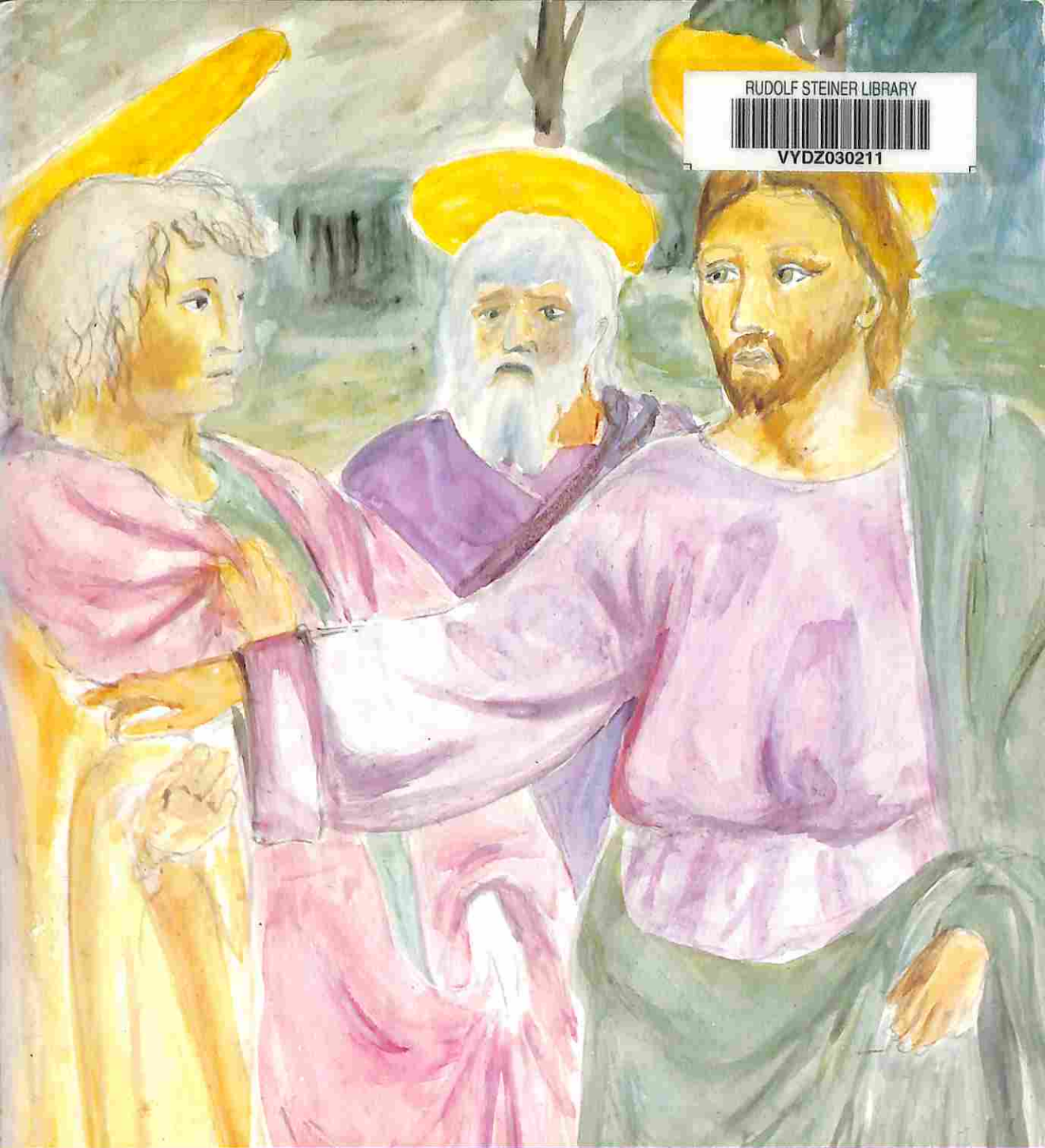




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Child and Man

A Journal for Contemporary Education

Vol. 13 (3)

Winter-Spring 1979



Child and Man

*The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.*

W. Wordsworth

Winter-Spring 1979, Vol. 13 No. 3, Child and Man is a focus for the sharing and encouraging of ideas, insights and achievements in Waldorf, Steiner and all truly human education, everywhere. Published twice yearly by the Steiner Schools Fellowship.

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Editorial

Education — an Impetus for Healthy Social Regeneration?

During recent years there has been much heart-searching with regard to the aims and direction of modern education. But while we meet with varied uncompromising opinions there is no common ground of agreement about the nature of the child.

No privileges

There are those who are determined that there should be no privileges. Children of whatever background or ability should mill in together and through this encounter come to understand one another and somehow struggle through to find a place for themselves in the prevailing social system. Others just as ardently wish to retain traditions of academic learning whereby scholars receive a logical training and an encyclopaedic knowledge to serve them through life. Still others find it important to give the child free expression to his impulses so that no complexes and repressions may hold him back. How can one come to any consistent policy?

Wonder and compassion

Greek civilisation knew very well at what it was aiming in its educational system. The foundation for all learning was wonder, otherwise there would be no impulse to explore. In the school years poetry, music and movement were developed so that in later life the adult would be able to understand mathematics and philosophy. And to guide the social life the religious leaders gave moral instructions through the great dramas. At a time when the qualities of personality were beginning to develop, those in danger of too much egoism needed to

become aware of divine powers greater than man, while characters whose self-confidence was not strong enough were strengthened through compassion for those weaker than themselves. Thus human values were fostered as the foundation of social life.

Understanding the nature of man

The religious teachers of the Middle Ages held that those who laboured were winning redemption from the sin of Adam. Through skill and ability in their working for others they were fulfilling their rightful role and confirming their human value. For those who sought knowledge there was only one aim to be considered, the pursuit of what led one nearer to God. Hence only three periods in history were of importance: the preparation for the descent of Christ, Christ's life on earth and the second coming.

In our scientific age these ideals no longer meet the need of the times; but where do we find expressed any understanding of the nature of man and his destiny?

Children relaxed and happy

The moment subjects are geared to examination results something of their living quality is lost. Let us consider for a moment how children can be led in mixed ability classes so that the full quality of what they learn can be absorbed. Anyone with experience of young children knows that they cannot understand abstractions. What is given has to be presented in imaginative pictures. The articles in this number by Dennis Demanett and Roland Everett illustrate how the presentation of subject

matter differs for children between the ages of seven and twelve. In the former article we see how wonder and reverence for the beauty of the world are awakened. In the latter we are shown how pupils can be led through enthusiasm for what they observe to a grasp of the underlying processes. The sharing of these experiences develops comradeship, and a new relationship with parents can be created when they realise how their children are becoming relaxed and happy.

Dry rot

Of course, if pupils need to take exams to gain entry to their next course of studies, they should be helped to acquire the necessary techniques; but these are more profitably mastered when the subject has been presented in a living way. Many pupils from Waldorf schools have been admitted to further education because of the impression they have made at interviews.

The overpowering predominance of competitive examinations is the dry rot in our educational system. Precocious children are led to believe that cleverness is all important; whereas perceptiveness, sympathy and endurance are qualities of far more lasting value.

Interest

If we value our cultural heritage from the civilisations of the past we are bound to recognise that knowledge cannot be forced into dried out forms to be crammed and then reproduced for exam purposes. What the teacher should be giving to the pupil can be compared to a handful of seeds which grow and develop as life advances. What children absorb through imagination and interest will be understood in later life on a higher level. When there is an understanding of the nature of knowledge, perhaps our education system will be transformed to give the impetus for healthy social regeneration.

E.H.

JULY 1979 CHILD AND MAN focusses on Movement in Waldorf Education: Eurythmy, Gymnastics, Drama for Children; why? and how?

Comment

Examination of Pupils; Assessment of Schools

There are two major questions in the sphere of education in Britain which will have to be decided before long, in fact they may be decided by the time these lines appear in print: the questions of the 18+ examination and the assessment of schools will influence not only the character of our public-maintained schools, but also impinge on the way Steiner Schools in this country will be able to function.

New examinations less specialised?

The question of the examination will be more immediately felt and will have a direct effect on the way our upper schools can be organised. The present A-level examinations are basically a product of the public schools and their close connection with the two ancient universities. Men who had gone through these institutions returned to public and grammar schools and became sixth-form masters. Originally it was held that a specialised education in the classics was the best possible basis for a career in the Foreign Service, the Law, Banking, the Armed Forces and the Civil Service. Later it was realised that other, equally circumscribed studies in other academic disciplines would also serve as a preparation for life in other positions of authority. Indded, the system worked very well, but not so much because of the particular courses of study, but because of the ethos which was inculcated and because of the often close connections between student and tutor which encouraged the transmission of personal values.

Today the situation has changed. In many schools the process of education is perceived as the passing of examinations. The schools record their examination successes in their

assembly halls, the pupils know that such-and-such an examination is likely to result in so much more pay per annum. The content of the examination becomes ever more irrelevant, its 'ultimate' purpose ever more urgent. As a consequence people concerned became worried about the narrowness of our sixth-form curriculum. Two factors combine to make a wider scope desirable. On the one hand there are the 'new' sixth-formers, young people who wish to stay at school beyond 16, but do not wish to go into university later on. These ought to be encouraged by a wider curriculum. Then there are the universities.

They realise that with a shrinking birthrate the number of students seeking admission will soon drop considerably. This is bound to lead to a reduction of academic staff, unless a new policy is found. So for the first time the universities are interested in four-year courses leading to first degrees, which happens to be the generally accepted practice in Europe. Three-year courses, the universities will argue, were only possible as long as entrants were highly specialised. But with the new examinations coming we shall need four-year courses — and for these all the academic staff we can possibly get. Thus the universities need a less specialised 18+ examination in order to keep their numbers up.

These arguments have been going on for years. Commissions have been called together, deliberated and made their recommendations. Sectional interests opposed sectional interests. Statistics and feasibility studies proliferated. But no result was in sight. These conventional methods cannot deal with value judgements, and it is just such judgements which are wanted in such a situation. In our present system the only person to say 'This is what our society needs' is the Minister who as a politician is supposed to understand what the country at large needs and who is not constrained by professional prejudice and tradition. It is unlikely that Shirley Williams will make a decision before the general election and who knows who the next Minister is going to be?

