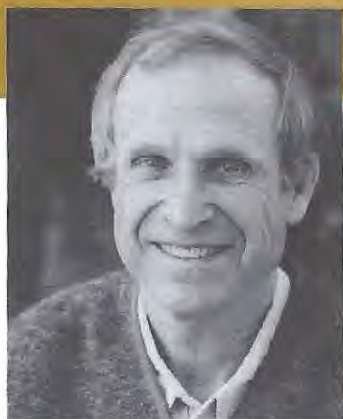
Those who saw "Making Music Visible" were treated to an unforgettable experience of music, color, movement, and speech—an integrated artistic whole, created out of the harmonious collaboration of many dedicated individuals.

—R. E. K.



Waldorf Education is based on the teachings of Austrian scientist, philosopher, and spiritual teacher Rudolf Steiner (1861–1925). The first Waldorf school was founded in Stuttgart, Germany, and today there are about 900 Waldorf schools in more than eighty different countries. In North America there are about 150 Waldorf schools and initiatives. Almost all of these are independent schools that do not receive government support. The Association of Waldorf Schools of North America (AWSNA) promotes Waldorf Education in Canada, Mexico, and the United States. *Renewal: A Journal for Waldorf Education* is a publication of AWSNA.

COVER ART: A watercolor painting by Hana Ferronato, done when she was in the seventh grade at the Sacramento Waldorf School. Photo by art teacher Marianne Gray.



From the Editor

BY RONALD E. KOETZSCH, PhD

One of the strongest human needs, and one that is difficult to meet in our society, is the need for community. It is rooted in the desire to be connected with like-minded persons, to be accepted, respected, protected, and helped by those persons, and to return that acceptance, respect, protection, and help.

Most Waldorf parents initially experience their school as a place where their children will receive a humane and human education. But many soon discover that the school—its teachers, staff, parents, and students—comprises a vital and caring community that changes their lives.

In October 2005, Highland Hall Waldorf School in Northridge, California, celebrated its fiftieth anniversary. The first Waldorf school west of the Mississippi, Highland Hall is a thriving school, with almost 400 students and an active and dedicated parent body. The parents are well educated, sophisticated, urbane, and affluent. Many work in the entertainment industry in nearby Los Angeles.

I attended the celebration and moderated a forum called "What a Difference a Waldorf Community Can Make." Most of the participants were parents. Two types of statements stood out. One expressed a profound gratitude for the education that the children are receiving. The other expressed an equally deep appreciation and gratitude for the experience of community, of the mutual understanding, support, and help that the school provides. For many of the parents, staff, and faculty, the school bestows a sense of belonging, meaning, and security that had not been found anywhere else. The experiences and anecdotes that were shared, several describing the experience with the school as a "coming home," were very moving.

That evening, at a gala dinner attended by almost 400 people, Tony Lake, a longtime parent at the school and chair of the school's board of trustees, touched on this same theme of community. Tony spoke about how gratitude for the education and for the experience of

community inevitably leads (or at least can lead) to a concern for the school that puts the welfare of the whole before one's personal interest and convenience. As Tony spoke, it seemed that entire audience was nodding in affirmation.

The community that the Waldorf parent enters is in fact much larger than that of a particular school. There are now over 150 Waldorf schools in North America and over 800 in more than eighty countries around the world. Shared ideals, ideas, and concerns form subtle but real filaments of connection between the parents at Highland Hall and Waldorf parents in Johannesburg, Kathmandu, Tokyo, Copenhagen, and elsewhere.

There is yet a larger community to which persons involved in Waldorf Education belong, though all may not be aware of it.

Rudolf Steiner, the founder of Waldorf Education, expounded a view of the world and of the human being that he called Anthroposophy. Steiner understood the human being ultimately as a spiritual being and held that human society needs to be transformed with this view in mind. He gave suggestions as to how this transformation could be brought about—in education (hence Waldorf Education), but in many other fields as well, including agriculture, medicine, care of persons with special needs, care of the elderly, social organization, the arts, theatre, music, and so on.

Worldwide, there are today an estimated 10,000 initiatives that have grown out of Anthroposophy. These include farms, clinics, therapeutic homes and communities, schools of painting and sculpture, architectural firms, centers for adult education, schools for various other arts such as music, eurythmy, and speech, as well as Waldorf schools. Together, these initiatives influence the lives of an estimated 3,000,000 persons. Together, they are seeking to create a new spiritually based culture that transcends the divisions of nation, race, religion, and gender. Each of us involved in Waldorf Education is part of this large and noble enterprise.

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In a Nutshell



A Waldorf Kindergarten Teacher Answers Some Frequently Asked Questions

BY NANCY FOSTER

Nancy Foster is a master kindergarten teacher at the Acorn Hill Kindergarten and Nursery in Silver Spring, Maryland. Her recently published book, In a Nutshell: Dialogues with Parents at Acorn Hill, a Waldorf Kindergarten, is a collection of her columns that appeared in the school newsletter. Each column consists of Nancy's answer to a question commonly posed by parents at the school. The almost forty entries in the volume cover topics from handwork to puzzles, candles to swords and guns, Barbie dolls to playing cats and dogs. In a Nutshell

demystifies the Waldorf kindergarten classroom and what goes on there and also contains much practical advice on family life, parenting, and out-of-school activities. The book is written in an informal, conversational style. Following are three selections.

—R. E. K.

Color in the Classroom

Question

Why are the classrooms at Acorn Hill so monochromatic? I am accustomed to seeing more patterns and designs on fabrics and surfaces. All this pinkness, and the solid pastel colors, seem strange to me.

Answer

The environment at Acorn Hill is intended to meet the needs of the young child, as we understand those needs. This is true on the level of physical equipment—low tables, small chairs, play materials that encourage imagination and invite the use of large and small muscles. It is also true on the level of the sensory surroundings. We feel that solid colors in warm, light-filled hues best protect and nourish the child's delicate, still-developing senses, allowing the eyes to rest peacefully rather than overstimulating them with bright or "busy" patterns. The soft rose or peach colors of the walls are intended to create that sense of young life which one feels in an orchard of fruit trees in bloom.

The soft, plain wall colors could be compared to the faces of the simple dolls in our classrooms. These faces do not impose themselves on the children by way of a set expression, but allow the children to bring their own particular inner needs into play. The wall colors, likewise, are quiet enough to allow the children a certain inner freedom. The simplicity of the color scheme also allows the soft forms and colors of the wool pictures [pictures created with colored wool fleece on a felt background] on the wall to shine forth in their gentle way—full of movement and depth, yet leaving much to the viewer's imagination.

Strong, bright colors, however, are also welcome at times, and may be especially sought out by particular children. For this reason, we provide play cloths [lengths of fabric for creative play] or capes in a variety of colors and shades. In our classroom, for example, the colors include red, deep green, purple, deep blue, and a mottled brown, in addition to lighter colors. Our dolls and puppets also come in an array of colors.

Many people are personally or culturally attuned more to patterns than to solid colors, or to intense colors rather than pastels, and for them our environment may create a sense almost of disorientation or culture shock. I have not forgotten my own initial reaction to the pink walls when I first entered a Waldorf kindergarten. Once I understood that the same care had gone into the choice of color as into the rest of the program and environment which seemed so right and so health-bringing for the young child, I was able to become accustomed to the colors and to appreciate them.

In today's world of fast-moving life and sensory overstimulation, it seems particularly important to create a space in which children are free to create their own inner colors and patterns.



Teachers' Dress

Question

Why do Acorn Hill teachers always wear skirts or dresses? Is there a dress code you follow? If so, why?

Answer

As you know, Waldorf early childhood teachers try to create an environment of beauty, simplicity, and order for the young child, knowing that this is an important

aspect of nourishing their senses, avoiding overstimulation, and laying the basis for healthy physical, emotional, and intellectual development. We also seek to provide an atmosphere of nurturing warmth and security. The teacher is a part of the environment and atmosphere.

We feel that a dress or skirt gives an impression of fullness and softness. This can convey to a child a sense of warmth and protection, as in the old-time image of a small child peeking out from the safe haven of Mother's skirts. One kindergarten teacher has found that a very young child who is having difficulty at circle time can be brought along by being invited to hold on to the teacher's skirt. This is obviously not to say that someone wearing pants cannot offer love and security to a child. In our clothing, however, we are trying not only to offer that warmth, but to bring the image as well.

Wearing a skirt or dress also presents a simplified impression of the human form; as one perceptive parent

observed, this is the same effect given by our standing dolls (table puppets). A full, soft skirt does not emphasize the human anatomy, but rather presents the archetypal form of human uprightness. Of course a very long, full skirt could hamper movement—as would a tight skirt, but in a different way. Practical considerations certainly enter in. Likewise, there might be occasions when pants are more appropriate: on work days, for example, or if the teacher is sledding with the children.

And what if the kindergarten teacher is a man? We actually had occasion to consult on this matter with a father of four who is an experienced Waldorf kindergarten teacher. He said that he wears fairly loose-fitting trousers (as opposed to tight jeans), and he wears an apron, which he feels helps to give some of that warmth and fullness that nourish the children. Almost all Waldorf kindergarten teachers wear aprons for at least part of the morning, as do the parents in our parent/child groups, as a practical matter—to protect our clothing—as well as to reflect the fact that we are busying ourselves taking care of the life of the “family”: baking, washing, ironing, caring for the room, making festival preparations, taking part in artistic activity, and so forth. In other words, we are here to carry out our daily tasks in the company of the children, whether they are working with us or playing (their own particular version of “work”).

As to color, we generally try to wear solid colors, since these are more restful to the eye and do not assert themselves in the environment as more active patterns do. We also tend to wear soft colors, so as to leave the children inwardly free. Some children feel comfortable with delicate colors; others are drawn to stronger, brighter shades. We try to make sure that these needs may be satisfied by providing play cloths and capes in a variety of colors and shades.

In general, we try to dress with simplicity, in a way that does not call attention to personality or style. This is our school “persona”; in other environments we may



dress quite differently. But for the children, we are “Teacher” in the way that a parent is “Mommy” or “Daddy,” and often they scarcely realize that we have any existence beyond the school. Numerous comments have shown us that many of the younger children assume we sleep at school. A three-year-old recently noted with some concern that the basket bed in our room is awfully small. Presumably he was wondering how my assistant and I managed to be comfortable there at night! If younger children see a teacher in some other setting, such as the market, they are often visibly confused. A sense of the teacher as “a real person” with a separate life only seems to dawn around age six or so; in fact, for me a sign of first-grade readiness has been the child’s asking me questions about my personal life. We do not want to infringe on the younger child’s assumption that we are here totally for him or her.

Our choice of clothing is not the result of a dress code, but rather is part of our effort to honor the nature and needs of the children in our care.

Music in the Mood of the Fifth

Question

Can you explain music in the mood of the fifth, how it affects the young child, why it is important, and how the non-musically-knowledgeable can become aware of it and use it in their own singing?

Answer

Mood-of-the-fifth music is a fairly recent development in the field of music, and I first began learning about it in the early 1980s. It is based on Rudolf Steiner’s insights into the nature and development of the young child in the context of music history as it reflects the development of human consciousness. Without going into unnecessary technical detail, we can say that this music swings around the note A above middle C, creating a sense of pure openness. This could be compared to the movement of a see-saw, with the two riders moving up and down on each side of a fulcrum (in this case, the note A). Several notes may be used, but the general shape of the melody will create a sense of balance around the A. An example is given below. This music may at first seem strange to adults, since we are accustomed to music with a stronger sense of direction—music which is in a particular key, such as “Twinkle, Twinkle, Little Star” and most of the other songs we all grew up with, as well as most of the traditional or popular music we hear around us. It takes time for us to become comfortable with music in the mood of the fifth.

This music is appropriate and healing for the young child, who still lives in a condition of pure openness and recep-

tivity to all the surroundings—one might say in whole-hearted participation or empathy. Music in the mood of the fifth, with its balanced simplicity, leaves the child free to “sing itself into life,” rather than imposing a more compelling tone progression. The rhythm of this music tends to be freely flowing, rather than strongly rhythmic or march-like, thus also allowing the child a certain inner freedom. In today’s world, with its many stimulating sights and sounds bombarding the child’s delicate senses from every side, this music can be experienced as soothing and, at the same time, enlivening.

In my classroom I have not limited the music to mood of the fifth. I feel there is a place for other songs, as long as they are of good quality. Simple folk melodies are particularly suitable. A healing mood can be achieved with this music too, especially if the adult takes care to sing with a light, clear tone that can be easily imitated by the child. Still, I have made it a practice that the songs we sing every day—for example, at the beginning of circle time, before the story, and at the end of the morning—are in the mood of the fifth. Thus this music provides the basic framework around which other songs may be woven.

For the non-musically-knowledgeable, it is certainly not necessary to know the technical aspects of this kind of music. It can be learned and sung in the same way as any other songs. The most important thing is that the child sense our enjoyment of singing, whether our voice is particularly lovely or not. Because mood-of-the-fifth music is fairly new, there is not a lot available. One source is the two volumes of the Acorn Hill anthology series: *Let Us Form a Ring* and *Dancing As We Sing*. Another, more recently published, is *I Love to be Me* by Channa Seidenberg. Still another source is the Wynstones early childhood collection of songs, poems, and stories, which includes many songs in the mood of the fifth.

Below is an example of a song in the mood of the fifth, which illustrates the sense of balancing around the note A.



In a Nutshell can be ordered from the Waldorf Early Childhood Association: 845-352-1690 or www.waldorfearychildhood.org

CREDITS: Illustration by Sheila Harrington, from the cover of *In a Nutshell*. Photos by Larry Canner from the Waldorf School of Baltimore.

Struggling with Screens

One Mother's Story

BY HELENE McGLAUF LIN



When I began my parenting journey in the mid-1980s, dealing with screens seemed a manageable parenting issue, simple compared to the decision to work outside the home or the debate over circumcision. It did not occur to me that "screens" could mean more than a television. I never imagined I would be writing an article, eighteen years later, admitting that "struggling

with screens” has been my most challenging parenting issue. Yes, I have lain awake agonizing over the quality of day care, a possible learning disability, and the dangers of drugs and sex in high school, but in retrospect I see those issues have passed. Screens are here to stay and an issue for us all.

The word *screens* describes the myriad electronic media that possess screens, available to our modern children for entertainment and education. These include television, video games, computers, arcade games, theater movies, Game Boys, even tiny screens that turn up, surprisingly, in watches, cell phones, or toys in Happy Meals. Despite their variety, they display common characteristics: they produce compelling noises, their images change with riveting speed, and they are found almost everywhere—in homes, schools, stores, malls, restaurants, libraries, buses, and cars.

Screens are controversial. They are thought to encourage aggression in children, impair brain development, be subversively antieducational, provide nothing more than mindless distraction, and be an easy cop-out for busy parents. Yet they are also seen as promoting eye-hand coordination and dexterity, stimulating intellectual development, providing real entertainment, and being a safe alternative to other, more problematic activities for children.

This is my confessional narrative as a parent of the struggles that screens have created in my family. I have documented, in phases, a process involving concern, control or lack thereof, and battles fought, won, and lost. The process has no resolution or end, except that, mercifully for me, my children have grown into young adults and have survived both the screens and my struggle.

Phase I: Screens are Poison

When my children were under five years old, I was fiercely protective of their psyches. I sensed that screens could exert a strong, negative influence on my

little ones, but I could not yet articulate my concerns. Thus began my “screens are poison” phase, when I tended toward hysterical paranoia concerning their use. Screens threatened to sabotage the domestic tranquillity my husband and I were carefully creating, and I was deeply troubled. Wholesome activities like working with clay and doing puzzles seemed pale in comparison to flashy games and exciting television shows. While in front of screens, my children looked like drugged zombies, and their crankiness after they and the TV were unplugged was evidence of withdrawal. I was appalled even by “good” movies or shows, with their disrespectful, overly sophisticated, subtly sexual, and disconcerting characters.



During this phase, we discovered that having the TV in our main living space made it a powerful presence in our home. Even though we did not have cable and received only three channels, the children asked frequently to watch. Adopting the “out of sight, out of mind” approach, we moved the television upstairs to our bedroom closet. This was a compromise, since I was prepared to throw it out. Our computer did not have games and was considered a “work machine for grown-ups.” Since my children’s opportunities for screen

use in those early years were

limited, they learned that use of screens is a special privilege and highly restricted. That lesson helped form, in a positive way, their later patterns.

This limited use meant we spent considerable time with the children reading and facilitating other activities, such as daily outdoor play, making and building things, and imaginative play with simple objects. Finding activities was, by nature, easier for my daughter, harder for my son. When they were bored, we helped them, or they muddled through and eventually found something to do. On long days it was tempting to turn to the television for respite, but a mother does not feed her children poison and then sleep at night. At this phase, we had a lot of control. The children were seldom out of our home. Our small circle of friends shared common concerns about screens and their influence.

Phase 2: Screens are Junk Food for the Mind

Phase one was very stressful, and, inevitably, I was forced to change my approach—for my own mental health, if for nothing else. As my children began public school in our small, working-class New England town, I slowly tempered my stand and moved to my “screens are junk food for the mind” phase. I was careful and vigilant whenever possible but accepted outside influences without hysteria. I still felt that screens were potentially soul-snatching but was willing to concede that, like potato chips, screens have a certain appeal and are consumed by many with no apparent, immediate ill effect.

By this time, the children knew about junk food and about balance and had realized that we were the “only” family in town that did not have a closet full of soda and chips and a screen in every room. Thus began our regular family discussions—fondly remembered as sermons by the children—about screen use and our values. The television remained upstairs still sans cable, and the computer still lacked games. We opted to allow videos rather than television shows and always watched with the children. We rarely went to the movies, having realized that a G-rating does not protect children from troubling images or disrespectful humor.

In those early elementary school years, there were, among the many families we came to know, diverse approaches toward screen use. There were those who, on one end of the continuum, had “keep ‘em on 24-7” screens everywhere in their homes and seemed blissfully untroubled by my demons. In the middle stood those who had some screens, permitted use with limits, and found a comfortable balance. I seemed to be the only parent I knew holding up the “extreme” end of the continuum, and my arms were getting tired. I was the mother who “had” to call before sleepovers to learn what movies would be shown and the level of supervision.

My favorite memory is of my husband taking our ten-year-old daughter to an overnight party and the mother asking, “Would you mind if the kids watch the movie *Witch Hunt* [rated R]?” When my

husband said yes, he would mind very much, he learned he was the first of five parents who had refused. Why would anyone want their child to see such a film? It was hard for me to understand.

Phase 3: Screens are Not That Bad

Phase three was a brief period when I decided to go with the cultural flow and try on the attitude of “screens are not that bad, after all.” Like phase two, it occurred when I was working outside the home more and learning that it is difficult to be the captain of a ship when you are not on board all the time. It was my “get home from work and put on *Mr. Rogers* and *Arthur*” period, when I joined the ranks of exhausted working parents who have to make dinner. The television was a convenient way to occupy the children and to keep me from inadvertently snapping at the children I loved and had not seen all day. I came to understand the energy it takes to set limits about something that ultimately met my needs. However, I never *really* abandoned my beliefs from previous phases, and the guilt was unbearable.

This phase was illuminating. I saw the cultural forces scooting children toward screen use and developed compassion for my fellow parents besieged by modern life. I reconsidered the justifications and rationales I had condemned during my poison phase: “Kids learn a lot of pro-social messages watching *Arthur*”; “It is better than being irritable with the kids”; and “It is only an hour each day, and there are no commercials.” These generally accepted ideas lulled our family into a pattern of daily, regular television watching.

Within a month, I saw the
screen's captivating,
habit-forming nature.
That hour of television before
dinner became an entitlement
rather than a privilege,

and, when it was interrupted, there were tears and protestations. The children began to ask to watch at other times. I saw that, while *Mr. Rogers* and *Arthur* are probably innocuous shows, the medium itself takes the children in its grip and discourages them from pursuing other kinds of play. Children, too, are besieged by the demands of life today and are attracted to the ease screens offer. This realization jolted me back to my “junk food” philosophy and helped me be clear about the negative, needing-to-be-monitored aspects of screens: sexy, violent, rude, and now, play-inhibiting and habit-forming.

Phase 4: Screens are Culturally Sanctioned and Pervasive

This phase spans the middle school years, a time when the exposure to screens increased exponentially and the children were forming their own opinions about fair use. While I might still be the captain of my ship, the children could hop in a dinghy to visit other ships or to go ashore. This was a decidedly difficult phase with frequent battles, soul-searching conversations with my husband, and uncomfortable compromises. I tried to take an honest look at my need for control. I did not want to lose my children to the screens or because of battles over the screens.

I had now left *Winnie-the-Pooh* videos forever and entered the land of PG-13 movies containing sex, swear words, and “not much” violence; of preteens with electronic kingdoms (TV, VCR, computer, Game Boy, telephone) in their rooms; and of video game parties in which (typically) boys would gather around a large-screen TV with



Surround Sound, eat junk food, and enter a virtual reality in which killing and speeding are considered appropriate entertainment. What was a mother to do? It was clear that even parents who restricted screen access in the early years were succumbing to the reality of this phase. There was no guarantee that a parent who shared other values with me, such as reasonable bedtimes, standard curfews, and appropriate supervision, would set limits on screens or their content. My cultural alienation increased.

At home, things were heating up. My children wanted to watch a few television shows, go to movies that my husband and I had not seen, play video games, and use the Internet for fun and for school projects. We still did not have cable, but our computer was no longer a dinosaur, so games and Internet use were possible. I had to listen during family meetings—and bend.

Restrictions on screens were harder for my son. He was more interested in screens than my daughter, liked reading less, and had to live in a “boy” culture dominated by screen play of all kinds.

Our compromises began with watching a show or two and allowing more movies and some video game use. We kept restrictions on R-rated movies and on movies and games with excessive violence. I adopted a dual personality to survive this phase. I was the culturally mainstream mother, who laughed at sitcoms, marveled at video game graphics, and did not cry when people were shot in movies. Simultaneously, I was the intuitive mother who would never relinquish her certainty that disrespectful humor and violence are harmful for children and continued to speak up when necessary.

Home Improvement became one of our shows, culturally considered a whole-

some family show. I held two points of view, both legitimate. Mainstream mother: the parents in the show love each other and their kids; non-violent, interesting modern issues. Intuitive mother: sex role stereotyping, sarcastic humor, disrespectful behavior, numerous engaging commercials encouraging materialistic

appetites. I tried to

enjoy laughing along but always wondered: What is this doing to my children?

Another concession at this time was my developing respect for screens as an educational tool: the Internet can be a remarkable resource, Encarta was amazing to have at home, and television documentaries are informative. Computers are everywhere, and using them appeared to be a life skill needed for the future. I watched with awe as my children found information instantly, easily dealt with multiple screens on their desktops, and typed speedily. Yet I remembered the lessons learned in previous phases about dangers and habits. All screens remained in view, and we were vigilant in our supervision.

Phase 5: Almost Surrender

This phase spans the high school years, characterized by a more relaxed attitude regarding screen use without total surrender, for I will never be wholly resigned. We still monitor, but not as closely. Both children use the computer daily for instant messaging, music, and Internet

access. My daughter can "legally" see R-rated movies, and my son, two years younger, sees more than his sister ever did at his age. We have a few more video games, got basic cable two years ago, and watch more television shows. We require the muting of commercials, still try to watch movies with the children when we can, and ask what they are doing on the Internet. We are still appalled at times by what we see, say so, turn things off, and "ruin" the fun of watching a movie or show.

This phase has represented a significant mental and emotional shift for me, made possible because I have noticed important changes in my children as they have reached the age of fifteen and beyond. They have become developmentally less vulnerable. They are able now to articulate (when willing) what they are thinking, feeling, and processing about screens. My "soul-snatching" worries of yesteryear have abated, because I see my children cannot be as easily snatched. They have their own armor and so need mine less.

Listening carefully to my teenagers regarding the screen world in this phase has been moving and alarming. They have told me that screen influence is absolutely everywhere, "in your face" every minute of every day. My son has stated that even if he wanted to escape that influence, he could not, because every person you meet is thinking about, talking about, holding, or using a screen. Both children emphatically insist that seeing people mistreating others does not encourage them to do so, that watching violence does not make them want to hurt others, and that watching commercials does not create, in them, an appetite for buying. Screens are an enormous part of their life, and they like them. In my "almost surrender," I raise my white flag to half-mast, and with awe and sadness look upon a landscape vastly different than the one I knew as a teen.

Phase 6: I Have Done What I Could

I take my inspiration for this phase from Dorothy Day, a social activist in the last century, who, in the face of enormous urban problems, said, "I have done what I

could." She was a woman who worked hard for social change and accepted the scope of her influence, great or small. Although my mothering struggle with screens is trivial in comparison, Dorothy Day's words speak to me now, in my last phase, a phase characterized by a calm acceptance of my struggle, my choices, my tenacity, and my powerlessness. Call me a lunatic, a wise woman, or a fool,

**I am a mother who
could not resign herself to
an important force influencing
her children without doing her
best to consciously
examine, judge,
resist, or accept.**

As I look back on all my phases, there is truth in every one. There are times when screens can be poison, junk food for the mind, something not that bad, a culturally sanctioned and pervasive part of life, or something that requires a measure of surrender. In the end, over many parenting issues, I have come to say, "I have done what I could." What I *could* do was ensure that screens were not a central presence in my home, insist that my children choose other activities over screens, require that they pause before putting in the plug. I have modeled taking a stand on an issue as a parent, and they have witnessed its loneliness, its difficulty, its crazed passion. What I *could not* do was fully protect my children from regular exposure to explicit violence and sex, degrading humor, and gross materialism. I know such exposure is detrimental to their hearts, minds, and souls, and it troubles me deeply.

My teens are good people. They show respect, make sensible choices and are nonviolent, so perhaps they were right about the scope of screen influence, after all. But I am relieved they have survived this cultural minefield, and I worry about the children still in the field without a hand to hold. I hope my struggle has planted a capacity for self-awareness and self-regulation concerning screens that my teenagers will carry into adulthood. My daughter and son tease me now about my struggle, and I do hope to laugh rather than cry about it more in the years ahead.

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Media

and the Social Contract in a Sixth-Grade Class

BY CHALMERS HARDENBERGH

In the Spring/Summer 2004 issue of Renewal, an article appeared entitled "Media and the Social Contract in the Waldorf School Community." The author, Sheldon Hirt, a parent at the Green Meadow School in Spring Valley, New York, described the school's strict policy against parents allowing children to watch television, see movies, use computers, and so forth, and gave the reasons for the policy. Chalmers Hardenbergh is a parent at the Merriconeag Waldorf School in Freeport, Maine, another school with a strict media policy. Here Chalmers presents the results of a survey of class parents concerning media use in the family.

—R. E. K.

Number of minutes per week that parents spend in meaningful conversation with their children: 3.5

Number of minutes per week that the average child watches television: 1,680

—Compiled by TV-Free America
Washington, DC

The media policy set forth in the *Merriconeag Waldorf School's Parent Handbook* (please see sidebar), written by the school faculty, avers that protection from the media is most crucial for children through grade five. It recognizes that protecting older children is more difficult but asserts that this shielding is still important. The policy statement also promises help to parents of children in grades six through eight with regard to monitoring and modifying media. And the policy warns that "if a family cannot commit to trying to adhere to the school's media policy, and their child's behavior disturbs the classroom atmosphere, they may be asked to leave the school."

The Real versus the Ideal

In autumn 2004, the parents of the sixth-grade class decided to conduct a survey of all the families to get a picture of the actual media use, as opposed to the ideal as stated in the parent handbook. This would, we felt, help parents discuss the topic at an upcoming parent meeting and give us a response for those children who say, "But X and Y get to watch television eight hours a day!" Finally, it would give parents examples of alternative ways to approach media use at home.

We had a wonderful response rate of almost 100 percent. The statistics were interesting. More interesting proved to be the comments parents wrote, which showed that we are all concerned about media exposure and have thought through various ways to guide our son or daughter.

The Questions and the Range of Replies

The compilers of the survey—myself and the class teacher, Jill Fox—produced no median, or average, in any category. Rather, we presented the results as a range of responses.

The survey approached the topic in four areas:

- First was the *amount of exposure*, phrased as "My child does the following for the following hours." The responses ranged from "no media except radio" to "unlimited media use on weekends." It was interesting that every family but two limited movies to no more than one every two months, and some banned them entirely.
- Second was the *content of exposure*, phrased as "I place the following restrictions on the content of my child's exposure to these media." Responses ranged from allowing "classical/Beatles only" to "PG-13."
- Third was *parent supervision*. We asked whether the parent watched with the child and whether the parent asked the child to restrict the content in certain ways. Some parents had complete supervision—generally those who permitted very little media exposure. Others, because they trusted the child, made no special request of the child to limit content. For example, one parent wrote: "At home, we supervise. [When she is] at friends' [homes], we ask her to limit content. (This is not always totally successful.)"
- Lastly we inquired about the *importance of media exposure* as an issue in the family. Parents were asked to use a 1–10 scale, and the responses ranged from "1" to "10." Some parents allowing little exposure had little concern; some allowing little exposure had huge concerns.

Comments on Specific Media

Some parents added comments to their responses to the four basic questions. The following comments, three for each category of media, give a sense of the array of opinions.

Movies: "Family movies only. Usually we go together." / "No money (therefore no movies)!" / "We

“Electronic Media and Computers” section of the Merriconeag Waldorf School Parent Handbook

check out all content pretty carefully, for all the obvious offenses.”

Television: “She may watch Saturday morning *ABCKids* and occasionally a program with parent.” / “Limited to special broadcasts: never at child’s discretion.” / “My daughter and I watched *The Apprentice* last year. Best to watch together. I would not do it again.”

Videos: “PG/PG-13 at parents’ discretion or watched with a parent.” / “We try to steer choices toward movies that we think are some combination of fun (*Big*), part of our culture (Chaplin, Marx Brothers, Bugs Bunny), exposure to other cultures (*The Bicycle Thief*), or just things that we have to see so that we won’t be total cultural Luddites (*Harry Potter*, *Lord of the Rings*).

Music: “Folk music, some pop, no rap, no heavy metal, no punk.” / “Listens to music once in a while on an iPod—we have restricted the CDs that are loaded on the iPod.” / “Rely on her good taste in music.”

Computer games: “She may play card games and the computer game ‘The Sims.’” / “He doesn’t show interest.” / “We also feel powerless to completely forbid computer use, as both of us rely on them for our work.”

Writing and doing other creative work with a computer: “Occasionally a party invitation may be written on the computer, or a script for a play—but rarely.” / “She writes the content, writing stories. It’s fine. She and her brother make their own cartoons in Powerpoint, with which we do at times have issues

Along with the parents who send their children to Merriconeag Waldorf School, we are dedicated to nurturing children’s capacity for imagination, thinking, active willing, and healthy social interactions. Because the effects of media, including television, movies, video games, and computers, are widely recognized to have a debilitating effect on those capacities, we feel it is in the child’s best interest that media exposure be eliminated from the daily experience of the young child. Our school holds the well-being both of your child and of their entire class close to heart. It has been the experience of many teachers and parents that the influence of media has been brought into the class environment only to have a negative effect on others, especially those children of families where media viewing has been limited or absent. Not only does it have a negative effect in terms of inappropriate content and images being brought to school and a shortened attention span, but it is socially exclusive of those students who are not media savvy.

We feel that this elimination of media exposure is most crucial for the children in the early childhood classes and grades one through five, as these are still very formative and vulnerable years. Because our school spans a range of ages and developmental stages, the degree of protection from media may differ for grades six through eight. As the children approach their twelfth birthday, it is increasingly difficult to protect them from media exposure: their experience becomes more varied and the influence of peer culture stronger. However, we do not feel that once a child has reached grade six, media viewing becomes acceptable. We do recognize it becomes more of a challenge to control your child’s exposure to media. The class teachers in grades six, seven, and eight will help parents monitor and modify media exposure.

At any level, parents are encouraged to speak to teachers about their questions and challenges relating to media. We are asking for each family to make a commitment to adhere to this policy to the best of their abilities, so that together we can create a learning environment for all students that fosters imagination, creativity, and freedom in thinking. If a family cannot commit to trying to adhere to the school’s media policy and their child’s behavior disturbs the classroom atmosphere, they may be asked to leave the school.

Computers, Internet, and E-mail

The foundations of Waldorf Education rely on the richness of direct experience. The Internet is developing a reality of its own within our culture, but one which is often founded on abstraction and isolation. In all grades, handwriting and personal exposition are emphasized in the curriculum. Using a keyboard (in typing, playing computer games, and the like) consists of mechanical activity that undermines the skills and abilities being developed and nurtured in elementary school. The abstract, rapid, and cursory nature of e-mail also works against fostering of grammar and composition skills so valued in the classroom. Chat rooms and instant messaging simulate true human connection, remove the child from direct experience, and build a false sense of social context (at best artificial, at worst dangerous), weakening our efforts to promote real, meaningful social relationships in our classrooms. Therefore, we strongly advocate the elimination of computer, Internet, and e-mail use by our early childhood and grade school children.