— But one thing is certain: the more liberal the new examinations, the wider the syllabus, the more our upper schools will be able to flourish.

Assessment and control

The National Union of Teachers finds itself at variance with an important piece of pending legislation, the centrally determined core curriculum. Again it is not clear how the Minister is going to act, though it is possible that a Conservative minister might take a harder line than Shirley Williams who once called the independence of teachers in matters of the curriculum 'one of the glories of the English educational system'. The Union published its comments on the Government Green Paper in a pamphlet *Education in Schools*. A core curriculum or any centrally devised framework would not be in the interests of the pupils, it says. It could never cater for all their widely different needs. Such matters should be left to the discretion and professional responsibility of teachers. The second biggest union, the National Association of Schoolmasters — Union of Women Teachers, make an additional point in reply to this Government Paper. They stress that the most important aspect of school life, discipline, was not at all emphasised in the Paper. 'The nation has no right to expect schools to enforce standards of behaviour which society refuses to accept, and in some cases actively undermines.'

The National Union of Teachers also dislikes the suggestion that the 'performance' of individual schools should be monitored by local councils. *Education in Schools* believes that there are so many variables and imponderables which determine the performance of schools, many of them beyond the control of the staff, that such an exercise would be meaningless and invidious.

However, there exists already a body which is busy devising ways of assessing schools, the Assessment of Performance Unit, and it came as a great shock when a prominent member of its consultative committee resigned. Lord Alexander is one of the outstanding members of the educational

establishment and until recently was the secretary of the Association of Education Committees. He believes Mrs. Williams that she has no intention of advocating the assessment of schools, but why was the Unit set up at all? The work being done there today could enable a future and less liberal minister to set up a firm control over all schools up and down the country. This is indeed a timely warning. Are we really to give up one more precious feature of our unique and liberal heritage and adopt continental methods with their centralised bureaucracies? Only because we were in a panic over falling educational 'standards' and blamed them on the schools instead of seeing in them one more example of a collapsing society? Steiner schools and their representatives will be able to do very little to stop or even slow down such an illiberal tendency, but at least we ought to stand up and be counted in defence of the freedom of education — one of the essentials of a free spiritual life — which is now under increasing attack from extremists of both major political parties. We shall be able to solve our social problems only by an increase of freedom and not by a retreat from it.

R. Lissau

Letter to the Editor

Coping with Early Childhood in the City

Sir,

I have found it quite a problem bringing up two *pre-school* age children outside the atmosphere of a Steiner community, and I know one or two other mothers who have the same dilemma. I should find it extremely helpful if at some point you could devote some space to an article offering realistic guidance and support to those parents who strive to attain anthroposophical standards in the home whilst having of necessity to live apart from a supportive Steiner community.

War-play and TV games

This of course would mean covering the

ages from birth to 4 years. Some of the specific problems I have encountered are: choice of playthings, dealing with relatives and friends who may find difficulty in sympathising with Steiner ideals, guidance in helping the child come to terms with his peer-group who are usually orientated towards aggressive 'war-play' and television inspired games (at 2-3-4 years!). This of course applies mainly to little boys, my youngest child, a girl, will, I'm sure, not have to be exposed to such a dilemma, a sad comment. But I am aware that my eldest child, a boy, has had to face a certain amount of conflict and stress, caused by difficulties in the home situation and the environment outside the home.

Working-class communities

I should welcome practical guidance on such matters as keeping the Festivals in the home, and generally coping with *early* childhood problems in the light of anthropology, e.g. tantrums and discipline, etc.

Most of the books that I have read about this early period tend to be by continental authors in rather idealistic circumstances. I should be pleased if someone would approach the problem realistically with regard to parents living in working-class communities (terraced houses, corner shops etc.) who are interested in implementing Steiner's ideas in the home situation whilst also having to maintain interaction with such a community.

My eldest child is actually due to start at Michael House School, which I am sure will provide an extremely positive and supportive influence. I do feel, however, that the time spent in the home could have been much more positive and constructive had I had access to some realistic frame of reference from within the Steiner community.

Your sincerely,

Penny Blakemore,
Derby,
England.

(The editors warmly welcome a response from readers)

Has Religion any place in Education?

Part One of a Major Reassessment

by ALAN HOWARD

Before attempting to answer this question let me make clear in what sense I shall be speaking of religion.

There is quite a difference between the singular and plural forms of this noun. Religion in the singular, which is what I intend to speak about, is the activity man has developed in order to bring and keep himself in touch with the divine. The plural, the various religions, is the different ways in which he has done it. To avoid any confusion I shall use the capital R for religion in the singular.

It is necessary to draw attention to this distinction because not only are there what we call the great religions of the world, such as Hinduism, Christianity, Mohammedanism and others, but each of them comprises innumerable sects, any one of which is capable of claiming that *it* is that particular religion, period.

In touch

It is even more necessary to make this distinction in talking about Religion in relation to education. A man's religion is not only his private affair, but he also has the right to bring his children up in it exclusively. He would have a valid objection if his children were to receive a different form of religious education in school from what they did at home. As the majority of children are educated in state (USA: public) schools it is more than ever necessary to keep the subject on the widest basis. What happens in sectarian schools presents no such problem,

and there is no need to include them in this discussion.

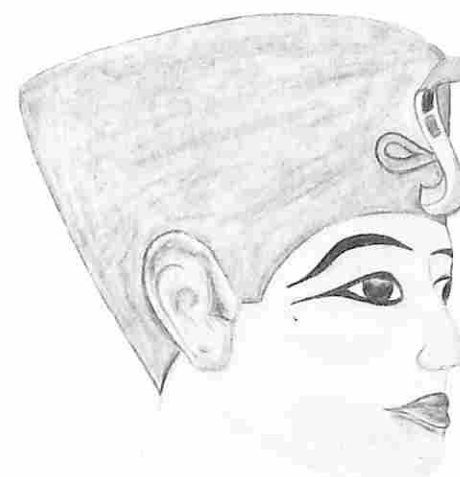
So, what does it mean when I say, 'Religion is the activity man has developed in order to bring and keep himself in touch with the divine.'?

The word religion comes from two Latin words, *re* and *ligare*, meaning to bring together again, or to re-unite two things that have become separate. If, therefore, one of them — as seems obvious — is the being of man, then the other must be the Being of the world, or what we have always been accustomed to call it — God.

And that creates a difficulty straight away for many people. What do we mean by the 'Being of the world'? Does it mean anything at all? Does anybody really know anything about it?

Now the being of *man* is obvious. There it is, wherever we choose to look. Not only are we ourselves such a being, but we are constantly meeting others like ourselves every day of our lives. But we can't think of God in that way. The being of man is far too closely identified for us with our physical being, which we can see with our eyes and touch with our hands, and which, after a time, dies. We can't carry such a conception over into our idea of God.

Nor have we any need to; for the one thing on which all the religions would agree — however much they may represent it differently in their literature and art — is that God is pure spirit; something com-



Religion in the singular is the activity; religions, in the plural, are the many ways . . .



Through copying great artists, 15-year-olds learn to know the ideals of Egypt, Greece, Early Christianity and The Renaissance . . .

pletely imperceptible to the senses, and utterly unlike anything we could perceive with them.

What is spirit?

But that only seems to compound the difficulty. For if Religion is the union of God and man, and if God is spirit, then the being of man which seeks through Religion to bring himself in touch with God must be spirit, too. But in view of all the apparent evidence we have, and all the research we have done on that evidence, it is generally accepted today that man is nothing but a physical being — infinitely complex as such, it is true, but physical none the less.

Now it would take too long in an article such as this to argue the case on how it is possible to speak as meaningfully about the spirit of man, and the world as well, as we can of anything else. We just have to take it for granted that Religion can, and does, *only* mean the union of the spirit of man with the Spirit of the world, with God.

Nor can that be easily discredited. If it is claimed that there is no meaning in such a statement, then not only is all Religion nonsense; but all the great minds down through history who have devoted their lives and talents to it, together with the countless millions then and now who have found it their chief impulse and support, not to mention some of the most outstanding philosophers, poets, artists, writers, have all been hopelessly misled, and have just wasted their time. And that is more than anyone is likely to make 'stand up' before the bar of impartial judgment. Many have tried, of course; but every age has gone on producing those who have explored anew the ineffable mysteries of the spirit, only to find the reality of this fundamental truth confirmed over and over again.

But is it so difficult for us to get some idea of what is meant by this concept 'spirit'?

Look at a man as he lies asleep on his bed. What do we have there before us? A living human form only; nothing more. The man, the *being*, is not there; and by 'man' I mean everything that makes that form a human

being to us, someone with whom we can talk, do things, exchange confidences, and so on. Even if we could take that whole form to pieces, and examine in detail every single tissue and cell we still shouldn't find 'him'. 'He' is not there in that body.

The instrument

Then 'where' is he?

Put in that way the question is absurd, for we are obviously dealing with something which is not material or spatial. One thing we can be sure of, however, 'he' certainly isn't dead. We can call 'him' back to that body in a moment; and unless we believe that on falling asleep 'he' slips into nothingness, and is miraculously recreated out of it when 'he' wakes up, then 'he' must 'be' somewhere. And that 'he' and that 'somewhere' cannot be anything physical. In short the essential *being* of man is unquestionably not the physical body; and whether we give the word 'spirit' to it or any other is immaterial as long as we recognise the fact. The body is the means, the instrument, through which the spirit acts; and it is only because we don't realise this when the man is awake, that we lump the two together and think only in physical terms. No wonder we have difficulty in wondering how man, the essential spirit being, could survive the death of the body. We can't even see how a spirit obviously indwells the body when he is alive!

Evidence

It is a different matter, however, when we refer to the spiritual Being of the world, to God. After all we do have some evidence of the spiritual being of man in that he goes away in sleep and then wakes up again. There is nothing comparable to the waking state of man in the 'body' of Nature spread out around us. Nature seems permanently asleep; its life automatic or even mechanical. There seems to be nothing that could give any evidence of Being, or Beings, there.

Indeed, this has become such a fixed conclusion of modern Science that it has long since given up assuming, as it did once, that there could be any Being active in Nature. That doesn't mean that Science has *proved*



A 15-year-old's copy of a Raphael Cartoon. This concept 'spirit' — so difficult?

there is no such Being, as so many people are prone to believe. It only means that they don't bother about looking for one. Science works on the assumption that the world, Nature, is a mindless, beingless force-

complex which can be studied as to *what* it is, and *how* it works, but beyond this it just isn't concerned whether there is any Being behind it or within it.

We will see presently whether this view of

the world is justified or not; but for the moment let us look a little closer at how Science goes about getting the information on which its views are shaped.

The scientist confronts the world as a knowing subject; the world is the object of his knowing activity. As a result of this confrontation questions arise in him: What is that out there? What is its connection with other objects? and he feels obliged to answer them. To this end he investigates the objects with his senses, and the instruments of their extension which he has developed; and eventually he arrives at answers which give a workable explanation of the phenomena. This forms our scientific knowledge of the world.

The link

It should be noticed in passing that in spite of its complete separation from Religion and anything religious, Science has none the less something in common with Religion according to our terms of reference. The scientist also feels that basic need to find a link between his questioning self and the phenomena which are at first separate from him. That is *his* 're-ligare'. He finds it in knowledge. The fact that he confines his attention to the 'body', the 'outside' of the world, is immaterial to the union he is seeking to establish between himself and it. Also the fact that he eliminates all personal wishes and opinions in his investigation, and regards his results as purely objective, something completely independent of him. But it would be pushing objectivity to absurdity to imagine that there is no connection at all between knowledge and the knower. Knowledge, Science, links the knower with the world.

The real difference between the scientist and the religious 'investigator', however, is in the questions they ask. Both start with confronting the world of Nature. The scientist asks, *What?* or *How?* of the phenomena before him; the religious seeker, no less conscious of — and for that matter just as interested in — the phenomena, goes a step further and asks, *Who* brought all this

to pass? The scientist is satisfied with the world of appearance *as given*, and proceeds to investigate its laws; the religious seeker takes the 'given' as evidence of a 'Giver', and proceeds to enquire into his nature and being. If the scientist has something of a religious purpose in his pursuit of knowledge, then the religious seeker is not without a scientific earnestness in his quest for God. Both are seeking Truth; both are trying to find the link between themselves and the world.

It is altogether unfair to suggest, as even so many educated people do, that Religion arose as the result of the imaginings and fears of primitive people in an ignorant and childish state of soul. Let it be granted that earlier man as a whole was nothing like so intellectually mature as we are now, none the less there were exceptional individualities then, as there are today, who were far in advance of the general run of mankind. The strict logical thought which characterises the scientist is of comparative recent growth; the founders of Religion had a more intuitive understanding of the world. It was they who not only founded the great religions, but had no small share in the creation of the civilisation we wonder at so much now. We cannot undervalue the one without bringing the reality of human evolution as a whole into question.

The great religions were established by outstanding individualities who sought and found God. They not only *knew* what they had experienced, but were able to teach others how to experience it, too. That training was just as long, as thorough and as disciplined as any that goes on in our institutions of learning today.

There is a truth of Religion just as there is of Science; the difference is that the religious 'expert' — if I may use that term — not only worked in a different field, but by a different method, too. I will say something about that method in a moment; but before I do let me emphasise what should be an obvious fact. No one who is unfamiliar with the particular field of investigation in question is com-

petent to pass judgment on what is experienced in that field. Let us have nothing to do with Religion if we will; but let us not presume to know anything about Religion without having first examined it at its highest level.

And now let us look at what I have called the 'method' of acquiring religious experience, and see where it differs from that of Science.



A 17-year-old copies William Blake.

Outstanding individualities who sought and found God...

Clever and worthy

And we can best do that by the following comparison. If I see a human being before me I can get to know him in two ways. I can study him as an object in space, and according to the means at my disposal and my intellectual capacity, I can get to know all sorts of things about him as such. In fact there is hardly any limit to the information I can

obtain; and that information will be quite correct and even useful within the frame of reference in which I work. Practically all the knowledge we have by which we are able to deal successfully with man's physical well-being, and the organisation of his life in society is obtained in that way.

But not one scrap of that knowledge will give me a clue as to the inner being of the man himself, who and what he is as that particular person, what he is to and for himself. I can only know *that* directly from him himself. He has to tell me; he has to give it to me himself. And he is only likely to do that *if I first prove myself worthy of it*.

What does that mean? It means that *I have to do something to myself* if I am going to qualify for that confidence. A *moral* factor comes in here. All my cleverness, all the brilliant deductions of my observation and judgment will avail me nothing if I cannot prove *by the kind of man I am* that I am worthy of that confidence, that knowledge. I have to generate something in myself that is more than just intelligence, more than mere observation. I have to *love* the being I want to know. I have to be able to give up a part of myself, to make a place in myself empty of me, so that the other self can live itself in me.

Love, pure selfless love of man for the Being of the world, for God: that is the method by which the great truths of Religion have been discovered, and by which alone they can only be confirmed. Love is the cognitive 'method' of the science of Being; and the science, the knowledge, of Being is what lies at the heart of Religion.

Everything that has come down to us as religious truth — examine it where you will — has been obtained by those outstanding individuals who had, through love, made themselves a sounding board for the voice of God, and who were able to catch the divine accents of the *Word* by which the stars are held in their courses, by which life springs eternally in the smallest creature that grows, and by which man lives and dies and is born again.

Naturally they were not able to reveal *all*

that they had experienced; and even that they did tell they could not tell in the way they had experienced it. That is impossible to do in any field of knowledge. The scientist cannot communicate to the lay mind the results of his researches exactly as he experiences them. He has to construct 'models' for that purpose; symbols of what those experiences might be like *if* they were — what in reality they are not — perceptible to the senses. For that is the nature of all true knowledge, it can only be *known*. And all knowing involves a factor, and that the most important, that goes beyond sense experience only.

Truth

And so the great leaders and teachers of Religion gave out their knowledge in the form of pictures, stories, poems, fables; not as the reality of religious truth, but as the means by which the *sense of truth* might be awakened in all men so that they might take part in the union of man with God. This is the inner essence of all genuine religious ritual.

In characterising Religion as I have tried to do here at its highest level I know that Religion has not always maintained itself on that level, at least the various religions haven't. Often those who have had the task of promoting Religion have made their position an opportunity for intimidation and selfish power-seeking. The teachings and ritual themselves have often been allowed to become the driest and deadest formulae, without an echo of what first inspired them. The disputes about minutiae of doctrine have been made the cause of some of the bitterest hates and bloodiest battles that have ever been fought. I must concede all that; but I also believe that if we take the trouble to consider Religion impartially, and to cast our glance widely enough over the position it has taken in human evolution, we must also admit that the fundamental truth of Religion is still true, still desperately desired, and still the fundamental impulse of man in his evolutionary development. (*To be continued*).

Rediscovering the Phases of Human Life

We are gradually becoming aware that adults develop almost as much as children

by CHRISTOPHER SCHAEFER

Important ideas seem to require a lengthy germination process before they are accepted in public consciousness. An example of this is the growing interest in the phases of human life. The success of Gail Sheehy's book, *Passages*, the concern about mid-life crisis, the interest in old age and in questions of biography, suggest that a developmental framework for understanding the phases of life is increasingly accepted as meeting a deep need for perspective about life questions. Yet this has been a slow and comparatively recent development.

In the beginning of the century Rudolf Steiner gave a detailed description of the human being's physical, psychological and spiritual development from childhood to old age. While this provided a basis for the Waldorf school curriculum and for efforts in adult education it was not taken up by the general public. Nor did Jung's work on the stages of life, first published in the 1930s receive much attention.

Intimacy versus isolation

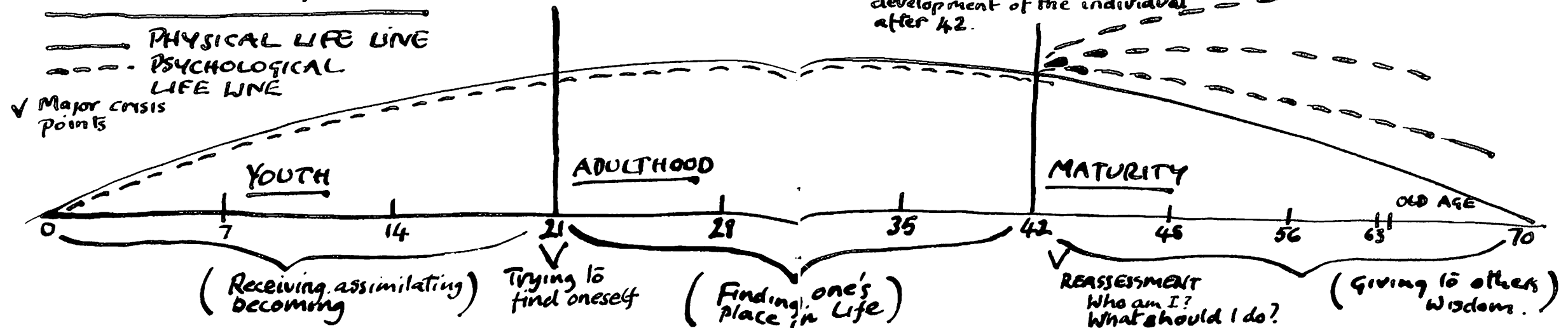
The first widespread interest in a developmental view of the human being began in the immediate post war period in reaction to Piaget's work. Questions of child development received the attention of psychologists, psychiatrists and educators. This was followed in the 1950s by a focus on questions of late childhood and adolescence. The work of Margaret Mead, and Erik Erik-

son's *Childhood and Society* (1950), received critical acclaim. While Erikson did discuss the 'Eight Ages of Man' in terms of psychological constraints such as the dilemma of 'Intimacy versus Isolation' for people in their 30s and 40s, most immediate attention was placed on his treatment of childhood and adolescence in diverse cultural settings. The focus on questions of adult development became more evident in the 1960s, helped by the growing prominence of humanistic psychologists who pursued a broader, more developmental image of man than their Freudian colleagues. Indeed I think it is possible to argue that the freeing of psychology from the Freudian straitjacket of early childhood neuroses by Jung, Adler and others was a prerequisite for looking at general questions of adult development.