**Eighty-four percent of teens overall play video/electronic games.
Ninety-two percent of boys play such games.**

—Dr. David Walsh, “Whoever Tells the Stories Defines the Culture,” in *Media Family*

about content. But mostly we let this slide.” / “Computers. No need for them at this age, but I allow [my child] to create on them (writing, making birthday cards). I should not.”

Internet: “Sometimes we wish we had more control over this. We don’t have a filter on the machine the kids use, and maybe we should. Whenever we check, though, we see that she is at sites where the content is fine, just maybe a silly waste of time. In moderation, we don’t feel too much damage is done. We talk a fair amount about appropriate and inappropriate Internet use and direct that its use should generally be restricted to research.” / “She learns of sites from friends and checks them out. If I don’t like a site, I ask her not to go there (such as movie previews).” / “My child does not watch TV, see movies, or do computer during the week. She can do all of the above on the weekend.”

Comments on Media in General

Nearly all of the sixth-grade parents felt passionately about the media and computer issue. Some struggled with setting limits: “It feels like an issue, because it is an area where we continually have to set limits. It is also an opportunity to listen or watch together and talk about the content. My kids would like to watch way more media, including watch TV during the week, watch cartoons on weekends, see more movies, do instant messaging, and spend more time on the Internet. In fact, though, they don’t have a lot of time.”

Some recognized the problem of dealing with people not sharing the Waldorf approach: “Our daughter has many neighborhood friends, some of whom have different standards, especially about video content and length of computer games and IM [instant messaging]. This sometimes leads to conflicts and difficulties. It seems much easier with her MWS friends. It is a relief to be at a school that is not so mainstream.”

Some had no struggle with media at all: “As a family we aren’t concerned—it isn’t an issue—we do many other

things together. Our children don’t ask for media, and our lives are just too full to allow the time it takes to be involved.” Still others echoed Sheldon Hirt’s call that every family take the no-media policy with the utmost seriousness: “Although I would not impose my wishes on any other family, I do wish that no kids in the class did instant messaging and that kids weren’t allowed to watch PG-13 until they were 13.”

One family epitomized what the Merriconeag faculty believes: “We eliminated all [TV watching] with our introduction to MWS. After a few weeks of protest, the interest quickly subsided, and there has been little request since.”

Conclusion

Overall, the parents in the class view the statement in the parent handbook as an ideal to seek, but we certainly have nothing close to 100 percent adherence. Sheldon Hirt’s conclusion fits our situation as well: “None of us is perfect, as a parent or in our other roles. We can’t completely shelter our children from the world at large, and wouldn’t want to, in any event.”

But we all do make an effort, and we appreciate the viewpoints of each set of parents. With this touchstone, our discussion of the media can become richer. It is an ongoing dilemma to all of us, especially as our children get ready to leave the protected world of the Waldorf school and enter more into mainstream American culture.

CHALMERS HARDENBERGH has two children, a seventeen-year-old boy who attends a local high school and a thirteen-year-old girl now in the seventh grade at Merriconeag Waldorf School.

CREDIT: Photo by Larry Canner from the Waldorf School of Baltimore.

Watching Your *Temperament*



Advice for Parents and Teachers

BY THOMAS POPLAWSKI

According to Hippocrates, the father of Western medicine, there are four principal human temperaments—choleric, sanguine, phlegmatic, and melancholic. Each is characterized by one of the four ancient elements—fire, air, water, and earth—and each involves certain distinct physical characteristics and personality traits.



The choleric person, embodying the element of fire, tends to be short, stocky, active, impulsive, courageous, goal-oriented, impatient, and prone to anger and emotional outbursts. Well-known examples are Napoleon and Donald Rumsfeld.

The sanguine, embodying the element of air, is tall, slender, graceful, optimistic, fun-loving, interested in many things, flighty, unpredictable, often with a casual relationship to commitments and to the truth. Bill Clinton and Goldie Hawn are examples.

The phlegmatic, embodying the element of water, is more round and portly, liking the comforts of life and a sedentary lifestyle, habitual, reliable, but inclined to laziness. The archetypal phlegmatic is Winnie-the-Pooh.

The melancholic, embodying the element of earth, is slender, sometimes frail, sensitive, pessimistic, compassionate, tending to hypochondria and depression, and a perfectionist in all that he does. Eeyore is the archetypal melancholic.

In this article, Thomas Poplawski, *Renewal's* staff writer, explores how Waldorf parents and teachers can understand and work with their own temperaments to improve their interactions with their children.

—R.E.K.

In the spring of 1919, in the first lecture Rudolf Steiner gave on Waldorf teaching, he stressed that the Waldorf teacher must understand the four temperaments, be able to recognize the temperament of each child, and work with that child in a way appropriate to the temperament. Since then, the theory of the four temperaments and the practical application of that theory have been important parts of Waldorf Education. Waldorf educators are sometimes criticized for using an antiquated approach to human personality. In fact, over the last twenty years, mainstream psychology has discovered the value of the temperament model, and using other names for the temperaments (such as “highly sensitive person” for the melancholic) has begun to do research based on the model. *Galen's Prophecy*, by Harvard psychologist Jerome Kagan, explores the value of the temperament model.

Work with the temperaments in the Waldorf world has two aspects. One involves identifying the temperament of a child and then using a teaching style and approach to discipline that is appropriate for that temperament. By playing to

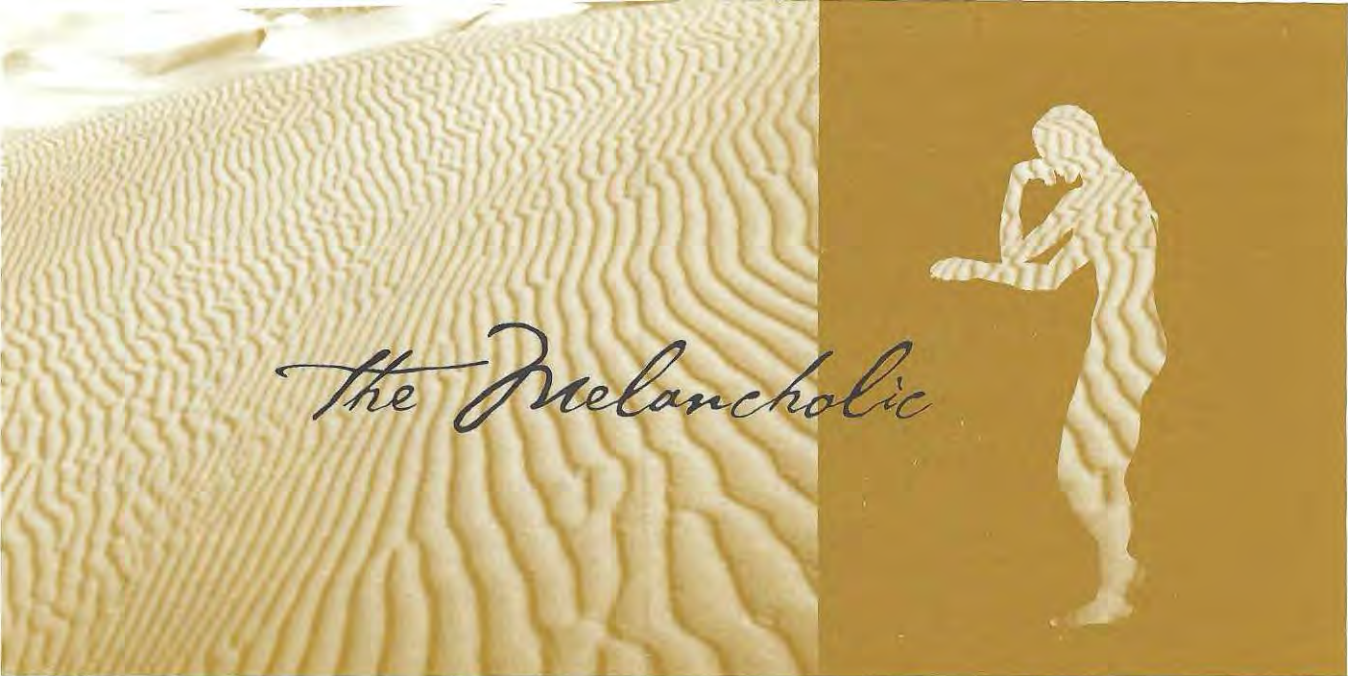
the temperament of a usually inattentive child, for example, the teacher can engage that child in a story or a math lesson. Also, a teacher can help children, stuck in the patterns of their temperament, “breathe out” and broaden their repertoire of behaviors and learning styles. A teacher might, for example, seat an extremely choleric child with all the other choleric in the class. Immersion in this sea of choler in time will become too much for them all and other, non-choleric tendencies will emerge. Or a teacher might, for the class play, assign a phlegmatic child the role of a very phlegmatic character. Both homeopathic (“like repels like”) interventions can help children escape the limits of their characteristic constitution and be open to trying something new. A skilled teacher has something in each lesson that appeals to each temperament and also is able to draw out and develop the special gift of each temperament. The children thus learn to appreciate the strengths and virtues of those who are different from them.

The other approach to temperament work is equally important but perhaps more difficult. It requires that the teacher or parent take note of and then work on his or her own temperament. This objectifying and understanding our temperament and working to balance it with elements of the other temperaments is an important step in self-development. It can have a positive effect on our interactions with our children, spouse, friends, and colleagues.

Modern psychologists speak of the “goodness of fit” between a child's temperament and the values of the adults in the child's life. The psychiatrist and bestselling author on parenting, Stanley Turecki, describes a young, very active, even aggressive, choleric girl. Growing up on a farm in the Midwest, with few expectations of her beyond that she help with the farmwork, the girl's rough-and-tumble style earned her the reputation of being “a tomboy.” The same child, however, transported to a small Manhattan apartment filled with prized antiques, with two busy professionals as parents, and with pressure to perform well academically and to act in a certain way, would create a very different response. She probably would be diagnosed with ADHD and medicated.

As parents and teachers, we need to realize that our particular temperament can affect “goodness of fit” between ourselves and our children. By recognizing and understanding our own temperament, we can create a home and school environment that will serve the growing child.





The Melancholic

The melancholic adult is very aware of her physical body. The melancholic (often referred to by psychologists as the "highly sensitive person," since "melancholic" has a negative connotation) has a low threshold for discomfort and pain and often is plagued by ailments that others can just shrug off. Allergies, headaches, abdominal problems, and digestive difficulties are common afflictions. She is frequently at the doctor and is likely to be an enthusiast for every new health diet and alternative therapy. Melancholics are often very thin and frail looking. These tendencies stem from inherited physical factors. The typical melancholic probably has an imbalance of neurotransmitters, which explains the sometimes positive results from taking Prozac. In general, though, temperament cannot be treated medically.

When it comes to interactions with children, the melancholic can be an excellent parent or teacher. The melancholic is capable of giving lots of loving care and has an avid interest in anything that may be ailing or troubling a child (may, in fact, overdo this interest in ailments).

The danger is that the caring is overdone and becomes control and overprotectiveness. The melancholic may project her own sensitivity and frailty onto her child, not allowing him enough outdoor play and keeping him from adventures that involve risk. This can suppress a child's natural need to explore and experiment. It can cause the child to retreat within and not fully express himself.

Interestingly, even a child of a temperament that normally is an extroverted one—sanguine or choleric—tends to become more introverted when raised by melancholic parents. Melancholic parents need to

compensate for this "social blind spot" by arranging frequent playdates and one-on-one social situations for their children. They need to be careful about projecting their own introversion and shyness onto their children. Children need to develop essential social skills. This aspect of "emotional intelligence" is very important for later happiness and success.

The melancholic adult, having a well-developed inner life of feeling, usually wants to have a deep, personal relationship with her child. To her bewilderment and dismay, the child—particularly the choleric or sanguine youngster—may not be interested in such a relationship, may even be irritated by the attention, and may push the parent away. The melancholic parent needs to find a balance between hovering over the child and letting the child be.

A final danger is that chronic depression, which often afflicts the unbalanced melancholic temperament, can be passed from parent to child. There is about a 40 percent correlation between depression in mothers and later problems with depression for their children. Thus melancholic adults need to consciously develop elements of the other temperaments in their own thought and behavior. Melancholic parents are potentially the best parents. They are caring, attentive, and interested in their children. They try to meet what they perceive their child's needs to be and are good disciplinarians. They just need to lighten up a bit, focus on the joys of parenting, and remember the importance of social interaction.

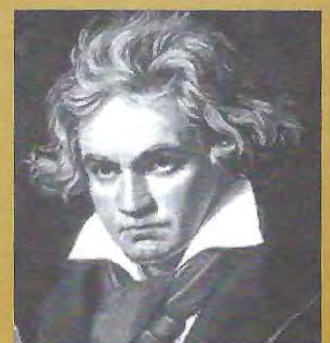
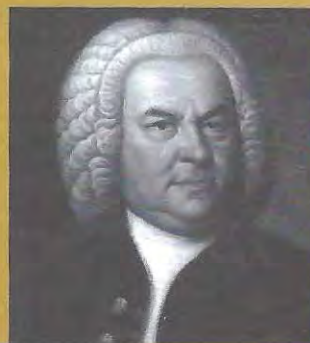
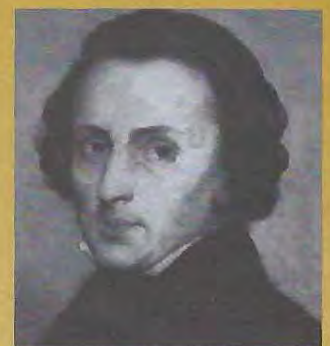
The Choleric

The choleric person, possessing "the temperament of fire," is called by psychologists the "active person." The choleric is impulsive, prickly, and goal-oriented. He lives for action and is focused, almost with tunnel vision, on achieving his goals. The choleric, compared to persons of all the other temperaments, lacks sensitivity, especially in being aware of the needs of others, and tends to view and treat people as means for realizing his own aims. Cholerics, though, are the people who get things done.

In relating to children, the choleric adult is action-oriented. He likes to plan projects and to lead adventures and can be lots of fun. He is high in energy and makes things happen—in the classroom, at home, on the playing field. But he is usually much more interested in his own ideas and aims than in those of others. He lacks the sensitivity and ability to listen and to tune into the needs of children. The choleric also tends to be more interested in what a child does and can do than in what that child needs or feels.

The choleric finds it hard to be consistent in his responses to situations. This can negatively affect his approach to discipline. He may be angry and harsh one moment and uninterested and/or unavailable the next. The choleric adult can be overwhelming and intimidating to a child, especially to an introverted one, and can arouse anxiety and fear. Over time, worry about another outburst from the choleric parent or teacher can traumatize a child and result in chronic nervousness. On the physical level, this can lead to breathing problems, such as asthma. Even formation of the child's inner organs can be affected. In later life, this choleric-induced stress may manifest in metabolic disorders and poor digestion. Acid reflux and ulcers are common in adults who were raised with a choleric parental style.

The choleric style of child-rearing—like the other temperament styles—is not limited to adults with that particular temperament. Styles of child-rearing come and go as cultural tendencies. Until the late 1960s, the choleric approach was more or less standard in North America. Parents of non-choleric inclination adopted this strong, insensitive, quasi-military approach that deemed that children are to be dominated and are "meant to be seen but not heard." The phlegmatic and sanguine approaches are more in fashion now, but these two less-intense styles also have their dangers.





The Sanguine

The sanguine person is by nature light, carefree, fun-loving, and optimistic. Although the choleric gets a lot more done and the melancholics do a more careful and better job at a task, the sanguine is often the most popular and successful person. The sanguine does not get bogged down in one thing, avoids the overly abstract and the overly serious, and moves from one experience and friendship to the next, like a butterfly tasting the nectar of many flowers.

All children have a bit of the playful, fun-loving nature of the sanguine, and the sanguine adult can bring much joy and entertainment to children. There are potential problems, though. The non-sanguine child will have difficulty

keeping up with the overly sanguine adult and can suffer a kind of physical and psychological exhaustion. Also, the typical child has other, deeper levels of being that must be addressed and met. The constant flitting on excursions, shopping trips, and visits can prevent the parent and child from dealing with these internal needs. All the outer activity also can keep the child from learning to be aroused inwardly. The child can

become addicted to constantly changing outer impressions and stimulating but superficial experiences. Attention problems are one common result, as well as seduction by the world of computer games and videos or an obsession with fashion and shopping. Such children never get in touch with their deeper side, do not develop a strong will, and may lack a vitality and zest for life that comes from within. When they reach adolescence, a developmental stage in which they need to find meaning in life, these children may not be able to find the content they seek.