Near-death experiences

In the 1960s the works of Mead, Erikson, Charlotte Bühler and psychiatrists such as Frankl, Rogers and Perls gave questions of adult development a new prominence, which provided a basis for later more popular books such as *Passages*. This process of gradually finding a new developmental understanding of the human being has continued with recent work treating questions of old age and death. Elisabeth Kubler-Ross' book on *Death and Dying* and Raymond Moody's research on near-death experiences in *Life After Life* seem to mark the end of an

DEVELOPMENT PHASES OF THE HUMAN BEING



initial cycle of rediscovering the ages of man and the meaning and potential of development in the different stages of life.

A recovery of wisdom

This process of rediscovery is less important as intellectual history than as a sign that Western man is beginning to develop a more conscious, science-based form of practical social understanding which takes the whole of the human being into account. It represents the recovery in a new form of traditional wisdom, about man, in the same way that concerns about ecology have led to a new appreciation of older more balanced ways of treating nature.

All older cultures had a knowledge of the phases of life which formed a basis for self knowledge and regulating social relationships. The Chinese talked of three great phases; of receiving (0-21); of fighting (21-42) and of growing wise. The Greeks thought of life as containing ten periods of seven years each — beginning with early childhood as a time of fantasy (0-7), moving through middle childhood (7-14), puberty and adolescence (14-21), to a first adulthood of discovering and providing a basis for life (21-28) and ending with a period of second childhood. The Romans chose a simpler framework of five major periods.

A picture of my life

This kind of life wisdom was lost with the

development of a science which initially focused on physiological processes in man. Its re-emergence as an empirically-based knowledge of man's physical, psychological and spiritual development is enormously important. This is illustrated by a remark Jung made to the effect that 90 percent of his patients would not have had the problems they exhibited if they had had a developmental perspective on life. My own experience in working with the stages of life bears this out.

Time and again people from many walks of life have told me that hearing a talk on the development phases of the human being was one of the most important experiences in their lives. When I asked why, I received answers like: "It gives a perspective on the place I'm in" — "I see that I'm not alone in wrestling with certain questions" — "Uncanny, but I can relate to every phase you described, its like a picture of my life" — "It helps me understand myself and others" — "It gives meaning to the struggles."

The last two expressions are key, for the fruitfulness that arises from understanding the phases of life lies in the possibility of acquiring greater self-knowledge and understanding of others. Greater self knowledge not in the sense of a blueprint, for each of our lives is different and unique, but as a

pointer to pay attention to certain questions, or feelings and experiences. To question one's life and values is, for example, an important experience for many people in their forties. To do so is not a symptom of illness but of health, for out of such re-assessment greater self-understanding and development can come. To deny such inner questions through external changes (new job, new wife, more sport) or through more work or more alcohol is also to deny the possibility of growth.

Life as development

Understanding the phases of life can also be of greater benefit in relating to others: To understand that teenagers need to oppose parents and authority to find themselves; to know that people in their twenties need varied work opportunities with personal attention in order to test their capabilities and know their strengths and weaknesses; to be aware that a school or a company needs some elderly people who, out of their life experience and quiet concern for others, can provide some leaven to the energetic twenties or self-confident but often aggressive thirties. Perhaps these things seem obvious, yet it is appalling how often the obvious is either not known or is forgotten.

Perhaps the most important experience that people can have when working with the idea of the phases is an appreciation of life

as development, that we are capable of change and growth and that periods of struggle, as well as periods of calm, have great meaning. To know ourselves as developing, struggling beings, to distill from each phase of our life that which is to be learned and to realise even a small part of our individual potential, these are goals which an understanding of the phases of development can help us to realise.

In the next three issues of *Child and Man* it is hoped to include articles on the phases of development 1) from birth to 21, 2) from 21 to 42, 3) from 42 to death. (Ed.)

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Christopher Schaefer is a staff member of The Centre for Social Development at Emerson College and a senior member of Social Ecology Associates (NPI International).

First Experience of Science

The Art of Introducing the Essence, described

by ROLAND EVERETT

*My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began,
So is it now I am a man,
So be it when I shall grow old
Or let me die!
The Child is father of the Man:
And I could wish my days to be
Bound each to each by natural piety.*

W. Wordsworth

Does your heart still miss a beat, when you see a rainbow in the sky? Or, as the years are slipping by, has it become dulled by habitual sense perceptions? How easy it is to take the phenomena of nature for granted. And yet, each phenomenon is a kind of question, silently waiting to be answered or, as with Goethe, 'an open secret' whose discovery can renew the links with the powers of creation, with the divine world itself. Wonder at the wisdom and beauty of the world sets the mood in the first science lessons, given to twelve year olds.

All these rainbows

Several years ago I was asked by a parent during an exhibition of young children's paintings at Elmfield School, 'What is the significance of all these rainbows hanging on the wall?' If only I had had the presence of mind to answer him, 'Children paint rainbows simply because they love them.' For the young the world retains the freshness of a spring day, it remains as new as at Creations Day. Who does not feel that no

apple can match the taste of those savoured in early childhood? Which summer can be as glorious, which winter as bright and exhilarating as those of the good 'old' days? Children today still look at the rainbow with the eyes of Noah after God had put it there into the sky as His sign. And it is this same rainbow which still hides the secrets of light and darkness and their interactions, quite apart from a host of other questions, such as Where is its exact position in the sky? Can we pass under its arch? If not, why not? Which colour is uppermost and in which sequence are the colours arranged? What makes a double rainbow appear in the sky and how are the two sets of colours related to each other? Can we ever see a complete rainbow circle? If so, what must our position be? etc.

Fingerprints of God

The teacher, entering this situation in his class six, now has the task of leading his pupils into observing the world in quite a practical and 'down to earth' way, while at the same time fostering their natural piety in the sense of Wordsworth's lines. Accurate observations of simple and homely experiments made in the classroom now become a kind of whetting stone upon which the emerging powers of thinking can be sharpened. If for instance a resined violin bow is drawn across the rim of a glass bowl until a clear note rings out, and then water is poured into the bowl, the pitch of the note

will become lower and lower as the water-level rises. Why should this be? To discover such underlying causes, the young scientist must become a kind of detective who, when following his clues, will not be led to the customary criminal at all, but to a pattern of order and wisdom, comparable to the very fingerprints of what we conveniently call God. But how difficult it is to learn to look and observe, not to be misled into ready-made answers or preconceived and vague ideas which can be completely off the mark! (Example: When in lessons on 'Heat' the expansion of water inside a bottle was shown, a pupil who was asked to think of other examples in daily life wrote: 'In a similar way rivers rise in summer until they burst their banks with a flood . . .')

Artificial sunset

First only the phenomenon, i.e. the experiment, must speak while the young observers must try to develop an inner silence, and this is very hard at the age of twelve! Then, one or two days later, the exact recounting of the relevant sequence of events may lead to an understanding of underlying causes. Finally — and this is the hardest step of all — these findings have to be put down clearly in writing without unnecessary repetitions or padding, while at the same time no leading point must be overlooked. One girl began her 'scientific' account of the string-telephone experiment with: 'Yesterday it was a gorgeously sunny day, just right for doing our experiment with the string-telephone outside . . .' A boy, following the exhortations to be exact, began his composition about how pupils could identify objects by the sound made when knocked or tapped, with quite ominous sounding words: 'On Wednesday, 26th of April 1978, at 9.45 a.m., Mr. E. blindfolded a pupil who had to guess what was knocked because sound tells you exactly what things are.' Another girl described how sound can reveal symptoms of illness by writing: 'If you go to the doctor's, he always knocks your chest to make sure you're alright.' In a composition about how smoke appeared blue when seen

against the dark background of the blackboard, one (slightly delinquent) boy found it necessary to justify his teacher's action with the words: ' . . . but Mr. E. only smoked a cigarette to show us how blue comes about. He would never have done it otherwise.' Other descriptions showed a delightfully imaginative approach. When for instance strips of glass were held over a burning candle flame in order to allow a layer of soot to form on the underside, pupils were asked to make one part of the glass opaque and another translucent, leaving one small area clear or transparent. Several of them described it thus: 'One part of the glass we made into night, another into twilight and the rest was left daylight. And when we looked at the sun through the twilight part, it looked orange. We had made an artificial sunset at midday!'

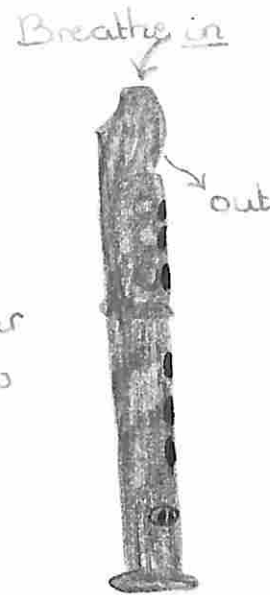
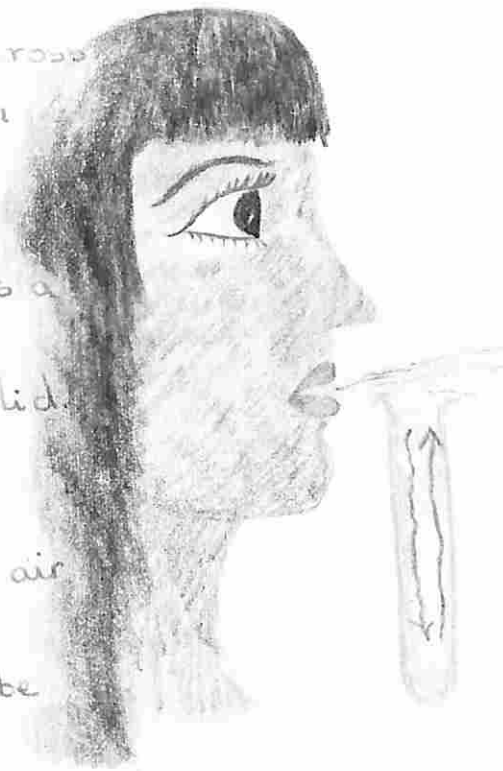
The compound is happy, Sir

Which adult has the heart to interfere with such innocent charm? And yet, just as the young child learning to speak, eventually has to be weaned from making its own quaint words, these children now have to learn to lift their own rich feeling-life into the clearer mountain air of thinking. This means hard work which cannot be achieved from one day to another. Among a mainly dreamy approach towards observing experiments, instant comprehension and pure logic can also be witnessed. Thus, while blacking his glass strip over the candle flame, a boy shouted excitedly, 'I can see myself in it — that's how mirrors work!' In a flash he had recognised the principle of the mirror, viz. light being reflected from a smooth surface with an opaque background. Another boy, after having been shown some days previously by several experiments how light itself is invisible, challenged me with the following words, 'Why do you draw sunrays on the blackboard, if they are invisible?' I asked him, 'What about your thoughts, are they visible? Can I see what you are thinking? But how do you make your thoughts visible?' He realised that writing was a means of conveying invisible thoughts. I

Blowing across
the mouth
of a test
tube or
bottle causes a

moving air-lid.
The breath
makes the
column of air
inside
the test tube
vibrate.

Vibrating column of
air inside the recorder
produces high and low
notes according to
closing or opening of
finger holes.



continued, 'In a similar way a diagram can make light visible, so that we may understand better how it spreads and what it does.' In this way the difference between drawing a picture, a geographical map and a scientific diagram could be made clear. However, despite such an unusually logical attitude, any direct appeal to the intellectual grasp of scientific phenomena would be completely meaningless to most children of about twelve, because their as yet latent thinking capacity needs to be gradually awakened from below upward. One begins with where they are in their present stage of development: They respond to the world mainly by physical activity directed strongly by inner feelings, rather than by logical thinking. This posed quite a few problems. We held a vibrating tuning fork closer and closer towards the opening of a sea shell until suddenly the volume of the tuning fork's sound increased many times. How could one explain this principle of resonance in a 'feeling' way? A long forgotten episode came to the rescue: A colleague who had lived in Africa, once described how one evening in a native kraal he heard ringing laughter coming from one of the many huts. This laughter appeared so infectious that ripples of it spread from hut to hut until the whole village was full of laughter. Then the chief of the tribe announced to the white man with a beaming face, 'The compound is happy, Sir.' — Well, that vibrating tuning fork laughed in its own way. Its laughter was so contagious that all the air inside the shell — inside the compound — joined in with it, thus swelling the sound. Is such a picture an unforgivable sin in the eyes of a real scientist, I wonder? It certainly helped to convey some meaning to what is generally referred to as 'vibrations in sympathy'.

Discerning ears

When studying the laws of Pythagoras in Acoustics, a good opportunity offered itself to link up again with a past main-lesson period of Greek History. The cultural life which blossomed on so many Aegean islands was recalled, especially that of Samos, where

Pythagoras had his famous school. One day, while walking through the beautiful Mediterranean landscape, his curiosity was evoked by the sounds issuing from a nearby smithy. Thousands of other Greeks had heard these same musical sounds of hammers striking red hot pieces of iron on anvils before, but to the searching mind of Pythagoras they were like questions knocking at his door: 'What is the difference between a musical sound and a mere noise?' he asked himself and in time discovered the laws governing the number relationships of harmonious and discordant intervals. (A subject as yet too advanced for pupils of this class). 'In what way does the particular pitch of a note arise?' he wondered, and experimented with metal plates, making a first glockenspiel. He found out which characteristics determine the pitch of a plucked string and this the pupils could easily discover for themselves by plucking ordinary household strings of varying length and thickness. They could also play melodies on one and the same length of string, simply by changing its tension, i.e. by pulling and releasing the string. Every time we play a violin, we apply these three laws of the pitch depending on length, thickness and tension of strings: The tuning pegs alter the tension, the lower strings are thicker than the higher strings and when playing a melody, the string is shortened or lengthened by the playing fingers of the left hand. Pythagoras continued in his search: There are innumerable sounds in the world. In how many ways can all these sounds differ from each other? Through his thinking he could reduce them to only three kinds: to volume, pitch and quality (the latter caused by overtones, another subject best left out at this stage). Yet, how could one explain the quality of a note? Two girls were asked to come out and sing the same note with their backs turned to the class, one girl singing at a time. To discerning ears it was quite easy to identify each voice, for each sound has its own and quite individual 'voice', and this is called its quality. We can always distinguish which

particular instrument is playing a note by its quality or timbre.

Blown, plucked or struck

These studies quite naturally led to the three kinds of instruments of the orchestra, where instruments are either blown (wind), bowed and plucked (strings) or knocked and struck (percussion). The following remarks may be touched upon if the right moment offers itself during class conversations, for children at this stage are too young for any conceptualised or philosophical ideas. However, if they live in the teacher's mind, they may nevertheless set the mood of what he has to say:

With which part of our body do we blow a musical instrument? With the mouth, the breath being lifted up into the region of the head. With which part do we knock or hammer? With our limbs. What is the characteristic movement of bowing a string instrument? A forward-backward movement, just as we make it with our lungs and ribcage when breathing. And so, among the head, chest and limb instruments of the orchestra, the familiar picture of a hidden man appears. (Let anyone disagreeing with the comparison of bowing a string instrument with breathing observe his own breathing, when he has not enough bow left to sustain a long note! The bow makes the string vibrate in a very similar way in which the breath activates the vocal chords. Bowing is very akin to breathing, although in speaking and singing we produce sounds only on the outgoing breath. When plucking strings, we already approach a sublimated percussive quality. Plucked string instruments, such as the harp and the harpsichord, were the forerunners of the piano, where hammers hit strings).

All instruments of the three sections must play together just as our thinking (head), feeling (breath) and our doing (limbs) always have to work together, although usually one or the other of them predominates. As with people in life, some instruments will come more to the fore, while others may have to play 'second fiddle'. Some may have to wait

patiently, but they must be awake at the crucial moment to deliver the one and all important sound that will release a built up tension in a climax of clashing cymbals or thundering kettledrums.

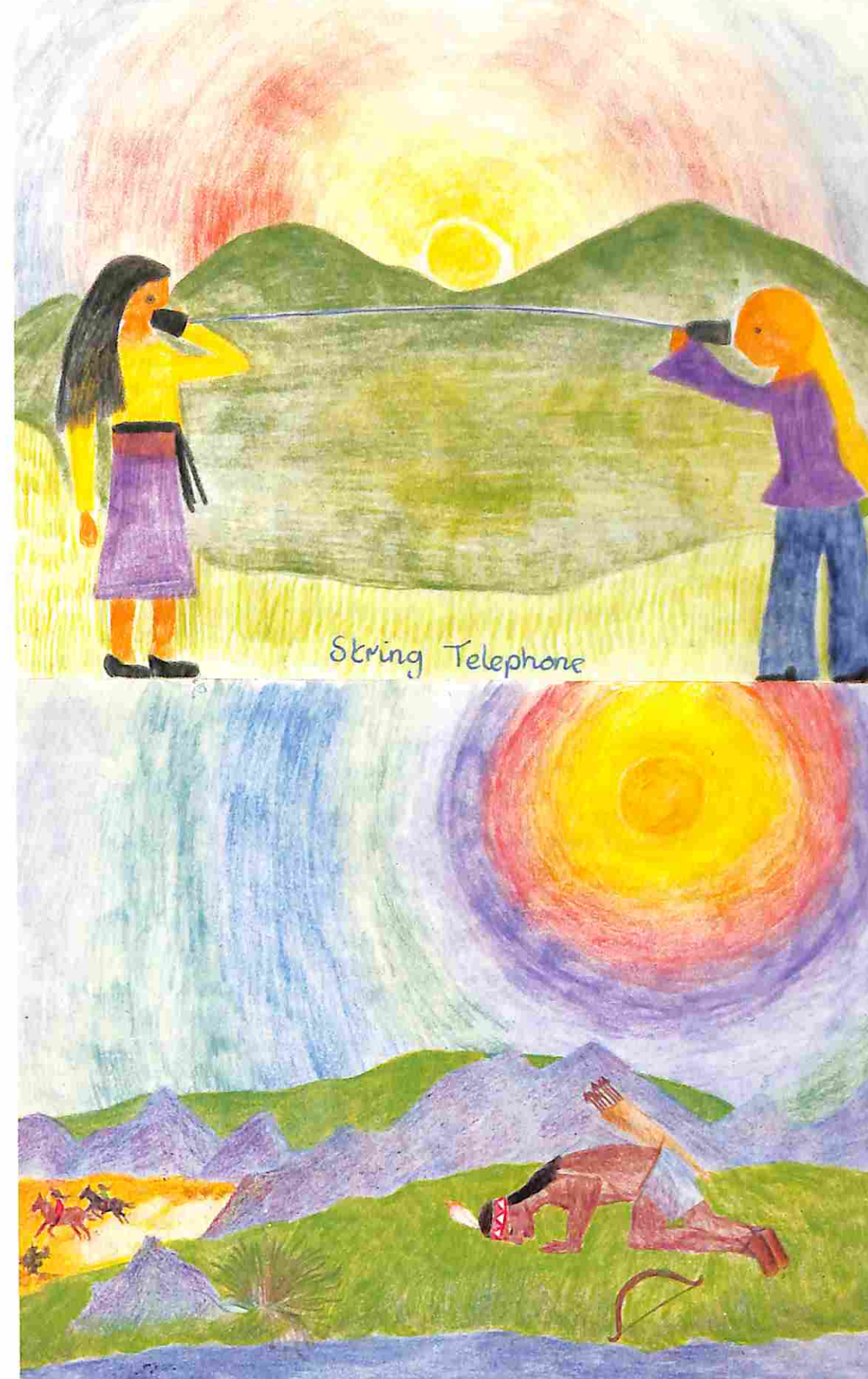
Down to earth

But among all these players there is one man who stands erect, almost aloof from all the rest, right in the centre, and who does not produce a single note at all: the conductor. His baton is life the extension of his pointed finger with which he inscribes his musical inspirations into the plasticity of the air-space, communicating his ideas by means of gestures and by sheer telepathy. He is like the all embracing 'I', which impresses its individual seal upon the whole body of players.

And so, from the rainbow in the sky the teacher tries to lead his pupils down to earth, right down to the technicalities and natural laws governing musical instruments. The children help him to uplift his vision to those pristine and untainted regions where life began in childhood. At times, the roles of teacher and pupil become interchangeable in quite a remarkable manner. The Child becomes father of the Man.

With thirty-one years' teaching experience, Roland Everett is starting a new class at Elmfield School.

An Elmfield 12-year-old illustrates acoustic phenomena. They respond to the world mainly by physical activity directed strongly by inner feelings...