The sanguine adult, who typically starts many things but finds it hard to bring anything to completion, is usually a messy housekeeper. (Of course, with the amount of stuff that every family today now finds essential, most everyone has this problem.) Recent studies have indicated that some untidiness in a home is not harmful. However, if things are constantly scattered about and rarely picked up and put in order, a child's thought patterns become similarly scattered and disorganized, and her later academic achievement is affected. In Waldorf schools, there is an emphasis on cleanliness and orderliness in the classroom. There is a sound pedagogical basis for this. It supports healthy neurological development in the children and a sense of stability and order.

The sanguine has difficulty heeding the child's need for a regular, predictable, harmonious life. Having regular mealtimes and bedtimes is obviously important, but for the sanguine may in practice be difficult to realize. Providing consistent limits and discipline is also not a high priority for the sanguine, often focused on enjoying himself. Consciously incorporating a degree of the melancholic's sensitivity to the child's needs, attention to detail, and follow-through can bring real balance.

The temperaments can also be heard in music. These classical composers are perfect examples of their respective temperaments. Clockwise from the top: Wolfgang Amadeus Mozart (sanguine); Frédéric Chopin (melancholic); Ludwig von Beethoven (choleric); Johann Sebastian Bach (phlegmatic).



The easygoing phlegmatic values comfort and nonconfrontation but can slip into laziness and indifference to life. The phlegmatic is consistent—sometimes to the point of being dull—dependable, and loyal. A phlegmatic parent's predictable habits are a balm and a support, especially to the preschool child. This temperament brings many good qualities to parenting and to teaching but also involves dangers.

The typical child is bursting with energy and looks to the adult for help and for model behaviors in finding ways to channel her energy. An overly phlegmatic adult can dampen this energy and can leave the child's soul "asphyxiated." The child, wanting to be active, to explore or to create, is met by dullness, by tiredness, and by ennui. In time, this results in a child who is dull and not interested in anything. A parent who is a "couch potato" negatively affects more than his own waistline by his inactivity.

Too phlegmatic an approach can also leave a child insufficiently cared for or attended to. The phlegmatic adult may focus too much on his own comfort or what is easiest for him and not be attuned to the less obvious needs of children. The "don't-sweat-the-small-stuff" attitude may make the phlegmatic a poor disciplinarian and guide for children. Many children need some push from an adult to help them maximize their potential. They need constant monitoring, encouragement, and help in getting them to practice the violin, do homework, experiment with new things, and generally try to do their best. It is possible for a parent to overdo this, but for the phlegmatic the risk is in doing too little. The forte of the mellow phlegmatic is in providing the child with a comforting security blanket, but the child also needs to develop a will that will meet the challenges of the future.

No temperament is good or bad. Each is a mixture of possible strengths and weaknesses. We all need to develop the positive side of our particular temperament and consciously cultivate the positive qualities of the

other temperaments. The first step is to identify our own temperament. Adults typically have a primary and a secondary temperament. Physique usually indicates the primary temperament: slender and delicate—melancholic; thick-necked and stocky—choleric; rounded—phlegmatic; and slim, wiry, and balanced—sanguine. An extroverted type (sanguine or choleric) typically has as a secondary temperament an introverted one (phlegmatic or melancholic), and vice versa.

Then we need to study the characteristics, positive and negative, associated with our temperament and with the others. We will have many "Aha!" experiences as we see that temperament lies behind the way we, our spouse, our child, our mother, and others think and behave.

Now we can work on our habitual repertoire of attitudes and behaviors that grow out of our native temperament. Steiner encouraged teachers to take on the temperament that the children need at each moment. In our role as parents or as spouses or coworkers, we can continue with our usual way of interacting with others, or we can, as necessary, practice being a choleric or being a phlegmatic. By choosing to expand our range of behaviors, we can become more alive, flexible, and balanced.

Temperament has a physiological basis connected to our physical gestalt and neurotransmitter levels. It is not an immutable determinant of behavior, however. Over time, we can with conscious effort become able to adopt any temperament in a situation and to become a harmonious blending of the four.

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CREDIT: *Silhouettes from drawings by Anne Riegel-Koetzsch.*



Keeping the House

Meeting the Challenge of Housekeeping

BY MOIRA BUCCIARELLI AND
RONALD E. KOETZSCH

*H*ousekeeping—keeping a house and the things in it clean and in order—can be a challenge. Many of us, because of temperament or the demands of daily life, have a hard time finding the will and the time to sweep, vacuum, scrub, put away, and organize.

Waldorf Education has something to say about many aspects of life not apparently related to education, and housekeeping is one of them. For the Waldorf teacher, the “home” of the class—the classroom—must be clean and orderly. Ideally, the classroom is cleaned every day, by the children working with the teacher if they are old enough, or otherwise by the teacher alone. Many Waldorf class teachers stay after school or come early each day to make sure that their classroom is clean and neat.





This concern for cleanliness and order can be

explained in several ways. Dust and dirt create positively charged ions in the air, the “unfriendly” ions

objects in a room can bring a feeling of clarity and lightness. On the very practical level, things are easier to find if they are in their places.

Veronica van Duin, author of *The Social Art of Homemaking*, holds that with keeping house—at home or in school—nothing less than the *evolution of souls* is at stake, nothing less than the healthful, happy, and free development of the children. A clean, orderly external environment promotes unobstructed, orderly, healthful growth of the children who learn and play there. She writes:

We support the balance of soul by keeping order in the home. . . . We can begin to transform ordinary experiences of daily life into soul qualities and so develop the skills to deal with the changing demands.

In my own struggle, I realized that *housework is more than cleaning*. The goal is not to achieve the uncanny neatness of a *House Beautiful* feature spread. A neat, clean house is not an end in itself, but it can help nurture a happy family.

Much depends on an attitude of *care*. If we show our respect and love for our home, it shines back on us. Linda Thomas, the head housekeeper of the Goetheanum in Dornach, Switzerland, writes in an article, “Chaos in Everyday Life”:

When I clean, I do not simply want to remove dirt. I consciously try to create space for something new. Removing dust and dirt results in a void.

This void, she suggests, becomes a place where something “new and positive” can happen.

that can afflict our mood, energy, and ability to concentrate. Cleaning, especially with water, creates air molecules with a negative or “friendly” charge and results in, literally, an atmosphere that promotes learning. Dirt, dust, and disorder create in a space a subtle (or not so subtle) feeling of chaos that can negatively affect those living, learning, and working there. Conversely, cleanliness and the orderly arrangement of

Yet care does not always or only imply tidiness or order. Sometimes a house can be untidy but feels welcoming and full of life because of the care that goes into the human relationships, food, decor, or hospitality. Again, Thomas writes about cleaning versus caring:

When we clean, we remove dirt, and the result of cleaning does not even last five minutes. . . . Yet we

should try to do this task with our full awareness, with all our love. Once we learn to consciously penetrate each little corner with our fingertips, then cleaning takes on a nurturing aspect and becomes caring. What is so wonderful about it is that the result of caring lasts considerably longer than the result of removing dirt! When we have taken special care of a room, the little bit of fresh dirt that is brought in is barely disturbing—one can live with it.

Housekeeping can provide important experiences for children. In the Waldorf kindergarten, the teacher daily performs cleaning tasks such as dusting and sweeping. The children—whose basic impulse is imitation—are free to join in, which they often do. According to Waldorf kindergarten teacher Annie Somerville-Hall of Atlanta, Georgia, through these activities the young children gain “a sense of order, place, where things go, a sense of routine, and a resulting feeling of security; they feel more rooted.”

A child's toys and play objects represent a special domain within the “kingdom of childhood.” Van Duin writes:

Because of their spontaneous and imaginative approach to objects, children will always make a mess. Play can probably best be described as a tidy mess because everything is everywhere and just exactly where the child needs it to be. Such creative disorder is a child's paradise because it allows the imagination free reign. . . . The role of the parent or homemaker is merely to ensure that this imaginative approach to the things of the home does not get out of hand. Not all rules can safely be broken, and children have to learn this as they grow up. If this is not taught, the child's ability to respond to

with a blanket?” We adults can also, through our active and intentional care, animate our homes. Something changes in us and in our homes that makes the work less chore-like.

For Sara Michaelson, a professional organizer and Waldorf teacher, housework is “meaningful work” for a child because it teaches skills for life:

For a child to witness the process of something going from dirty to clean, to see that work has a beginning, a middle, and an end, that you can transform something through your physical activity and your will, is a precious lesson that translates later into being able to do homework, to do a job well, or to handle even more metaphysical problems in life.

Keeping up with one's housekeeping has various benefits. Many people say that having their home clean and orderly makes them feel refreshed, calm, and in control. Conversely, when they have let the housework slide, they feel depressed and chaotic. We can find things more readily in a well-kept house, and we are not embarrassed if guests drop by unexpectedly. In cleaning, we model and share activities that can teach perseverance, care, and the power to transform. Also, we are creating a positive, health-giving environment for our children and for ourselves. And perhaps by creating order and peace in one small space, we are helping to create peace and order in the world.

If we keep these things in mind, we can approach housekeeping not as a chore to be gotten through but as an activity to be done with joy.

In cleaning, we model and share activities that can teach perseverance, care, and the power to transform.

things appropriately may be affected, and constructive play may become merely the making of a mess, destroying creative development.

Children can be helped in the process of putting things away by our animating, either playfully or seriously, the toy or object. “This is where the bean bags like to sit.” “It's time for the doll to sleep now. Can you cover her

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Professional Competence in Teaching and the Seven Virtues of the Art of Education

BY CHRISTOF WIECHERT

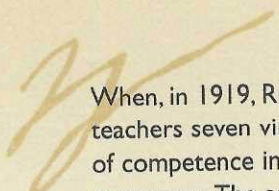
TRANSLATED BY RONALD E. KOETZSCH

Christof Wiechert is the head of the Pedagogical Section of the School of Spiritual Science in Dornach, Switzerland. A native of the Netherlands and a Waldorf graduate, Christof was for many years a class teacher at The Hague Waldorf School.

This article, written for teachers, will also be of interest to parents and others involved in Waldorf Education. It gives insights into the high ideals that Rudolf Steiner bequeathed to the teachers in the first Waldorf school and to all Waldorf teachers since. This article first appeared in the Journal of the Pedagogical Section at the Goetheanum (Dornach, Switzerland), Summer 2005 and Advent 2005.

In the second half of the article, Christof cites a passage from Rudolf Steiner in which several specialized terms appear. Please refer to the accompanying sidebar for an explanation of those terms.

—R. E. K.



When, in 1919, Rudolf Steiner laid the foundations of Waldorf Education, he gave the first Waldorf teachers seven virtues or competencies to which to aspire. Today in education there is much talk of competence in teaching, teacher development, the responsibilities of the teacher, and of quality assurance. The seven virtues of the “art of education,” as described by Steiner almost ninety years ago, are highly relevant to these current concerns.

Let us recall Steiner’s exact words. On September 5, 1919, in the closing lecture of a lecture series now published as *The Foundations of Human Experience*, he said:

The need for imagination, a sense of truth, a feeling of responsibility, these are three forces which are the very nerves of pedagogy. And whoever will receive pedagogy into himself, let him inscribe the following as a motto for his teaching:

- Imbue thyself with the power of imagination,
- Have courage for the truth,
- Sharpen thy feeling for responsibility of soul.¹

On the following day, September 6, 1919, in the concluding lecture of a concurrent series published as *Practical Advice to Teachers*, Rudolf Steiner said:

Today I would like to conclude these discussions by drawing your attention once more to something I would like to lay upon your hearts. And that is that I would like you to keep steadfastly to the following four principles:

The first is: The teacher must be a person of initiative in everything he does, great and small. . . .

The second is: The teacher should be one who is interested in the being of the whole world and of humanity. . . .

And the third is: The teacher must be one who never makes a compromise in his heart and mind with what is untrue. . . .

And now comes something which is more easily said than done, but which nevertheless is also a golden rule for the vocation of the teacher: The teacher must never get stale or grow sour. Cherish a mood of soul that is fresh and healthy!²

We notice first the sequence—how initially three faculties are spoken of and then, at the end, four faculties. What do the “three” and the “four” tell us here? If we consider the human being, when is the principle of three central and when the principle of four? Whenever it is a matter of the faculties of the soul, the three pertains. When the soul is spoken of in conjunction with the bodily nature of the human being we are dealing with the four.

If we think of “Imbue thyself with the power of imagination,” “Have courage for the truth,” and “Sharpen thy feeling for responsibility of soul,” we feel that the human capacities of thinking, feeling, and willing are being addressed only indirectly. The three injunctions actually relate to qualities which, in other places where personal development is encouraged, represent important human attributes: wisdom, beauty, and strength. In Steiner’s *The Foundations of Human Experience*, he gives their order as beauty, wisdom, and strength.

If we look at the verbs, then we can experience two different things. In “imbuing,” “having courage,” and “sharpening,” the will element is emphasized. We are not told, “Develop yourselves so that you acquire such and such a quality.” Rather, the starting point is obvious: We all already have these faculties, these competencies, in us; they are asking to be activated. They are present and should be utilized. If we work on these faculties, our souls will rise to beauty, wisdom, and strength. Then we will be developing as human beings. And what the child actually experiences in the teacher is that the teacher is himself developing. This is what the child gladly internalizes from the teacher.

There is a further way of approaching the secret of the three. We can ask ourselves if these three qualities determine whether the teacher really is competent. We can raise the question: How does the saying of Christ, “I am the way, the truth, and the life” manifest in the work of the teacher?

The Way

Every teacher is familiar with the search for the correct, effective, and inspiring way of teaching. It concerns teaching method and inventiveness in carrying out the lesson. The manner of teaching, the *how*, is of immense importance, and the teacher will find the way only if the subject matter to be passed on is of innermost interest to him. The teacher will only find the way if he loves the subject matter, if he raises the subject matter out of its worldliness and makes it sacred. That is what makes teaching a new activity over and over again, even when the subject matter has not changed a bit. This is the realm of the renewal of forces within the teacher and within the pupil.

The Truth

The striving teacher should live with certain basic questions related to truth:

- How do I relate to the truth?
- How do I relate to the truth about myself?
- Do I have the courage to look my own truth in the face?
- What am I able to do and what am I unable to do?
- With my pupils and my colleagues, where and when do I present myself differently from what I really am?

- Does my seeking for knowledge cause me to really understand my students and thus be able to help them?
- In my helping others, am I trapped in my own ideas of what ought and what ought not to be?

Teaching is a responsibility that corresponds to the responsibility for life—and so, for our fellow human beings.

That which we have made our own through our striving to understand the true image of the human being becomes truly effective in this realm. If we foster this longing to comprehend what it means to be human, something in us struggles against our own stark and naked personality.³

The Life

How can we understand life against this background? For me, is teaching merely a job from 8 AM to 4 PM, or am I much more involved than I think? The teacher's calling cannot be understood merely in a comfortable and limited intellectual sense, but has also to be understood in a spiritual-moral sense. This means taking on and carrying responsibility for everything that is involved in the profession. However, you can have the impression that this is the same approach one has toward life. Teaching is a responsibility that corresponds to the responsibility for life—and so, for our fellow human beings.

Science, Art, and Religion

We can sense that these three forms of competence, these three virtues, originate from a powerful background. If beauty, wisdom, and strength are ideas that originate in an esoteric or mystery tradition, in which they were developed purely for the soul of the individual, these forces are reflected in secular life as art, science, and religion. In the case of art and science, the relationship to the first two virtues is clear. It is a question, though, whether "sharpen thy feeling for responsibility of soul" contains the idea of religion within it.

What is responsibility of soul? Surely it is that I can never view my fellow human being—in this case, the pupil—with indifference. Is it not a religious attitude to recognize my fellow human being and to take on responsibility for him in the soul realm?

The Four Virtues

As mentioned earlier, Rudolf Steiner, having presented three virtues of the teacher on one day, gave a second group of four virtues on the following day.