Seasonal Festivals in the Curriculum

DENNIS DEMANETT describes his year with eight-year-olds.
Part One: Michaelmas to Christmas

When considering how to handle the class two curriculum, it appeared to me that here is an ideal time to bring to the children the seasonal festivals as main lesson content. While it is true that Waldorf schools everywhere seek to bring a renewed experience of the festivals to the children, I felt that at this particular age (the children are seven, turning eight), the children could benefit greatly from having the seasonal changes and festival celebrations as the underlying structure of all their school work for the year.

Pointing

On the first day of school in September the children in class two bounce into the class-room, alive with news and eager to tell it. There is a feeling of anticipation, a light summer mood, and yet an eager back-to-school feeling. After a lively game of *The Witch and the Honey Children* (a form of 'it') outside in the bright autumn sunshine, the children come back into the class-room, this time forming a circle round a small table where a single candle is lit. With the first strains of our morning song *In Autumn Saint Michael* there is a new light in the eyes of children remembering Michaelmas time

the year before. After the morning verse the children are quiet as they sit down to watch a puppet show: *Saint Michael and the Dragon*.

Each day for a week they watch the puppet show and then happily sing at its conclusion *Unconquered Hero of the Skies, Saint Michael*.

The children line up, each one taking the shoulders of the one in front — they are a dragon, stamping through the land:

A dreadful dragon
Drear and dire!
Sends up smoke
In a swirling spire.

Then slowly they form a circle, holding hands:

Like a miracle
Michael moves with might

And then, together they go to the centre of the circle and back again, still holding hands:

And fearlessly faces (in)
The flames in his fight! (out)

Throughout the weeks until Michaelmas Day the children sing of Saint Michael. In story time they hear legends and stories on the Michaelmas theme: Saint George, The Prince and The Dragon, The King of the

Mushrooms. The mornings are greeted with the single candle and one day a child remarks, 'The flame is like Michael's finger, pointing up to heaven!'

One sunny afternoon the class goes walking through nearby woods. 'Come quickly!' calls one little boy to his teacher. 'Look' he says, pointing to a cluster of golden-topped mushrooms. 'Do you think Michael made them? They are golden,' he stressed, 'just like mighty Michael!'

As Michaelmas Day approaches the children are acting out a Michaelmas play in French and another one in English. Their main lesson books are full of pictures and writing from the stories they have heard each day. One day just before Michaelmas our *News Time* conversation turns to falling stars. 'I know what they are,' says one boy. 'Rockets! or space-ships!' 'No,' says one of the girls, 'they are really stars that God has thrown down.' 'Oh no,' says another boy thoughtfully. 'Those falling stars are Michael's sword, flashing in the sky.' The children agree. The teacher and his class are ready for Michaelmas Day.

Treasure

After Michaelmas the children take a look at how the world is preparing itself for winter. The children act out a play in which they are squirrels, collecting nuts for storage in a big oak tree. Beneath the roots of that tree a hedgehog is preparing to sleep the cold months away. One day we push all our tables together and drape a big piece of cloth over them, making a dark retreat underneath, where we all scuttle for a nice winter's nap!

We talk about harvest mice in their cosy nests, storing up for winter and then we hear the story of the Town Mouse and the Country Mouse. The children make 'moving-pictures' of the fable: One picture is made so that when one opens a door and finds someone standing there, the two little mice on the table can be moved so that they scurry off the table and into a little hole!

The light of the Michaelmas festival shines on through this period and the children still wish to sing and speak about Saint Michael

right up until the time of Saint Martin (November 11). Here the class carries its Michaelmas-kindled light into the Martinmas festival; the one light becomes many lights on the dark November afternoon. Having made their own lanterns from paper-mache, the children present to the rest of the school a mime of the story of Saint Martin. Each child takes part, and with great dignity and simplicity they present not so much a mime as their own experience of the story. Then with lighted candles in the lanterns they make a procession through the school singing: 'Ich gehe mit meiner Laterne ...'

From Saint Martin's Day until the first of Advent the class goes deep inside the earth to mine treasures in the Copper Mountain. We spend three weeks with the jewels and metals, counting and working hard on times-tables, as miners in the mountain. Sometimes we stop to listen to tales of the beautiful Mistress who lives there, queen of the powers that have retired to the earth's great caverns to fashion the crystals found below.

The teacher is surprised

At the first of Advent we walk the spiral of the Advent Garden, after having walked, as miners of the mountain, spirals into the mine each day. The children draw and paint spirals too, but only in red and yellow. In fact, throughout the autumn they only paint with those two colours, red and yellow.

The first experience of blue in painting for class two comes at the very first of Advent: 'Like the blue of Mary's cloak,' says one girl, on the ceremonious occasion of using blue for the first time.

During the Advent weeks we do, as a little play, the story of the Annunciation. The children so love this story that we continue to do it nearly every day until the end of the term. Surprisingly even the boys in the class want to be Mary when we act the play. And no one laughs when one day the class 'toughie' is the first boy to ask for this part. The teacher is surprised, but conceals it. And from that day on, the boys and girls alike are



An eight-year-old draws Mary moving through the heavens. *When are we going to do the play?*

pleased to be either Mary or the Angel Gabriel.

Giving himself to an experience

In story time the children hear the legends of Saint Christopher, Saint Elizabeth, Saint Bride and Saint Nicholas. And on December 6 the whole school is visited by the kindly old Saint Nicholas and his cheeky servant, Rupert. The class makes main lesson books on these legends and stories, thereby creating a chronicle of its experience during Advent, while at the same time, doing daily English practice.

The children have the opportunity at this time to be shepherds, angels, or even the Sun, the Moon and the Stars in our play-

story, which grows each day as Christmas draws nearer. One of the children is Gabriel, Mary's messenger, taking news of Christ's birth to all creation. He makes his way to the heavens first. The cholerick children are, together, the Sun:

I am the Sun
Bold and bright
I bring warmth
I bring light.

The Child I know
He passed this way
Him I attend
With shining rays.

The melancholic children in the class portray the Moon:



An illustration from the Annunciation play. *Surprisingly even the boys want to be Mary . . .*

I am the Moon
Silvery fine
Throughout the winter
Night I shine.
The Child I greet
With sweetest dreams
Him I attend
With silvery sheen.

The sanguine children are the Stars:

We are the Stars
Twinkling above
God's own tapestry
Woven in love.

The Child we love
And through his birth
Our Love now streams
Down to the earth.

Class two is the Sun, Moon and Stars in our end-of-term festival play, which involves the whole school. Yet even this is not so much a 'performance' by the class as it is their portrayal of an experience. The day after the

play several children ask the teacher, when are we going to do the play? — showing that their involvement is such that it does not seem like a performance to them even when it is done before nearly 200 people. Perhaps this illustrates more than anything else, that in a seven-year old, self-consciousness has not yet arisen to any degree and that therefore he can give himself so freely to an experience of the seasonal festivals. And this, one hopes, will help strengthen him as his self-consciousness begins to emerge.

Christmas has come and gone and the class is now enjoying a snowy winter experience. We have returned to number work at the copper mountain. The dawning of Easter experience is yet to come, and later there will be the fiery joy of Saint John's Day. (To be continued).

Dennis Demanett is a class teacher at Folly Farm school, England.

Television and Child Development

Thoughts for parents and teachers about the effects of television watching on children

by MARTIN LARGE and FAITH HALL

'It's not what you watch ...'

Television watching itself affects child development regardless of the programme content. Recent research shows that television watching adversely affects children's thinking, speaking, imagination, senses, physique, feelings, and behaviour.¹ It is important for parents to be aware of these effects.

Television watching as an experience: T.V. 'Zombies?'

Television watching puts children into a passive, trance-like state where they become 'T.V. zombies' — a condition quite different from their active, playful state when not watching. Some parents observed that:—

'My five year old goes into a trance when he watches T.V. He just gets locked into what is happening on the screen. He's totally, absolutely absorbed when he watches and oblivious to anything else.'
'He watches in a real trance'.

After television watching children can be irritable—

'They're cross and irritable after they watch'.

'After watching they're nervous, bored, disagreeable, slowly coming back to normal'.¹

What, then, do children experience while watching television?

T.V. addiction—'The plug-in drug'

Marie Winn calls television the 'Plug-In

Drug' because many people find they cannot stop watching. People joke about being 'hooked on T.V.'. Someone said 'I watch T.V. the way an alcoholic drinks'.³

Not unlike drugs and alcohol, T.V. watching allows the participant to blot out the real world and enter into a pleasureable and passive mental state, where worries and anxieties cannot intrude. The typically vacant stare of someone on drugs or alcohol is very similar to the stare of the T.V. watcher.

The eyes need to be completely passive in order to watch T.V. i.e. a fixed focus, no voluntary eye movements and a fixed head position. It is as if instead of the imagery arising from within as with day-dreaming, it is produced mechanically for the watcher by the television.

How long do children watch television?

Two in three school age children watch T.V. 3-5 hours daily or 21-35 hours weekly

Studies in concentration: No hint of a vacant stare in the child who is knitting, threading a needle or cooking... ▷



A Deep Communal Impulse

The dramatic relationship between parents and the Bristol Waldorf School
described by JOHN ADLER

When in September 1973 the Bristol Waldorf School first opened its doors, the College of Teachers had seriously considered erecting a sign outside: *The Bristol Waldorf School and Social Centre*. However, since the school had only eight pupils and was housed in a small converted domestic dwelling it was thought that this might appear a little grandiose, so the *Social Centre* was left out.

Today, five years on, the school is housed in its own large buildings with nearly two hundred pupils and is set to create a long term future for Steiner education in the city. The sign now erected in beautifully carved wood does not yet say *Social Centre*, but the desire to create this impulse into a living reality is in the forefront of the school's endeavours, and perhaps in time the sign will emerge as an announcement of the achievement.

Striking character

Quite a lot has been written about the school already; its most striking feature being its policy of not charging fees for the education of its pupils. One of the central aims of the school is to ensure that no child be refused a Waldorf education for financial reasons alone, so in keeping with Rudolf Steiner's concept of the Three-Fold Social Order, the parents pay for the children's education by way of contributions which are freely made in the form of a gift. By reciprocity the

teachers educate the children in the spirit of a gift, which is not priced in the form of a regular salary or hourly rate. They simply do their work and decide collectively what each needs in order to live and divide their resources accordingly. The shortfall between contributions and overall expenditure is made up through vigorous fund-raising activities and periodic gifts from friends; some of them individuals and some organisations.