Briefly stated, these are:

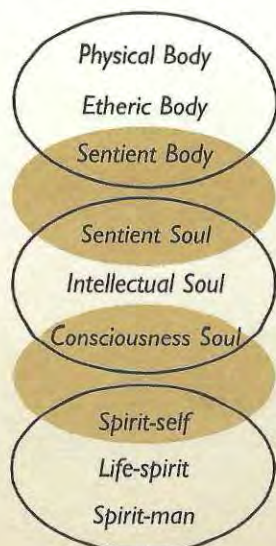
- initiative in all matters, large and small
- interest in all things
- an uncompromising attitude toward what is untrue, and
- an ongoing freshness and vitality

It is not difficult to see the four temperaments—the choleric, sanguine, phlegmatic, and melancholic—in this four-ness, and I will discuss that later. But when does the three dominate and when the four? What is the difference between the first three competencies and these four?

In this same lecture, Rudolf Steiner describes the particular process of writing his book *Theosophy*. This book, written years earlier, contains a lengthy analysis of the human being and of the various sheaths or "bodies" that comprise the human being. [Please see sidebar.]

When I wrote my book *Theosophy*, I could not simply enumerate: **physical body, etheric body, astral body, and Ego**; though, indeed, when an inner understanding has once been gained, we can sum it up by speaking of these four. I had therefore to arrange the order according to the number three: **physical body, etheric body, and sentient body**. This is the first trinity. Then comes the trinity interwoven with it: **sentient soul, intellectual soul, and consciousness soul**. And then the trinity interwoven in turn with the latter: **spirit-self, life-spirit, and spirit-man**. Three times three, interwoven with one another [please see the diagram] so as to become seven. The seven is in reality a three-times-three, whose members are interwoven with one another.

This presentation not only gives us an insight into the uncommon and living processes of Rudolf Steiner's thinking, it also shows us how three-ness works as something formative and creative. It is world process. In contrast, four-ness is something that is finished and fixed in form. When everything is already there, created, fully penetrated, the four appears. It is the process of becoming that has now become something fixed. Four



The nine-fold organization of the human being consisting of three groups of three becomes, through interweaving of the transitional elements (these elements shown in the shaded areas), a seven-fold organization.

is actually a secondary number, the product of two times two.

The three virtues or competencies—imagination, courage for the truth, and responsibility of soul—are capacities that must be desired and awakened by the Ego, the higher self of the person. Unlike the temperaments, they are not part of the physical nature of the human being. [Please see Thomas Poplawski's article on page 17 for a detailed presentation of the four temperaments.]

The temperaments belong to four-ness, although they actually derive from two-ness. Their origin, their actual functional principle, is "excitability" (the capacity for enthusiasm) over against "inner strength." In this sense, the temperaments are based on a two-ness.

There is another important formulation in which the temperaments appear as a two-ness. Steiner speaks of the two "healthy" temperaments—the sanguine and the phlegmatic—and relates them to the rhythical system in the human being, to the working of the heart and lungs. The melancholic temperament works in the nerve and sense system and the choleric in digestion and metabolism. From the two appear the three!

How do the temperaments manifest in the four competencies? They appear as their "sunny" or positive manifestation rather than in their "moon" or negative, shadow form. Every person has a temperament. When he only "has" it, the temperament is just part of the karmic baggage with which a person has come to Earth. If it isn't worked on and transformed, it goes along with him as baggage when he leaves the Earth. That is the shadow manifestation of

The Human Being

In his book *Theosophy*, Rudolf Steiner describes the human being as made up of a number of distinct "bodies."

The **physical body** is the visible, material body consisting of various chemical elements and compounds—calcium, carbon, water, and so on.

The **etheric body** or life-formative body is an invisible, energetic "shadow" of the physical body that gives the physical body its form and supports the functioning of the various organs. Without the etheric body, the physical body would dissolve into its constituent elements, which is what happens when the tie between the two is severed at death.

The **sentient body** is between the physical and etheric bodies on one hand and the sentient soul (one of the three constituent parts of the astral body) on the other.

The **astral body** comprises the instincts, drives, passions, likes and dislikes, feelings, thoughts, and impulses of the human being. Three distinct souls make up the astral body—the sentient soul, the mind or intellectual soul, and the consciousness soul.

- The **sentient soul** reacts to external sensory stimuli as sensations. Thoughts that arise in the sentient soul have to do with its sense experience of the world and with the satisfaction of physical and sensory needs. The sentient soul is limited by the etheric and physical bodies and is connected to them through the "soul body."
- The **intellectual soul** puts thinking at its service. It is concerned with the truths not only of inner experiences, but also with truths about the world as an objective, external reality. These truths are not limited to the mind soul's experience of them; they predate and outlive them.
- The **consciousness soul** apprehends truth and goodness as eternal realities that transcend the individual. It is capable of altruism and the transcendence of self-interest.

The **Ego**, or I, is the eternal, individual identity.

There are three as yet undeveloped "bodies" or "sheaths" that will eventually develop in the human being through the working of the Ego upon the astral, etheric, and physical bodies. These are the spirit-self, life-spirit, and spirit-man.

The **spirit-self** comes into being through the transformation of the astral body and possesses the capacity for imagination.

The **life-spirit** comes into being through the transformation of the etheric body and possesses the capacity for inspiration.

The **spirit-man** comes into being through the transformation of the physical body and possesses the capacity for intuition.

a temperament—karma that has been brought along but remains unredeemed. Rudolf Steiner once pointed out that in this case all the temperaments are only obstacles to spiritual development.

Our temperament needs to be worked on. If it is not to be an obstacle in one's personality, it must be worked

Initiative becomes a power that serves not the person himself but that benefits all.

on and transformed by the Ego or higher self. The temperament must be raised up so that it can be used appropriately to serve our higher aims. It is thus transformed and becomes a capacity that serves a purpose. It must become an instrument. In this sunny manifestation, it creates new karma. The following little arrangement shows what each temperament is in its shadow manifestation and what it can become if it is transformed in a positive way:

Choleric — tyranny — initiative
Sanguine — dispersion — interest
Phlegmatic — indolence — faithfulness (*no compromise*)
Melancholic — staleness — freshness

In this way, what is imprinted in our physical bodies can be transformed. Then we arrive at the four virtues.

Can we bring these seven qualities into some relationship with each other, or is it just a matter of a three-ness and a four-ness? Let us look at them as a group of seven:

1. Imagination
2. Sense for truth
3. Responsibility
4. Initiative
5. Interest
6. Non-compromise (*in the face of untruth*)
7. Freshness

If we pair these up from top to bottom, we get the following:

1 and 7: Without the capacity for imagination, we cannot remain fresh.

2 and 6: Courage for truth gives us strength for refusal to compromise (when confronted with untruth).

3 and 5: A sense of responsibility awakens interest; interest awakens a sense of responsibility.

4: Initiative, located in the middle, is the origin of everything else. Initiative makes us into human beings, developing human beings.

The person with initiative can initiate things for his own benefit or for something greater. The more he manages to work for a cause, the greater will be the positive social effect of his activity. Initiative becomes a power that serves not the person himself but that benefits all. In this we can approach the way the Spirit of the Age—the Archangel Michael—is working.

When man seeks freedom without inclining toward egoism—when freedom becomes for him pure love for the action that is to be performed—then it is possible for him to approach Michael.⁴

Every human being, when asked about “acting out of egoism,” points not to himself but to someone or something far away. In our own consciousness, we act altruistically “naturally,” as a matter of course. In fact, we live on the Earth between appearance and reality. We must extricate ourselves from the world of appearance, because our consciousness is the source of this self-deception.

As Rudolf Steiner points out:

It [self-deception] lies at the root of all things that make up our consciousness. We have to be deceived in order to progress in consciousness, for our consciousness is the child of illusion.⁵

NOTES

1. Rudolf Steiner, *Foundations of Human Experience* (Great Barrington, MA: Anthroposophic Press, 1996), 212, lecture of September 5, 1919.

2. Rudolf Steiner, *Practical Advice to Teachers* (Great Barrington, MA: Anthroposophic Press, 2000), 187 ff., lecture of September 6, 1919.

3. Rudolf Steiner, *Foundations of Human Experience*, cf. lecture of August 21, 1919.

4. Rudolf Steiner, *Anthroposophical Leading Thoughts* (London: Rudolf Steiner Press, 1998), 97 ff., section titled “World Thoughts in the Working of Michael and in the Working of Ahriman.”

5. Rudolf Steiner, *The Fall of the Spirits of Darkness* (London: Rudolf Steiner Press, 1995), lecture of October 12, 1917.

Learning to See Life



Developing Capacities for a Goethean Approach to the Study of Nature

BY CRAIG HOLDREGE

I have often thought that if a Waldorf teacher wanted to have one succinct motto to hang above her bed—one relating especially to the teaching of science—she'd have a hard time finding a better one than **Characterize. Don't define.**

In order to characterize, say, an animal, we have to carry within ourselves a vivid picture of its shape, the way it moves, the sounds it makes, its habitat, and the ways it relates to its environment. The sloth, for example, spends its life hanging in and slowly moving through the boughs of rainforest trees. It recedes into its environment to the degree that it lets algae grow in its fur. The algae soaks up rain like a sponge, and the resulting greenish tinge makes the

sloth nearly invisible in the tree crowns. The sloth is so adapted to hanging in trees that it is virtually helpless on the ground. Everything about the sloth is slow. It moves slowly; it digests slowly (climbing down to the ground only once a week to, as the students would say, pee and poop); it grows slowly, reacts slowly, and seems largely impervious to pain.¹ If, using our imagination, we can paint in words a living and compelling picture of the animal—a process that involves the students—the animal can begin to live in the soul of the child or adolescent.

Characterization imbues a subject with life. To define may make something clear, but such clarity is often void of life. When Rudolf Steiner, the founder of Waldorf Education, urged teachers to characterize and not define, he did so because he knew that, through characterization, we form living concepts that can grow and transform.² A definition, by contrast, is fixed.

Unfortunately, in most schools it is often within biology classes, with all the rote learning and memorization of definitions for multiple-choice exams, that mainstream, outcome-based education reaches its unhappy epitome. And biology is supposed to be the science of life. Charles Dickens gives a lovely caricature of this way of teaching in his novel *Hard Times*:

"In this life, we want nothing but Facts, sir; nothing but Facts!" . . .
 "Bitzer," said Thomas Gradgrind. "Your definition of a horse."
 "Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth." . . .
 "Now girl number twenty," said Mr. Gradgrind. "You know what a horse is."

Of course we all need to learn facts, but isolated facts are soon forgotten and are like stones rather than real nourishment for the human soul. What the students need is to see how the facts relate to each other, how the parts of an organism interact in service to the life of the whole creature. You could say that all real knowing is ecological knowing—knowing how something is part of a larger, dynamic context. If we can bring students into this way of knowing, we are preparing them for a

life in a world that will not offer them pat solutions, but demand from them the ability to grow and form new ideas in relation to new and unforeseen demands.

The problem is that modern habits of thought and academic training, which encourage, above all, analysis and abstract theorizing, do not give teachers the tools they need to bring this kind of understanding to students. In fact, such habits of abstraction tend to deaden both the propensity toward quiet and open-ended observation and the concrete, imaginative capacities a teacher needs most in order to build up exact, yet living, pictures of the world.

Already over eighty years ago, Steiner saw that teachers came out of the "system" with rigid, one-sided habits of thought. He saw the Goethean approach to nature and science as a key, enabling teachers to transform their own thinking and bring a more vital reality to their students:

Our way of thinking is inclined to place things side by side. This shows us how little our concepts are geared to outer reality. In outer reality things flow together. . . . We need to think things together, and not as separate from each other. A person who wishes only to think things separated resembles a man who wishes only to inhale, never to exhale. . . . Here you have something

that teachers in the future will have to do; they must above all acquire for themselves this inwardly mobile thinking, this unschematic thinking.

Science will have to wake up in a Goethean sense and move from the dead to the living. This is what I mean when I say again and again that we need to learn to get beyond our dead, abstract concepts and move into living, concrete concepts.³

Learning an approach that aims to reveal life in nature entails both ridding ourselves of ingrained habits of thought and mobilizing new forces within ourselves. This process takes effort and time. It does not happen overnight.

One way to learn this living approach to nature is to apprentice oneself to that master of life on Earth, namely, the plant world and to do daily, focused work over a period of time on a concrete research project. We can carefully observe how a specific plant develops—unfolds, transforms, and ages. We can sketch the plant



A person who wishes only to think things separated resembles a man who wishes only to inhale, never to exhale. . . .

—Rudolf Steiner

and also recreate precisely in our imagination its development. In this way we take the plant as a living process into our minds and mold our thoughts around it. We can observe other plants and make comparisons and thus begin to see the specific style of growth and form in a given species. We can then go further and relate the plant to its habitat. We ask such questions as: Under what kinds of conditions does it thrive? How does it vary under different conditions?

This kind of intense involvement cultivated daily over time develops our powers of observation. We become awake to the world around us. Because the plant lives through change and variation, our thinking becomes more mobile and flexible. We begin to think like a plant grows. And since we have taken something of the richness of the plant world into us, we can build up pictures that are rooted in reality, and, out of this, living characterizations can flow.

An important element in this work involves attending to our own inner activity. We need to become keenly aware of how our thought processes interweave with our observations. Goethe spoke of “delicate empiricism,” a felicitous expression that captures the two fundamental features of scientific study.⁴ We orient our attention closely to the phenomena we are observing, but we also learn to become more aware of our own thought processes, so that we apply our concepts in a more careful, circumspect way. Living, vital concepts are born out of the interaction with the phenomena themselves.

Traditional training in science often puts roadblocks in the way of this approach. Anyone studying biology today learns that the question to ask in reference to any phenomenon is: What is the underlying mechanism? This way of asking becomes habitual and in essence the only kind of question one is allowed as a scientist to ask. This puts a straitjacket on scientific inquiry. Inasmuch as the focus is on mechanisms, it is already a foregone conclusion that life is nothing other than a mechanism. However, the moment you begin—in a more open-ended way—attending to the fuller phenomenal reality, say, of a developing spring wildflower, you soon realize how inadequate mechanistic explanations are. They pale in the face of the plant itself.



**Living, vital
concepts are born
out of the
interaction with
the phenomena
themselves.**

When we really take hold of the Goethean approach—through immersion in the phenomena themselves and through self-aware thinking—it teaches us to be more critical than we are when we teach theory- or model-driven science. This is important to note, since there is the misconception that the Goethean approach is somehow “just” about observation and therefore “soft” (or even worse: warm and fuzzy) in comparison to “real” (whatever that is) science.

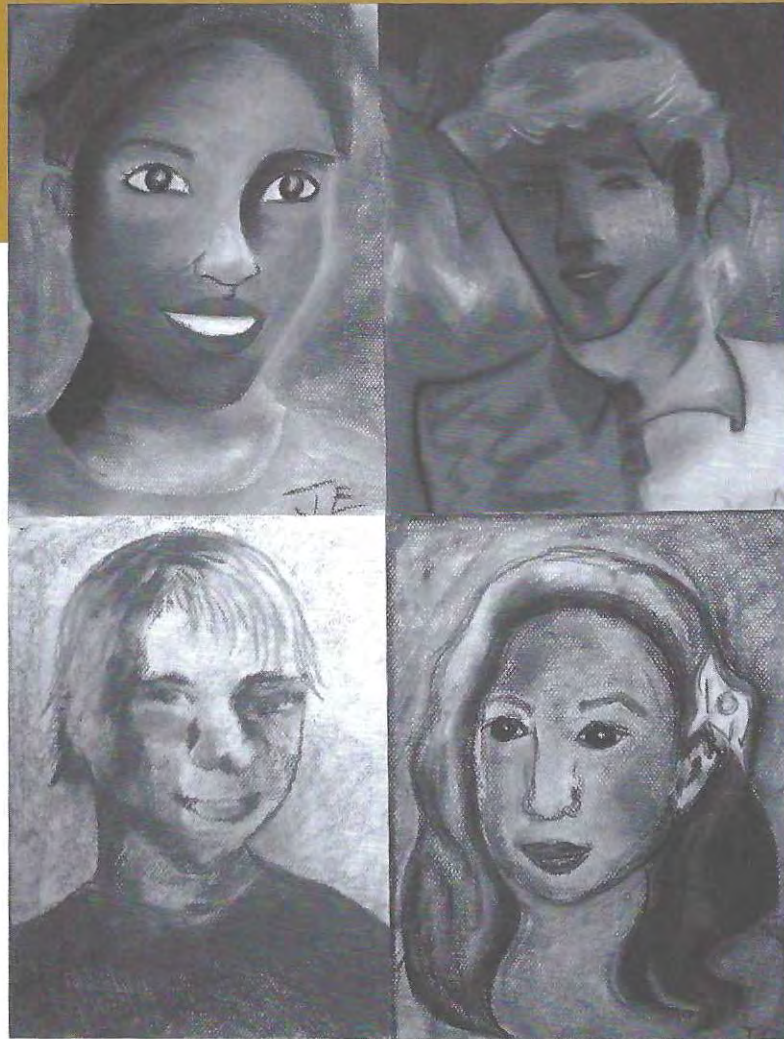
Nothing could be further from the truth. The Goethean approach is not opposed to traditional science. It is concerned with evolving the discipline of science further so that we can begin to understand life in a way that is modeled after life. For this to occur, we have to work to transform ourselves as human beings and begin forming, as Goethe put it, new organs of perception. Through this practice, we begin to experience science as a truly human endeavor that leads us to an understanding and recognition of the deeper qualities of life on Earth. We gain the capacities we need as teachers to bring the living world close to the hearts and minds of our students.

CRAIG HOLDREGE is director of *The Nature Institute* in rural Harlemville, New York, an organization dedicated to promoting phenomenological methods in the study of nature. In Spring 2006, *The Nature Institute* will conduct an intensive course in Goethean science using the methods described above. The course will serve Waldorf teachers and persons training to become Waldorf teachers, as well as others interested in a holistic, participatory approach to nature and science. For more information, please visit www.natureinstitute.org

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The Path to the Self-Portrait



The Waldorf Art Curriculum and the Discovery of Oneself in the World

BY VAN JAMES

So God made man in His own image, in the image of God created He him; male and female created He them. Genesis 2:27



Fig. 1. Like Raphael, Albrecht Dürer did his first self-portrait as a teenager. This silverpoint rendering, done on a specially prepared paper that does not allow erasing, was done in 1484 when the artist was thirteen years old. It is Dürer's first known work and the first known self-portrait in German art.



Fig. 2. Rembrandt, a master of the effects of light and dark in painting, did repeated self-portraits as black and white etchings and as oil paintings on canvas. This watercolor rendering of a Rembrandt self-portrait is by a tenth-grade Waldorf student.



Fig. 3. This self-portrait of Vincent van Gogh was recreated in watercolor by an eleventh-grade Waldorf student. The student might then go on with an Impressionist- or Expressionist-style self-portrait.

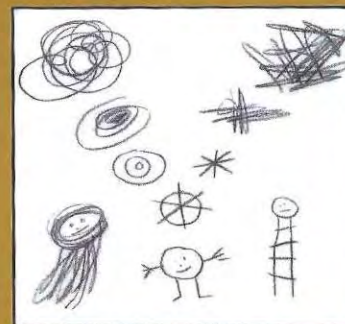


Fig. 4. The stages of development in children's drawings, beginning around the age of two, show the gradual control over curved and straight scribbles, the closing of the circle, and the crossing of the star, leading eventually to the forming of human figures: the portrait and self-portrait.

If the human being is made in the image of God, then a portrait of a person can reveal not only physical appearance but something hidden behind that appearance, perhaps a spiritual essence, a spark of the Divine. Having one's portrait done may lead to self-knowledge and to self-transformation. Doing a self-portrait may be a yet more effective means to self-understanding and change.

Every artistic expression is a kind of self-portrait. Waldorf students, daily active in the arts, create countless self-portraits in their drawings of houses, their landscape paintings, essays, poems, and dramatic presentations. A child's every creation is a snapshot of her nature and character and an indicator of her stage of development. Good teachers can discern disposition and development by means of the work their students produce.

Besides this, from the kindergarten and early grades, children in a Waldorf school are encouraged to draw the human form. Eventually they do portraits and self-portraits. This work, an intrinsic part of the Waldorf art curriculum, is not just an exercise in observation and training in artistic technique but also an opportunity for self-objectification, contemplation, and comprehension. It can be an important part of a child's and young person's healthy development and process of self-discovery.

Images of pharaohs, kings, deceased ancestors, and saints were created through the ages, but usually the entire figure was depicted. The Romans first emphasized the facial portrait with the sculpted bust that depicted the person's head and shoulders. Often such busts were placed on pedestals. Although full-length portraits are not uncommon today, both in painting and in sculpture, we generally understand the word *portrait* to mean the image of a person's face. Originally *portrait* meant an image of any natural or made object, be it flower, rock, table, or animal. Beginning in the fifteenth century, and



Fig. 5. The most natural way to draw something is to "grow" the form from inside out. To build a drawing from the ground up, so to speak, makes the process just as important as the product.



Fig. 6. A first guided portrait might come in the fourth grade with the application of a color-toned surface and fractional divisions for facial features. The colored crayons should include the hues of skin, hair, and eye color of all children in the class.



Fig. 7. Working as an apprentice from drawings and paintings of the Old Masters, the seventh-grade student is uplifted by the excellence and beauty of the work he copies.

especially since the seventeenth century, the term has referred to the image of a human being.

The facial portrait became particularly significant during the Renaissance. Leonardo (1452–1519), Raphael (1483–1520), Michelangelo (1475–1564), and other great Renaissance masters created portraits of contemporaries and also began the tradition of self-portraiture. The German Renaissance artist, Albrecht Dürer (1471–1528), did several penetrating self-studies over the course of his life (fig. 1). His pictorial self-examination set the standard for European self-portraiture in his time. This was the dawn of the scientific age. A new consciousness, which included an increased sense of the importance of the individual human being, saw in the self-portrait a vehicle for self-reflection.

Nearly two centuries later, Rembrandt followed this theme of self-portrayal and used himself as a model for experimenting with light, dark, and the earthy Dutch palette of colors. At the same time, he posed the simple and ultimate human question: "Who am I?" Rembrandt created more self-portraits than any other artist before him and provided an example of the inwardly searching, morally striving human being (fig. 2).

At the end of the nineteenth century, Vincent van Gogh, the Postimpressionist artist, painted a number of self-portraits in his last few years. He undertook an intense and desperate self-search to break through the veil of appearances and find the deeper meaning of life (fig. 3).

The portrait and self-portrait continue to be important, used by artists today as a means of plumbing the mystery of the human being. Although generally a very private and personal theme, the self-portrait actually reveals aspects of the universal search for self-understanding and self-realization and is therefore an area of art that has far-reaching appeal.

Children seek, in a natural and unself-conscious manner, to create their own portraits throughout their formative years. When the young child begins to draw—around the age of one-and-a-half or two years—he produces a combination of looping swirls and back-and-forth zigzag scribbles (fig. 4). These circular and straight line drawings become more controlled and specific, culminating in concentric circles, star forms, and circle-and-cross motifs around the age of three years.

Usually, by age four, human figures begin to appear as a further evolution of the circle-and-cross drawings. The "Tree Man," "Happy Face," and "Ladder Person" are often self-portraits of the child-artist even when they are said to be someone else. The creative imagination of each child is directly linked to her own growth processes. One sees the strength of the child's surging will forces in the Tree Man, the polarity between the head and the limbs in the Happy Face, and, in the Ladder Person, the formation of the spinal column and the activity of the nerves and the sense organs.

In these first attempts to render the human form, the child naturally depicts the processes involved in her own physical

development. As the forces that promote growth are freed from the task of forming the physical body, they become the impulse for creative imagination in the child and the power of intelligence in the adolescent. These forces are essential to the healthy development of the child and can be cultivated as faculties and capacities. They should not be underestimated or allowed to atrophy.

In the Waldorf kindergarten, children are encouraged to draw simply by being given crayons and paper. No formal lessons or drawing instructions are necessary. The children need to be shown only basic use of materials—how to hold the crayon, for example.

In first grade, the teacher helps the children with drawing techniques by means of chalkboard examples. Colorful, blocky forms without outlines are viewed daily by the children as illustrations of stories told by the teacher and as part of the regular school lessons. Figures are built up organically, from inside out, by surface areas of color, rather than by contour lines that fix the form and that are only later colored in as an afterthought. The teacher shows the first graders how one can “grow” the picture from a color “seed,” gradually arriving at the finished “fruit” form (fig. 5).

Such a process is truer to the reality of things and has a moral integrity with relation to the object of perception. An outline makes the world into a finished concept; it intellectualizes and separates one from the phenomena. Outlines finish a form before it has any substance to justify its existence. As Paul Cézanne, the father of modern art, observed, “There are no lines in Nature.” The natural philosopher and poet, Johann von Goethe, too, said, “The eye sees no lines, only colored planes in various shades of light and dark.”

This surface area approach to creating a drawing is a holistic methodology, whole-to-part, that has important consequences for brain development and thought patterning in the life of the young child. To arrive at a picture of something after going through a process of growth and development that is true to the reality one is depicting has an ethical basis and veracity that contour/outline drawing does not possess. This is as true in drawing landscapes, plants, and animals, as in drawing people. Coloring books are not used in Waldorf schools because they thwart the child’s imagination by providing a fixed, linear image that someone else has produced. Giving children a blank paper on which to draw gives them creative freedom.

In the early elementary school—grades one through three—it is the full-length portrait of the human being that is important for the child to draw. Here the person is more than just a face! Arms, legs, torso, and head are all part of one whole person. This wholeness has an inside and an outside, a center and a periphery. This

means starting drawings from a middle point and drawing outwards. In the case of a human figure, one naturally starts with the center of the body, the heart, and adds the extensions of the head, arms, and legs as the connections to the outside world (see again fig. 5). The center-to-outside orientation is directly related to the child’s own experience of himself: “I relate to the world as the point relates to the circle.” It is also the simplest way to draw and develop a form or figure.

Generally speaking, around age nine a dramatic change in the child’s awareness takes place. She is aware of herself as a being separate from and cut off from the world. This makes possible a new approach to representing the human figure. In fourth grade, along with the study of the diversity of the animal kingdom, of fractionalizing of numbers, and other subjects that address this new awareness, the child might attempt a first facial portrait, guided by the teacher.

The divisions of the face—where eyes, nose, and mouth are located—may be understood as parts of the whole, i.e., fractions. After guiding the children in creating a toned oval shape on their papers, the teacher can show how, halfway between the top and bottom, a guideline for the eyes may be drawn (fig. 6). Quarter-divisions indicate the hairline and nose, while a further division of one-eighth of the whole shows where the mouth may be placed. Ears are placed in reference to the eyes and nose guidelines, and the neck can begin at the outside corner of the eyes for a female or the bottom of the ear for a male. When children are asked to use colors that approximate their own skin, hair, and eye color, the result is a striking, unself-conscious self-portrait, done without the aid of mirrors or photographs.

In seventh grade, while studying the Renaissance, the portrait work can be presented in the context of the great artists’ search for the laws of human proportions. Examples by Leonardo and Dürer can be shown as students work now in a Renaissance style and technique. Both these artists developed their own proportional models for the human figure. It is important to point out to the students the fact that such systems were only designed as a framework and were never strictly followed by the artists who invented them.

Recreating portraits of the Old Masters, just as adolescent apprentices did in workshops five hundred years ago, is a time-tested, skill-building approach appropriate for the seventh and eighth grader. Working now with chiaroscuro, the effects of light and shade, the young person is challenged to pay more attention to outer details (fig. 7). The resulting portrait may bring about a deep awakening of soul at this time.

In grades seven, eight, and nine, there is a strong emphasis on the polarity of light and dark through black and white drawing, scratchboard, and block printing. In



Fig. 8. It is important to show the tenth-grade students how a simple wet-on-dry application of colored washes can gradually build up the desired results. No drawing is needed or desired, but patience and self-discipline are essential to this way of working.



Fig. 9. A self-portrait watercolor painting in the browns and golds of the Dutch palette is an exercise appropriate to the tenth grader's stage of development.



Fig. 10. Waldorf twelfth graders sculpt a self-portrait bust in clay. Working from a mirror and trying to reproduce a likeness in three dimensions is a challenging and powerful exercise for the young person nearing the culmination of a high school education.

grade ten, however, a gradual rediscovery of color can be approached with the earth tones of the Dutch palette. Working from Rembrandt portraits is well suited to this age group. Building up the near-monochrome of Rembrandt's oil paintings through simple watercolor applications of golden yellow, browns, and black, is key to successful results (fig. 8). Painting large, flat surface areas of color, rather than drawing, allows the human face to literally arise out of light, darkness, and color. If the tenth graders follow up their Rembrandt picture with a watercolor self-portrait in the same muted tones, they experience an immediate relation with the painting exercise (fig. 9).

In the eleventh grade, after preliminary work with Impressionist, Postimpressionist (see fig. 3), and Expressionist techniques, the students can again attempt a self-portrait. This time the emphasis is on subtle color nuance, bright hues mixed by the eye of the viewer rather than on the actual plane of the picture, and on color as expressively charged, visual emotion. The visual drama of such an approach meets the interests and developmental level of this age group. If elective painting classes are offered in eleventh and twelfth grades—all the previously mentioned artistic work is done by all of the students—oil and acrylic portraits may be a worthwhile endeavor.

As a culmination of the high school years, the twelfth graders create a clay bust of themselves (fig. 10). (The exact point at which this and other artistic projects are done varies from school to school.) Here, the skills the students have gained through years of three-dimensional work in sculpture (not outlined here) and their skills in the two-dimensional rendering of their own image come together in a wonderful way.

Even if in later life the student does not draw, paint, or sculpt another self-portrait, it is the artistic learning process and the dealing with visual appearance, composition, form, and color during the formative years that can shape the very way he looks at the world and sees himself in that world. The art of portraiture, the self-portrait in particular, is a process of putting oneself into the world, creating oneself in the world. It captures both an outer image and creates an inner life. The portrait gazes back at us and tells us something of who we are; it shows us things we did not necessarily know before. A moment in time is captured but is then transformed over time. The portrait can be a way of learning what it means to be human.

VAN JAMES is an artist, writer, and art instructor at the Honolulu Waldorf High School, where he has taught for over twenty years. He is a codirector of Kula Makua Teacher Training Program, chairman of the Anthroposophical Society in Hawaii, and a member of the Asia-Pacific Anthroposophical Initiative Group. He is the author of several books on art and archaeology, most recently, *Spirit and Art: Pictures of the Transformation of Consciousness*. He lives on the island of Oahu with his wife, Bonnie, and has four grown children and two grandsons.

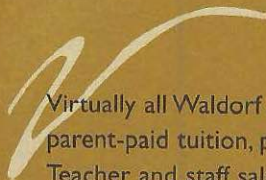
New Opportunities on the H o r i z o n

Parental Choice, Reform Consensus, and More Money for Waldorf Schools

BY GARY LAMB

A major debate is over. . . . School choice has become a permanent fixture of the legislative landscape.¹

—Joseph Lehman, Mackinac Center for Public Policy



Virtually all Waldorf schools, as independent schools financed primarily by parent-paid tuition, philanthropy, and volunteerism, struggle financially. Teacher and staff salaries are low, while steadily rising tuition costs make the education difficult for many families to afford. In the future, however, two funding approaches (at the city, state, and national levels), one involving education vouchers and one involving education tax credits, may have a considerable impact on funding for Waldorf and other independent schools. It is important that all those who support Waldorf Education understand these two differing approaches and how they relate to the Waldorf ideal of freedom in education.

The Waldorf school movement was born out of a social movement in the early 1900s striving toward a threefold social organism. Both of these were inspired by the social ideas of Rudolf Steiner. Steiner held that there are three equally important spheres or sectors of social life: spiritual/cultural, political/legal, and economic. For maximum social health, each of the three spheres needs to be relatively autonomous and have its own administration, scope of action, and basis.

The basis of the spiritual/cultural sphere, which has to do with individual development and personal choices, should be freedom. This is the realm where values, ethics, and morals are developed. Perhaps even more than religion, the most significant value-creating institution in modern life may be education. As part of the cultural sphere, education should be as free from political and corporate interests as religion.

Waldorf Education was originally intended to be at the forefront of a worldwide movement striving toward educational freedom and social renewal. Steiner maintained that it was appropriate for the state to take control of education for a period of time. He also maintained that we have reached a point in human evolution when the field of education needs to be placed on its own footing with its own administrative and governance bodies, in order to build a strong cultural life that can support a truly democratic and free society. Independent education is not merely compatible with a democratic and free society—it is an essential component.

Steiner recognized that in a modern society every child has a right to an education. Therefore, the state is obliged to ensure that there are sufficient funds for children to be educated. But it should not provide school facilities or be the financing agent for education. Rather, Steiner indicated that money should flow from economic life—through the resources of individuals and businesses—directly to foundations or schools without passing through the state.