Probably, the most encouraging product of this system of finance is that the school has already acquired a striking character in terms of the cross-section of the community from which its parents are drawn, a high proportion of whom are deeply involved in its life. In this sense it is a real comprehensive school with important social perspectives built into it at a very basic level. Since many of the parents are of extremely modest means and can contribute relatively little in hard cash, the importance of 'fund raising' as we euphemistically call it becomes considerable, firstly as a means of providing a primary source of income and secondly as a means of democratising the life community of individuals of mixed backgrounds. Through the process of fund raising, which potentially involves every parent in the school, each member of the community has the opportunity of making a full contribution to the wherewithal of their

child's education regardless of their private means, which are often shaped by factors beyond their control. In other words, their time, effort, imagination and will can be converted into material resources for the school, either indirectly through involvement in any one of the fund raising activities or directly through helping with the day to day work of the school. In most schools fund raising is a means of providing certain facilities over and above what is generally considered educationally essential; in this school it is a means of existence.

A stunning expression of anger

It might appear from this description of the financial system at the Bristol Waldorf School that a firmly ensconced and well oiled process is in operation. In fact what has been described is the product of a matter of trial and error which has been evolving with accompanying argument, discussion and modification over the past five years. All that has been done is to establish certain basic guiding principles whilst trying to find out how to make them work. No-one is completely satisfied with the way everything is done, but there is an ongoing process of discussion which attempts to rectify faults where they exist and experiment with better methods where they seem possible. A system such as this is a pre-requisite for resourcefulness and flexibility, but also a breeding ground for problems. What is important is that the evidence suggests that most of the people who have become involved in this experiment feel that the problems are eminently formative and worthwhile.

In connection with this aspect of the life of the school, there are a couple of points that are particularly worth noting. One is that this system works very much on the principle of free will and it is interesting to see how much more parents become involved in the life and work of the school than if they were forced to do things. The whole principle of freedom which characterises so much of the life of the school and its education seems to be enormously important in encouraging the development of a deep communal and social

impulse. The other interesting factor is that periodically, parents who have become involved in the life of the school, suddenly react against the whole set up with a stunning expression of anger, hatred and frustration. Occasionally this results in children being withdrawn from the school, but very often the feelings of negativity subside and evolve into an even deeper sense of commitment. It almost seems like a homeopathic process of healing where the sickness is aggravated prior to a cure. In a world where so much of what the average individual performs by way of social duty is done out of a process of intimidation, the threat of legal action or the fear of social ostracism, a school which relies for its survival on the basis of goodwill and the development of a freely developing sense of community, is bound to stir up areas of one's deeper consciousness which would otherwise be left untouched. The process of education within a communal context would appear to go very much beyond the mere schooling of the child.

Great talents

One of the great problems which has constantly beset the school has been its material poverty. That the school should have come into existence, grown and expanded in the way that it has, sometimes seems to have a touch of miraculous about it. On a number of occasions it has seemed that the school simply did not have the funds to carry on despite the efforts that have been made, largely because the rate of individual contribution in cash from many of the parents is too low, which in turn is the result of personal poverty. Each time this has happened, money has appeared by way of a gift to help the school continue. This reality is the source of the school's most serious continual argument — between those who feel that it must be self sufficient in order to deserve its existence and those who take a less conventional view. It is important to understand that the idea of self sufficiency, where one is beholden to no-one for one's means of survival is not a universal human value. It is

a peculiarly Protestant value. Whilst it has certain virtues as a means of creating wealth and material growth, it is perhaps a rather limiting view in terms of the quality of life it creates in the spiritual sphere. If the only criterion for existence were the ability to sustain oneself without assistance, one wonders how many cultural phenomena, for instance, would never have seen the light of day. There are certain aspects of the concept of value that cannot be measured in purely material terms, the importance of bringing beauty into the world, for example, and in everything the school does, either educationally or in the effort to raise money, this is a basic aim. There are many within the school who can give little in terms of money but who have great talents in this direction which they bring to their efforts on its behalf. With the system that the school employs for running itself there is great opportunity and incentive for the parents, teachers and children to bring such capacities out into the open. This is not a quality that can be priced nor is it likely to be stimulated by the value judgement of self-sufficiency, but its importance is inestimable.

So far the school has needed the help of its various benefactors, in order to come into existence and to survive, even though the greater part of its wherewithal has been provided from within its own resources. Although this has been a source of unease to some, it is significant that the bulk of the help the school has received has been given simply and solely because it is the kind of school it is, exercising the kind of values that it does. The fact that the education is freely given in return for parental donations given in all these various ways on a basis of free will, has inspired a wide range of individuals and organisations to assist the school in a reciprocally free way. Surely there is something to be said for a destiny that can be shaped and shared with this kind of social and spiritual perspective. Whether the Bristol Waldorf School will have managed to survive autonomously, will not in the end be the important factor. What matters is

whether it will have survived in the right spirit and inspired worthwhile human impulses in those on whose lives it has touched.

Giving and receiving

The life of the Bristol Waldorf School is an ongoing experiment which is designed on the one hand to bring the educational destiny of a child closer to the hands of its parents and on the other to invite others outside its immediate sphere of operation to share in the experience thereby created and, if they wish, to assist it on its path of development. There are, incidentally, many individuals who are not parents who have become involved in the school in different ways, giving to it and receiving from it in other ways. But no matter who becomes involved and no matter how this involvement expresses itself, the perspective common to all is that the school is surviving and functioning on the basis of a free development of consciousness. In this way it is an education for the children and an education for those who assist them, the spirit of the one mirroring the other quite closely.

Hopefully, in this way the Bristol school will continue to evolve into the 'social centre' which was envisaged from the outset. If a school such as this needs outside help to survive and grow then this should be seen in the most positive sense. The gift of every benefactor is a means of supplementing many other gifts, all of them given in the same spirit, to achieve this objective: to create through communal effort, an education which is available to all, that is free, social and in the most essential sense, human.

John Adler is a parent at the Bristol Waldorf School and Lecturer in Drama at the University of Bristol.

For information on the school shop, The Rowan Tree, see the advertisement on page 45.

Laying the Foundation Stone in the New Wing at Elmfield

A report by EILEEN HUTCHINS

May 5th, 1978 was a memorable day for Elmfield. At last after many long-deferred hopes and disappointments, we were able to lay the foundation stone of our new wing, comprising a eurythmy room, a laboratory, three class rooms and a block of toilets.

The weather was unpromising and just before the opening ceremony there was a light shower of rain. But, as we were about to start, it miraculously stopped and the sun came out to share in our festivities.

The celebration began in the school hall where pupils, parents and teachers had gathered together to receive a warm welcome and a brief account of our achievement. Then the pupils played their part. Class 3 entered, brandishing tools and clad in aprons and colourful working clothes. They announced:

'We're a bunch of brawny workers,
And we have a tale to tell.
We are Britain's brightest builders
And we build our houses well.'

Then each in turn stepped forward to illustrate with lively gestures his particular role in the building. There was the architect who drew up the plans, the cement mixer, the bricklayer, and many others, illustrating all the different skills required before the building could be complete.

At this point Class 4 stepped forward to

pronounce a blessing on the house and peace to all who entered and departed.

Our foundation stone was then displayed to the audience. It took the form of a hollow dodecahedron which had been welded in our workshop. Within it was laid a scroll bearing the names of all present pupils and teachers and also those of parents, friends and former scholars who had given their help.

One mother said, 'I can't see the point of laying this foundation stone.' Her little son of seven years old replied, 'But that's where we put our love into the building.'

Now all the school united in rendering our special festival song composed to music by William Byrd. Members of the orchestra played the accompaniment while the rest sang. A true impression can be gained only by hearing it sung as the words were created to follow the movement of the music, and in reading them the rhythm may seem somewhat irregular.

'Joyfully we lay our stone
Like a seed within its bed.
When stong walls are full grown,
Roof-tree sheltering overhead,
May life blossom in this place,
Light of wisdom, warmth of heart,
Strength of limb and movement's grace;
All who are here will play their part.



Out in the light and air
 Is the corn renewing treasure.
 May we also sow a quickening seed,
 That will come to life for human need
 In a harvest of hope beyond all measure.

Behold! the sun gives light and life to all.
 The winter wanes; darkness fades away.
 We too would give the steadfast light of
 hope,
 With strength of will, greeting our new
 day.'

The audience was now led out to the building site, where our former dining room and kitchen, adapted from the stable and horse boxes of the original mansion, had been demolished as likely to collapse. Owing to the steep slope of the land almost everyone was able to get a good view of the new foundations. We were joined here by the site-foreman and workers and our architects who had come to be with us for the festival.

When all were assembled, Mr. David Clement, our Trustee and the Chairman of our Council, assisted by one of the pupils, laid the dodecahedron in the prepared cavity. The words of the song expressed our hopes and we pictured all the creative work that would take place here in the future. So much initiative and patient thought had gone into the design and so much effort to find the means to make it a reality, that surely these would bring their reward.

This event was the climax of a long and arduous preparation, during which we had had to face many disappointments and setbacks. In 1973 when it was apparent that our original buildings were becoming dilapidated and when many of the rooms were too small for our needs, we were advised to sell our present site.