From a threefold perspective, the main social principles to keep in mind for education are:

- freedom for teachers
- respect for the unique nature of each child
- freedom of choice for all parents to choose the educational approach and school they feel is most appropriate for their children
- sufficient financial resources to make parental choice a reality²
- self-administration for education as a whole

- compulsory, but direct, funding of education by individuals and organizations rather than tax money³ (This point means that the state should require that individuals and corporations fund education up to a certain amount through a variety of options, but the state should not be the collector and disbursing of funds.)⁴

This vision may seem idealistic and impossible to realize. But some of the latest empirical research supports many of these elements as providing the best foundation for a successful educational system.⁵

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At present, the two most significant experiments attempting to make it financially possible for all parents to choose private schooling on a city-, state-, or nationwide basis are government-funded education voucher programs and education tax credit options. For some people, they are the only means by which independent schools can become accessible to people other than the wealthy. For other people, these approaches may be associated with right-wing political and economic agendas. However, our goal here is to determine what forms of educational funding are in harmony with the ideals of independent education and the threefold nature of social life. Nothing expressed should be construed as being based on, or promoting, any kind of conventional liberal or conservative party ideology or perspective.

Some people make no distinction between these two funding approaches and even refer to education tax credit options as “voucher programs in disguise.” There is in fact a fundamental difference between the two. Government-funded education vouchers usually can be used by parents to pay for school tuition at either a public or private school.⁶ Such programs are operating in the cities of Milwaukee and Cleveland; the states of Florida, Maine, Utah, and Vermont; and, through a federally-funded program, in Washington, DC.⁷ Currently, the largest amount offered is \$7,500 per student. The Maine and Vermont programs do not include religious schools.

Some independent Waldorf schools have already started receiving money through one or the other funding mechanism. Thus far, none of the schools has reported the need to make any significant compromises in accepting either type of funding.

There are two types of educational tax credits: a *personal tax credit* and a *donation tax credit*. A personal tax credit can be taken by school parents paying for specified educational expenses at public or private schools (and possibly for homeschooling).⁸ A donation tax credit can be claimed by either individuals (whether they are school parents or not) or businesses. The person or organization making a donation to specified not-for-profit schools and scholarship-granting organizations (SGOs) can receive a full or partial reduction in state taxes.

Arizona, for example, has a tax credit option by which individuals can donate up to \$500 per year (couples filing a joint tax return will soon be able to contribute up to \$1,000) to an SGO and receive a dollar-for-dollar tax credit. Even with these rather modest limits, some SGOs have received millions of dollars of scholarship money related to the tax credit program. This is because the potential donor base of such funding is not limited only to school parents but to anyone who pays state taxes.

Pennsylvania has a corporate education tax credit option. Corporations can donate up to \$200,000 to SGOs and receive up to a 90 percent tax credit. Other states that have some form of education tax credit are Florida, Illinois, and Iowa.⁹

A fundamental difference between voucher and tax credit approaches is that voucher programs are funded with government (tax) money, whereas payments or donations made to organizations eligible for education tax credits are not. To date, courts have consistently ruled that payments and donations to schools and SGOs operating in conjunction with education tax credits are not government or public money and, therefore, should not involve accountability to the public in the same way that tax-supported expenditures such as education vouchers should.

In "Forging Consensus," Andrew Coulson, an education researcher, summarizes his findings regarding the most important factors for successful education systems.¹⁰ These include providing maximum parental options and offering curricula that are unfettered by state regulation and testing. The reference to "consensus" in his title indicates Coulson's desire to find greater consensus in the educational choice movement regarding goals, strategy, and policy.

Coulson did a detailed analysis of educational choice programs worldwide. His conclusion is that the tax credit approach offers the best possibility for consensus and real choice in education. Some of his reasons are as follows:

1. Because donations and private expenditures for educational services under a tax credit option are not considered government money, schools

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accepting scholarships from an SGO are potentially less subject to government regulations than if they accept government funding (as is the case with vouchers).

2. Education tax credit legislation is often easier to enact than government voucher programs.
3. Multiple SGOs funded by donations eligible for tax credits are less likely to encounter ideological conflicts than government-funded single-payer voucher systems.
4. Surveys indicate that voters consistently prefer education tax credit options over voucher programs.
5. Education tax credit approaches potentially offer greater systemwide cost control than voucher programs.

6. Multiple SGOs under a tax credit system can offer greater flexibility and creativity in responding to individual family circumstances in their region than a government-funded single-payer system can.

Also, the tax credit approach not only provides for parental choice in school selection but it also provides for funder choice. Under typical education tax credit options, individual and corporate donors can select any SGO in their state and often can stipulate which school they want to support.

From a threefold perspective, the most significant thing about the present tax credit experiments is that they are perhaps the first practical example of how we can go about funding education on a society-wide basis without using government tax dollars, as Steiner suggested.

The question of whether independent Waldorf schools can in the long run maintain the necessary freedom if they become dependent on government funds has caused heated debates in the Waldorf school movement over charter schools and voucher programs because of varying ideologies and experiences. Education tax credits have the potential to become a substantial funding mechanism that could make all Waldorf schools affordable and that all parties could agree to regardless of their other differing views.¹¹

A word of caution, however, needs to be given at this point. All education tax credit approaches are not equal. It is true that tax credits have shown themselves in some ways to be less vulnerable to inherent government forces that could undermine a school's freedom, but there are also external influences to contend with. If the tax credit legislation begins to provide true educational choice on a large scale, then interest groups whose livelihoods are connected to the existing government-run education system will try to restrict the scope of the programs and curb their activity. Such interest groups include teachers' unions, textbook manufacturers, testing service providers, pharmaceutical companies, and the computer industry.

Ultimately, there is only one way to guard against unwarranted intrusion. That is to complement

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each and every political effort to introduce tax credit legislation with an equal effort to educate the public about the importance and necessity of educational choice and freedom in a modern democratic society.

Another complication is that education tax credits, as presently conceived, work best where there is a state income tax. States that rely on sales taxes for their main source of income present additional challenges.¹²

As the opening quotation indicated, educational choice is now a permanent part of the legislative landscape. The question is no longer whether parents will have educational choices in the future. Rather, today the question is, what kind of choices will they be? Supporters of independent education must become not only informed but also politically active. It appears that education tax credit options are the first educational choice innovation that can be introduced on a large scale that virtually all Waldorf supporters could agree with and is worth collectively battling for. It is a battle with cultural, political, and economic importance for future human civilization, and we should not shy away from it.

GARY LAMB has been associated with the Waldorf school movement for over twenty-five years as a school parent, teacher, development director, and consultant. He has a broad range of experiences in agricultural, manufacturing, retail, and not-for-profit management. He also was the managing editor of *The Threefold Review*, a magazine based on the social ideas of Rudolf Steiner, for fourteen years. Gary is the author of *The Social Mission of Waldorf Education: Independent, Privately Funded, and Accessible to All*, published by AWSNA Publications (www.awsna.org). Through the newly founded Institute for Social Renewal, Gary is helping to create a worldwide e-mail list and publishing an educational freedom and choice newsletter. Information can be found at the Institute's Web site: www.socialrenewal.com.

NOTES

1. Joseph Lehman, "School Choice: Not Whether, But Which," in *Mackinac Center Impact* [a newsletter] (Midland, MI: The Mackinac Center for Public Policy), Fall 2004, 1.

2. At this time, this would mean families should be financially able to select the government, independent, or religious school of their choice or choose homeschooling.

3. For a detailed description of the proper role of the state in relation to education, see Gary Lamb, *The Social Mission of Waldorf Education* (Fair Oaks, CA: AWSNA Publications, 2004).

4. This could be done in the same way that a country could require employers to provide health care benefits for workers without the government becoming the health insurance provider.

5. No political orientation on the author's part should be construed by the choice of research sources.

6. In the U.S., private education includes both independent and religious schools.

7. For a description of each voucher program, see Robert Enlow, *Grading Vouchers: Ranking America's School Choice Programs* (Indianapolis, IN: The Milton Friedman Foundation), vol. 2, issue 1, and the Alliance for School Choice Web page: www.allianceforschoolchoice.org.

8. Illinois (up to \$500) and Iowa (25 percent of tuition expenses up to \$250) have personal education tax credits. At these levels, they are of little help.

9. Minnesota provides a \$1,650 deduction of taxable income for parents with children in grades K-6 and for \$2,500 for grades 7-12. This may result in at most a few hundred dollars of actual tax relief, depending on a person's income level. It is important to note the difference between a tax deduction and a tax credit. A tax deduction decreases a person's taxable income and, consequently, only indirectly and to a lesser degree reduces a person's actual taxes. A tax credit is a direct reduction in taxes owed.

10. Andrew Coulson, "Forging Consensus: Can the School Choice Community Come Together on an Explicit Goal and a Plan for Achieving It?" [a monograph] (Midland, MI: The Mackinac Center for Public Policy), April 2004.

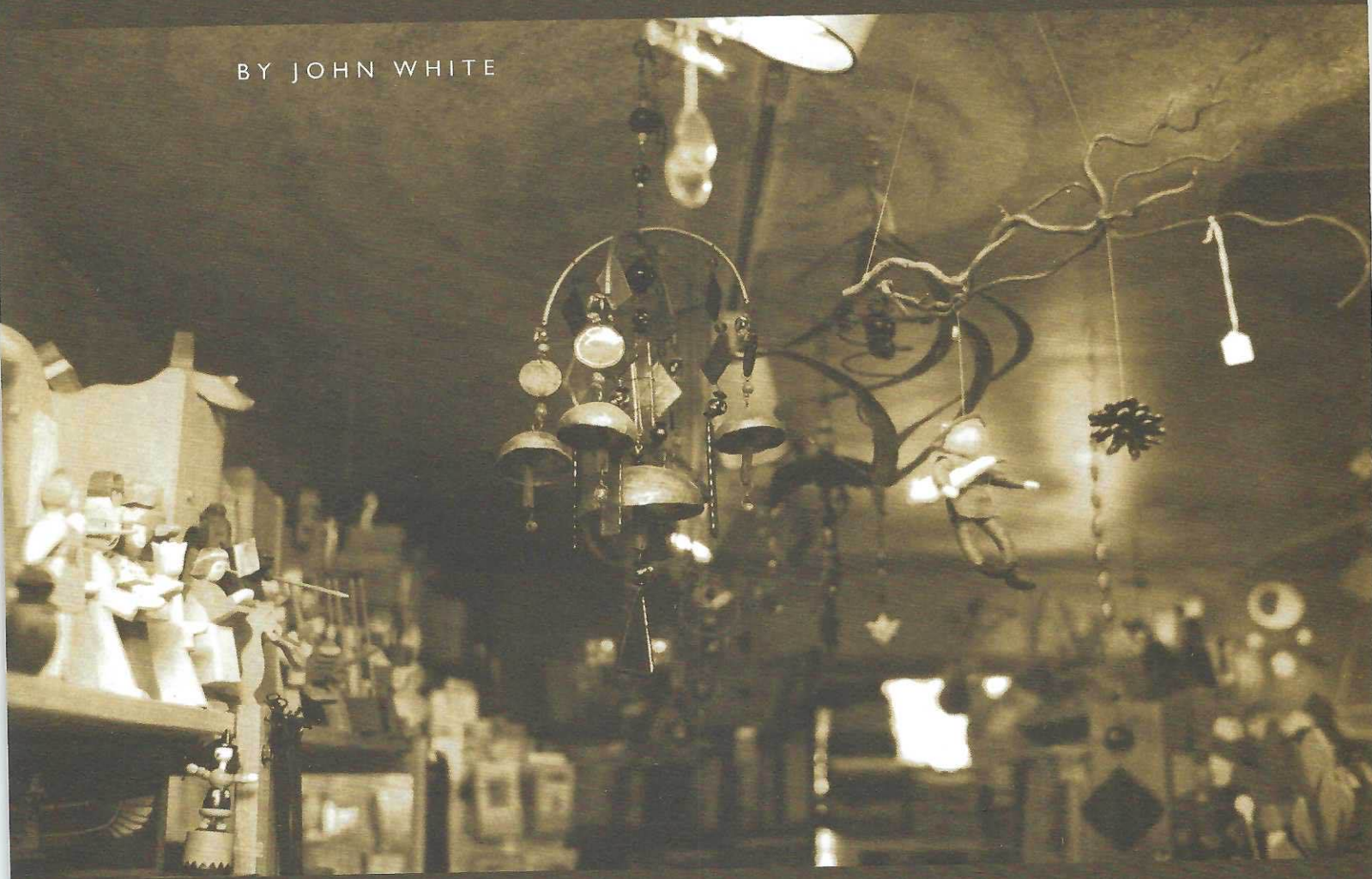
11. At this point someone may ask about government-funded schools in Europe. Coulson gives them poor ratings regarding freedom and choice. The Dutch system is often referred to as an exemplary government-funded educational system. Coulson's research indicates otherwise: "Just as public schools in the United States and elsewhere have been subject to an ever larger body of regulations, so, too, have the government-funded private schools in the Netherlands. Today, everything about the shape, operation, and content of Dutch schooling is dictated by the state." *Ibid.*, 24-25.

12. This problem can be dealt with easily with a little imagination.

**Supporters
of independent
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The Waldorf School Store

BY JOHN WHITE



Most Waldorf schools have a school store. These come in many shapes and sizes, as do the schools they serve. Ranging from a two-story, 1200-square-foot building with a veranda to a few shelves in the school office, the stores all aim to fulfill the main purpose of a Waldorf school store: to support the school's educational mission by providing, to parents and others, items that reflect the values and practices of Waldorf Education. Of course, if a store can turn a profit and help the school's finances, no one complains.

All Waldorf stores offer the basics—high quality art and handwork supplies (often not easily found elsewhere), beeswax for modeling, wooden toys, and perhaps some books about Waldorf Education. Beyond these, though, one may find wholesome snacks and beverages, pocket gnomes and fairies, cloth dolls, traditional children's games, footwear, natural body care products, homeopathic medical remedies, clothing made from organic cotton, books by Rudolf Steiner, and pretty much anything else that is connected to Waldorf values and culture.

Ideally, a Waldorf school store is providing more than merchandise. A school store can be an effective aid for parent education—and inspiration. As one parent at the Hartsbrook School recalls: “On my first visit [to the store], I was exposed to ideas and things I hadn’t thought of before in regard to my children. It was almost magical and very different from other stores. Eventually, I came to realize how the store reflects the values of the school, how it supports the parents because it educates them on how to expand on the daily school experience of their children.”

The school store can also be a social nexus where parents—and other members of the school community—feel at home and can gather to socialize. At the Austin Waldorf School store, a parent group offers a morning tea to parents and children once a week on the veranda of the store building.

The store at the City of Lakes School in Minneapolis, according to its manager, owes its success in part to being “a little niche where moms feel comfortable just hanging out.”

The Waldorf school store can also be a point of contact between the school and the larger community. If it is located where the public has easy access and can thus attract drop-ins, the store can help introduce and explain Waldorf Education (and its accoutrements) to the curious but uninitiated. A number of successful school stores (in New York City, Sacramento, Great Barrington [Massachusetts], and elsewhere), are not located in or next to the school, but in busy commercial areas. The Sacramento store, called Second Wave, in addition to selling “Waldorfian” merchandise, sells secondhand clothes, books, and kitchen items to a wide range of people. *Matrushka* in Great Barrington—named for the brightly painted Russian wooden dolls of diminishing sizes that nest inside each other—is located in the center of that picturesque town and attracts a sizable tourist and general public trade.

Not all school stores are actually owned by the school. *Matrushka* is managed by a parent-run corporation that has no legal ties to the school but that donates its after-overhead earnings to the school. The stores in Santa Monica (connected to the Westside Waldorf School) and in Sacramento similarly are not formally related to the local schools.

There are a number of factors that make for a successful Waldorf school store. They include the following:



Good Location

The store should be visible, conspicuous, easily accessible, well lit, and inviting. Some years ago, the Pasadena school moved its “store” out of a second-floor closet into a small building adjacent

to the school parking lot and put out some tables and chairs in a shady spot next to the store. The store has become a major center of parent and school life where parents stop, socialize, wait for their children, and so on.

Good Staff

The store should have a manager (or managers) and sales persons who are well informed, skilled, enthusiastic, and reliable. Typically, school stores start off with a volunteer parent manager or management team and volunteers to work in the store. In some cases, this works even after the store has become established and is doing a brisk business. The Seven Sisters, the store at the Hartsbrook School in Hadley, Massachusetts, now occupying a 132-square-foot space and grossing about \$34,000 a year, has a volunteer manager and volunteer staff. The Minneapolis store also works well with an all-volunteer managerial and sales staff. The advantage here, of course, is low overhead.

In most cases, though, growth brings a need for paid staff. In researching a number of Waldorf school stores, time and again I heard the same story. A store begins with volunteer support, grows over the years to a size that requires accountability and consistency in the management, and eventually confronts the question of hiring paid personnel or continuing with the uncertainties that accompany a volunteer staff. Usually after struggling with the dilemma for some time, the school, if the amount of sales can support it, hires a manager for the store. Many schools have a part-time paid manager. At the large and successful store at the Kimberton

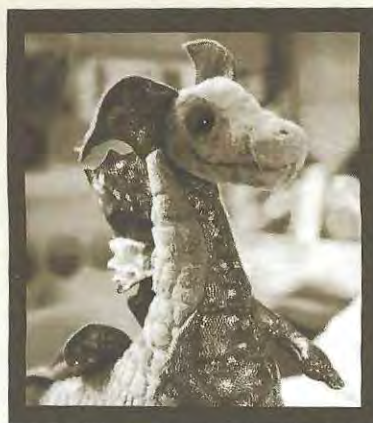


(Pennsylvania) school, the manager works in the store half-time and works in the school as purchasing officer half-time.

In any case, a manager and workers who are knowledgeable and enthusiastic about Waldorf Education and about the items sold in the store are crucial. They can help educate, encourage, and inspire prospective, new, and even experienced parents, as well as persons who have just "dropped in."

Ample Hours of Operation

Especially in the early history of a school store, a short-fall of volunteers can result in limited hours of operation. During my first month as store manager, I devised a way to overcome this situation. I created a self-service sales slip, printed on the face of a legal size envelope, so customers could be their own sales clerks. We have used this system for over three years, and I see



it as a central factor in our 300 percent increase in sales during that period. People can shop anytime the building is open, weekends included. This may seem risky, but there has been no noticeable loss of merchandise or money with this method. I do find it necessary, now and again, to call a customer and tell him that he must have had a bad "math" day. We have always recovered the shortage, or refunded the overpayment. I saw the envelope sales receipt as the first step on the way to developing a computer-based inventory system.

A Spirit of Collegiality

Eventually, Waldorf store managers—particularly those in areas where there are other, nearby Waldorf schools with stores—face some challenging questions. These include: Should I share my valuable and hard-won sources of merchandise with the other store managers? Should I refer customers to another store for something

I don't carry? To me, it is self-evident that cooperation and mutual help, an attitude of goodwill rather than competitiveness, will help our Waldorf mini-economy to thrive.

A store can be a valuable part of a Waldorf school, supplying items related to healthy child-rearing and sound education, providing information and inspiration to parents, encouraging social interaction and community, creating a bridge to those outside the Waldorf world, and even generating income for the school. Every Waldorf initiative and school can be benefited by a store, even a humble one. The store at the

Hartsbrook School began in an antique sideboard provided by the store's first manager, Elizabeth Sustick. Elizabeth and other parents wanted to display craft items usually stored in the attic between the Holiday Fair and the May Fair.

Even as Waldorf schools are a worldwide phenomenon—there being almost 900 schools in over eighty nations—Waldorf school stores are found around the world. La Casita de Juguetes, the store at the Perito Moreno Waldorf School near Buenos Aires, began, according to Annemie Mackern, "in the boot [trunk] of my car." From this mobile beginning, the store moved to a table in the school garden and in eighteen months to a small wooden hut. Eight years later, the store relocated into the school building, and today, still operated by volunteers, the store contributes some 15,000 pesos (about \$5,000) a year to the school—a lot of money in Argentina.

Food sales are about 60 percent of gross sales. This "Little House of Toys" may soon move into a new building next to the school's textiles store and, in so doing, create the first Waldorf shopping mall! Annemie is excited about the possibility.

Have courage to start small!



JOHN WHITE is a parent at The Hartsbrook School in Hadley, Massachusetts, where he managed the store for three years. John can be reached at jrw_3@netzero.net. The present manager at Hartsbrook is Nicole Romer, and she can be reached at 413-586-1908 or schoolstore@hartsbrook.org.

CREDITS: Photo on page 44 by Eric Adkins from the Pasadena Waldorf School store, *The Wishing Well*. Photos on pages 45 and 46 by Hallie Wootan from the Sacramento Waldorf School store, *Second Wave*.

Book Review

SteinerBooks

Great Barrington, MA, 2005

668 pages • \$40.00

Into the Heart's Land

A Century of Rudolf Steiner's Work in North America

BY HENRY BARNES

REVIEWED BY RONALD E. KOETZSCH

Anthroposophy, the worldview expressed by Rudolf Steiner, first arrived in North America almost one hundred years ago. It was, in time, followed by its many daughter movements—including Waldorf Education, biodynamic agriculture, anthroposophically extended medicine, eurythmy, organic-functional architecture, and the Camphill Village movement (dedicated to the care of persons with developmental challenges).

Today, the Anthroposophical Society in America has over 5000 members. There are more than 500 anthroposophical initiatives—branches of the Society, kindergartens, schools, teacher training centers, medical clinics, commercial gardens and farms, architectural firms, schools of eurythmy and other arts, and therapeutic homes and communities—in the United States alone. Canada has its own national Society with a membership and array of practical initiatives that bespeak its relative size. Taken together and further augmented by some initiatives in Mexico, these influence in a positive way the lives of hundreds of thousands of people.

In his monumental volume, *Into the Heart's Land*, Henry Barnes has chronicled the anthroposophical movement in North America from the first decade of the twentieth century—when American artists and vocalists who had encountered Rudolf Steiner and Anthroposophy in Berlin returned to New York City—into the first years of the twenty-first century. Henry has recorded the aspirations, hard work, trials, and triumphs of the hundreds, even thousands, of people who helped make the anthroposophical movement a social force in North America today.

Henry, who researched and wrote this book at the behest of the General Anthroposophical Society based in Dornach, Switzerland, was uniquely qualified to do so. A historian by training, he was the first American to complete a full Waldorf teacher training, attending the Stuttgart training institute in 1932–33. After teaching in

England, Henry was a lead teacher at the Rudolf Steiner School in New York from 1940 through 1986. A

member of the General Anthroposophical Society for over seventy years, he served as the general secretary of the Anthroposophical Society in America from 1974 to 1991.

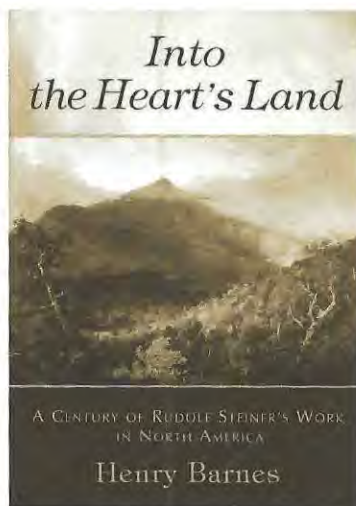
Into the Heart's Land is useful and interesting in several ways.

First, it provides, as a necessary backdrop to developments on this side of the Atlantic, a concise account of Rudolf Steiner's life, thought, and work and of the development of the anthroposophical movement in Europe.

Second, the book explains in a clear and accessible way the principles of each of the daughter movements as they arrive in the New World. Henry's explanations of eurythmy, biodynamic farming, the Camphill movement, and the others, will be illuminating to the longtime anthroposophist and yet instructive to the general reader.

Third, *Into the Heart's Land* describes with scrupulously researched detail the saga of each of those daughter movements and of the many initiatives they spawned. Hundreds of persons, many long since gone, and countless selfless deeds that sought to bring Anthroposophy into American life are here recorded. While it can with interest be read cover to cover, the book will serve also as an indispensable reference book.

Into the Heart's Land was presented to the public on August 12, 2005, at a conference of the Anthroposophical Society in America held in Ann Arbor, Michigan, and attended by about 700 people. That same day, Henry Barnes, who began work on the book when he was eighty-eight years old, celebrated his ninety-third birthday. The following evening at dinner I jokingly asked Henry—who is living proof that there is no such thing as an old age of the mind and spirit—what his next book would be. Henry laughed and nodded but did not give details.



Book Review

Adonis Press
Ghent, NY, 2005
518-325-1100
124 pages • \$14.95

Childhood and Human Evolution

BY FRIEDRICH KIPP

TRANSLATED BY JOHN MICHAEL BARNES

REVIEWED BY RONALD E. KOETZSCH

This remarkable little book is a paean to the uniqueness, dignity, and even the nobility of the human being. It is also a thought-provoking challenge to the Darwinian view of the human being as a descendant of the anthropoid apes. It may well make you change the way you think about yourself and your fellow human beings.

Friedrich Kipp, PhD (1908–1997), was a German biologist, well-known for his ornithological research and his writings on human evolution. He was also a student at the first Waldorf school and a student of Rudolf Steiner and Anthroposophy. Kipp is a rare example of a rigorous natural scientist with a spiritual understanding of the universe and the human being.

This book is largely a thoroughgoing, objective comparison of the human being to the four-footed mammals and also to the anthropoid apes. Kipp points out the various characteristics and capacities that are unique to the human being. These include:

- a physical organism that is nonspecialized and thus able to adapt to and survive in a variety of natural and artificial environments (In contrast, animals are so specialized that they can survive only in a specific set of circumstances, in a particular environmental niche.)
- a skull that is oriented vertically, with the brain above the eyes, nose, and mouth, rather than behind it
- an upright posture with two feet on the ground and two arms and two hands completely free to move and to manipulate objects in the environment
- the ability to think—to form concepts about our sense impressions and experiences
- the communication through speech of experiences, thoughts, concepts, and emotional states
- the ability to transcend instinctual behavior—to form moral ideas and principles and to act on them
- the ability to learn new skills and to change behavior patterns through old age until the end of life

Friedrich Kipp points out that the development of the unique capacities are not necessary givens. Each individual

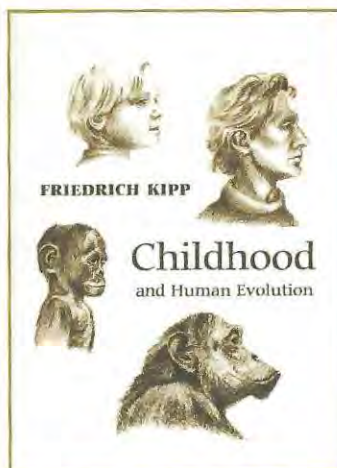
human being acquires them over time through imitation, through trial and error, through effort. The infant must try to stand up and must fall many times before achieving his upright bearing. The adolescent must struggle with her emotions and impulses to develop a pattern of behaviors that is satisfying to herself but also socially acceptable.

These various unique human characteristics are related to two, also special, aspects of human development: the long period of physical and psychological maturation of the human being—18 to 21 years—and the long period of parental nurture and shielding from the world that this necessitates. Many animals are ready to take care of themselves at birth, most others a relatively short time after birth. The unique abilities of the human being—uprightness, speech, thought, the conscious

control of instinct (morality)—take many years to fully develop. Kipp maintains that this long period of nurture has made human evolution possible and is necessary for the continued evolution of humanity.

Kipp draws some remarkable conclusions from these observations. One is that the love and care of children by parents, particularly by mothers, has been a critical factor in human evolution. The anthropoid apes take care of their young through age three. Thereafter, the nurturing, protective instinct stops, and the young chimp is left on its own. The human mother, motivated by something beyond instinct, loves and cares for her offspring until it is fully grown and has developed all the unique characteristics of the human being. *Kipp boldly states that love and care must be recognized, along with natural selection and mutation, as a key factor in the evolution of the human race.*

Kipp goes on to question the generally accepted theory of evolution—that the human being evolved from lower forms of animal life. For Kipp, the similarities between the human being and his immediate presumed ancestors, the anthropoid apes—chimpanzees, gorillas, and orangutans—are superficial and deceiving. They do not support the hypothesis that human beings developed from these primates. The human hand, for example, with its opposable thumb, could not have developed from the almost thumbless and strongly curved hand of these tree



dwellers. Rather, the hand of the chimpanzee with its stub of a thumb seems a degenerate form of the human hand.

Also, Kipp observes that, in terms of skull structure, posture, and behavior, the infant and young chimpanzee closely resembles a human child. With maturity, though, the skull becomes clearly animal-like (with a protruding jaw and overall horizontal organization). In addition, the adult chimp loses the earlier spontaneity and playfulness, its behavior becoming determined almost entirely by instinct.

Using these and other scientific facts and citing numerous respected scientists of the past century, Kipp concludes that the common understanding of human origins in the theory of evolution is a truth stood on its head. The anthropoid apes represent a degenerated form of the human being, rather than its forerunner. Kipp posits that there has been a central process of evolution that has led to and culminated in the development of the human being with all the unique human characteristics. Along the way, individuals and groups of individuals, unable or unwilling to undertake the effort necessary to develop the special human capacities, have split off from the main line of evolution and have remained at a level of animality. These detours and dead ends of the evolutionary process have resulted in the other mammals, in the primates, and in the anthropoid apes. The fact that human and chimpanzee infants seem to be on the same developmental path, but that one goes on to become human and the other slips back into animality, is an indication of this.

While thoroughly researched and written in an objective, scientific style, *Childhood and Human Evolution* is enjoyable and understandable. It is a book well worth reading. Friedrich Kipp has left a legacy that is instructive and inspiring to anyone unwilling to accept the degraded view of the human being offered by modern scientific materialism. Also, Kipp's emphasis on the importance, in human evolution and in individual human development, of "a long childhood" should give pause to those educators who are ever shortening childhood through insistence on early academics.

BOOKS

in Brief

Cosmo Doogood's Urban Almanac Celebrating Nature & Her Rhythms in the City

BY ERIC UTNE

REVIEWED BY RONALD E. KOETZSCH

Cosmo Doogood's Urban Almanac
Minneapolis, MN, 2004
350 pages • \$12.95

In 2000, Eric Utne—the founder of two national magazines (*Utne Reader*, 1984, and *New Age Journal*, 1974) and a longtime supporter of Waldorf Education (his four sons all have been through or are in Waldorf school)—took a sabbatical. Much to his surprise, Eric was asked to become the seventh-grade class teacher at the City of Lakes Waldorf School in Minneapolis. To Eric's greater surprise, he accepted.

In the eighth-grade study of the American Revolution, Eric was much impressed by Benjamin Franklin and by the role Franklin's *Farmer's Almanac* has played in the lives of America's mostly rural population. Because today more than half of all Americans live in cities rather than in the country, Eric decided to create an almanac for urban dwellers. The result is *Cosmo Doogood's Urban Almanac*. This delightful volume is a treasure chest of practical and not-so-practical information, all intended to make us more conscious and alive, aware of what is going on above, around, and within us.

The almanac begins with a series of essays that deal with night-sky phenomena, the weather, city life, urban fauna and flora, and the inner life. In the calendar section—almost 250 pages long—the days of the week appear on the right-hand pages. For each day, there is a thought-provoking quotation, mention of famous persons born on that day, astronomical data including times of the sun and moon's rising and setting, plus space to write down appointments, observations, happenings.

On the left-hand facing pages are explanations of holidays and festivals (i.e., Groundhog Day, 2/2; Earth Day, 4/22), poems (by, for example, Whitman and Kabir) biographies of famous people (such as Gandhi and Goethe), descriptions of urban sanctuaries and essential places (like New York's Cathedral of Saint John the Divine and Miami's Domino Park), recipes (for buffalo meat stew and other beguiling dishes), and notes about civilizing ideas (such as "the slow movement").

Eric's interest in Rudolf Steiner and Anthroposophy is evident throughout the almanac. Christopher Bamford's essay on the "living year," which deals with meditation, the development of the monthly virtues, the daily practices of Buddhism's Eightfold Path and their relation to Rudolf Steiner's planetary seals, and with working with the dead, is based on and attributed to Steiner's ideas. Also, Bamford's one-line distillations of Steiner's fifty-two verses of the *Calendar of the Soul* are woven through the almanac's calendar section. These verses describe the changes that the human soul goes through in the course of the year (i.e., early July: "The beauty of the world strengthens and empowers me.")

A central aim of Waldorf Education is to help the child develop into an adult human being who is aware of and wonders at all the phenomena—natural and human-made—in the world, and who also is aware of and strives to develop his or her own inner and moral life. Eric Utne's *Urban Almanac* is a vote of confidence for the ability of every adult today to live with this same vital consciousness. And it is a marvelously useful aid in the endeavor.