Difficulties strengthened determination

At that time our land was valued at a

fabulous sum and it was thought that the money raised by selling it would purchase several acres in the green belt where we could erect a purpose-built school to a design of our own choosing. When we were offered an estate in the country at Wolverley only five miles away, we were persuaded by well-wishers of business experience to accept. A quick decision was required so the deal was concluded on a bank overdraft. But the moment the estate was ours the situation changed. The pound was rapidly losing value, the petrol crisis came and no purchaser would venture to buy our land, which we had planned to sell in three instalments while the new school was being built. We could do nothing but wait. Through the declining value of land and the soaring costs of building, it soon became apparent that we should not have the where-with-all to construct a new school. We should have to remain where we were. At last after two

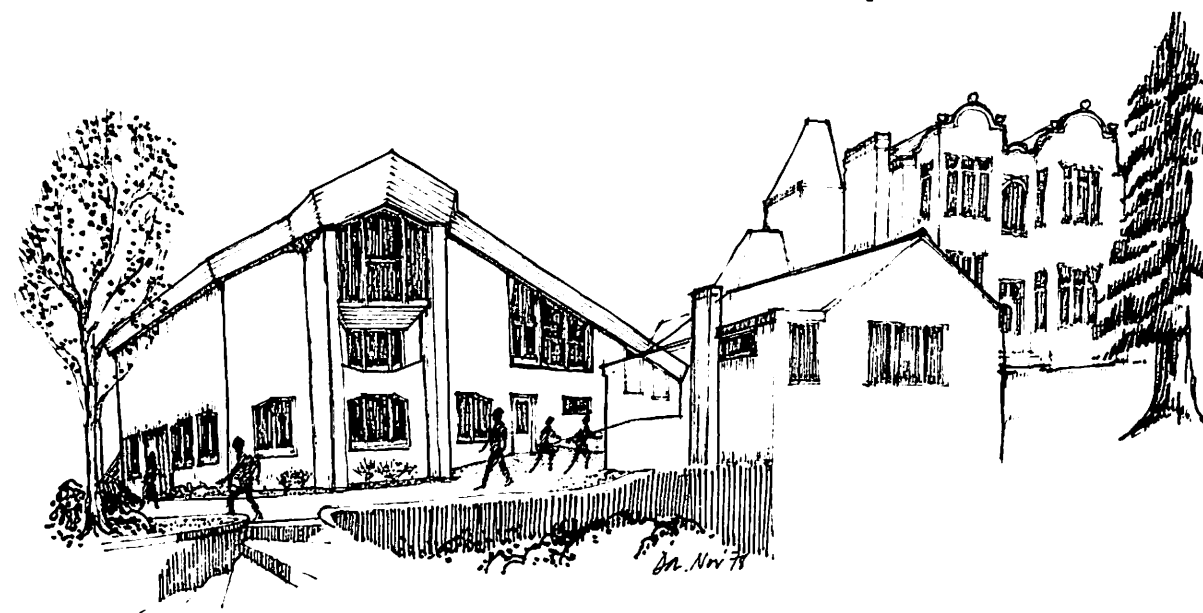
years we succeeded in selling the ill-fated property at Wolverley and a strip of the school land. With the means at our disposal and the generous response to an appeal for funds we were able to repair the wear and tear in our present buildings and set about obtaining plans for extending our premises in a worthy style.

Time has shown that we are in a far better position here than we should have been five miles out in the country. The very difficulties through which we have passed have strengthened the determination of teachers and brought a more united support from parents. Our classes are now larger and we have obtained the services of young and enthusiastic teachers. This has brought the prospect of a stronger upper school. It was in gratitude for our survival and in good hopes of future development that our foundation stone was laid.

Eileen Hutchins

Architects.

Thal-Jantzen Mosbaek Cooper Austin Partnership
 In collaboration with Michael Chapman RIBA.
 Builders. Wm. Cooper & Son.



Where a Teacher's Road Can Lead

What is behind the growing interest in Waldorf education?

asks RONALD A. JARMAN

Many people hear the awakening call to become teachers of children. It sounds forth from that part of oneself which enjoys being in the company of children. And this is ever the most youthful part of oneself, the child within the adult. Lack of success in becoming a teacher, like lack of success in experiencing Christianity in the deepest sense, springs from the same cause — the losing of, or failing to respond to, this child within the adult self. For every day this child sees the world as a new one, even the most familiar parts of it. Always there are completely new things to learn, new things to make or fashion, new joys, new tasks, new wonders, new ways of receiving and giving. Scrooge, in his changed nature following his experience of the pointing arm of the Spirit of Christmas yet to come, could have become an admirable teacher.

Love

The child essence in the adult, though no different from that in the actual child — but often harder to maintain in bubbling freshness — has an advantage which is absent in a child. The real love of life and the world, which rays out from this essence, may in the adult be united with a certain amount of conscious wisdom gained from life experience. Without the presence of the latter the vocation of the teacher would not be justified. But it is just here where all the dangers of indoctrination, pedantry and

other death-giving habits can take hold of him. Wisdom can only come from growing older, but the mistake is to try and shape love by wisdom instead of enabling love to transform wisdom. This is specifically a problem in the adult and yet it is there for the child in another form.

The real nature of art and science

Whatever the skill or subject matter — scientific, artistic or social — which a teacher has the task of introducing to his class, a life-giving as opposed to a death-giving method must always contain the following elements. A feeling of enthusiasm has to be engendered first, so that this sparks off the physical activities of the child — his limbs must become engaged. For older pupils this is still true even if the limb activity is that of the hand in writing or of the lower jaw (a limb of the head) in conversation. The element of unconscious will* is taken hold of and this becomes a guarantor against hardening, fixing, rigidifying tendencies in the lesson. There can then come about a second process — the awakening of knowledge in the head (conscious thought) effected by the limb activity. Wisdom is acquired by a process of reflection made possible by a short pause — a holding back — in the will activity of the limbs. The whole sequence starts with the feeling heart, goes on to activity in the limbs and only finally stirs the thinking head. Wisdom is made to

depend on love and the emerging thinking of the child can become both individual and objective. Such is the ideal which teachers in Steiner schools work towards. In the two stages of this sequence are to be seen first the real nature of art, then the real nature of science. And both are alive. The recitation of poetry and the acting of plays contribute so much to the development of literate skills. So too, for example, the practice of definite movements in the classroom accompanying a much varied recitation of multiplication tables nurtures numerate skills.

Wisdom is already there in the child, but unconsciously — in his limbs, in the beat of his heart and lung. The skill of the teacher lies in his drawing it up into daylight by stimulating the right enthusiasm and choosing the right activities.

Keys

But in each age of childhood this general method has to be carried out in different ways. Not only the kind of activities but also the choice of subject matter becomes important. In their sixty years history Waldorf schools have demonstrated how extraordinarily apt certain subjects and parts of subjects are at particular ages of childhood, how a class of children responds with the liveliest interest when the moment of introduction is correctly timed. In its successive issues *Child and Man* has given many examples of this. Norse mythology is most effective when introduced to 10 year olds, algebraic equations to 13 year olds, oceanography to 16 year olds and so on. That no subject escapes this 'right time' qualification in Waldorf education is still looked upon as a strange mystique by many educationalists. Experience has entirely justified it, however, wherever it has not been regarded as a mechanical curriculum scheme. No, it has to be used as an artist uses his colours or as a musician his keys, knowing what development lies ahead, but not strengthening or modulating before the subject is ready for it.

Study and Practice

From what has this remarkably successful

discovery emerged? It is simply one of the many results of working with the science of the spirit, the anthroposophy initiated by Rudolf Steiner. For it was he who showed how to find the answer to the most vital of all educational questions — just who is it that we are teaching? What really is the full nature of a human being, why does he take so long to mature, how has he come to live on the earth, where has he come from and where can he progress to?

The conscious wisdom gained by the adult through life experience may become so enhanced by the study and practice of Steiner's methods that should he be one of those who hear the awakening call referred to in the opening paragraph, he may seek to teach either in an existing Rudolf Steiner school or somewhere where it is possible to work effectively with Waldorf methods. He knows, too, that it is as an artist (in education) that he must work.

Individual destiny

What is so heart warming is to experience the quite different character of each school. It is not just a contrast between city school and country school or between those of our schools who work with regular fee and salary structures and those which do not. The locality certainly contributes, but it is the social community formed by the individualities of the parents and teachers, and their ways of embodying the ideals which differ. Anyone thinking that Waldorf schools conform to some stereotyped pattern is mistaken. Of course there are many points of similarity — the main lessons, the collegiate working, the chronological and not the developmental grouping of children in classes. There could be no question of a central body allocating teachers to schools. The intending teacher has to find the right milieu where his own character may contribute to the special qualities of the particular school. It is a matter of individual destiny. From the science of the spirit we can reach the conviction, confirmed by working with the children in our classes, that in a deeper spiritual manner it is the children who

* see Steiner's *Study of Man* for a full exposition of this and other ideas in this paragraph.

have chosen their teachers helped by beings wiser than human before they were born. No science working solely on physical sense data with thoughts produced through the head can support or reject such a conclusion.

Publicity

From time to time people direct a complaint towards our school movement. Why, it is asked, do we not publicise our activities much more widely? Is it not our duty to make contact with educational endeavours of every kind and bring our ideals, strivings and achievements to the notice of the public on a national scale? Neither the personnel nor the money are in fact available for any major publicity campaign, but sufficient is being done for anyone interested and open to the ideas and practice of Waldorf education to learn about it. Besides the regular issues of *Child and Man* and *Education as an Art*, local exhibitions of work are given wherever requested, as are lectures and seminars at universities and training courses, as well as in public halls.

At universities the students in education and other courses always show keen interest, both in the wider concept of education as an art and in the central place given in our education to the emerging individuality of the child. So often after lectures one is asked questions seeking help to overthrow the behaviourist view of the human being. For the latter is so often what is emphasised in the courses these students receive.

Sparkling child essence

In returning from this consideration of the wider practical and public issues of our expanding school movement to the opening theme, it is good to realise that it is what happens in the single school community that really matters. Whether the media have anything to say about our schools, positive or negative, is of little consequence. It is not this or that idea, a particular methodology, or anything else pertaining to educational theory by which the value of what a school gives can be measured. The only question worth putting concerns the degree to which the pupils, the parents and the teachers

experience the achievement and life of the school as worthwhile.

Do they really enjoy what they are doing? — whether it is learning, teaching, regularly meeting one another, performing or making things — does it become so worthwhile that they can feel the sparkling child essence within them no matter what their age? If such questions can be answered affirmatively and everyone concerned is able to feel he is able freely both to give and receive, then the spirit of the school is creatively awake. And the teacher who has worked at the science of the spirit and been able to use it to help him become an educational artist finds that it is far more than school teaching in which he has become active. The child essence which becomes ever more present and alive in himself he begins to recognise as a transformation of what Steiner called the etheric body. The life of the school is then experienced as that which sustains the child essence, life essence — or call it what you will — of the whole community involved with the school. The justification of the vocation of the teacher is finally discovered to lie in the widest realm of all, that of social life in a universal sense.

Ron Jarman is Chairman of the U.K. Steiner Schools Fellowship and leads the Education Course at Emerson College.

The Waldorf Kindergarten

Third Public Conference, from 28th - 31st July.
Write for details to:

The Kindergarten Conference, Michael Hall,
Forest Row, Sussex RH18 5JB.

Book Reviews

BLOOD FEUD

by Rosemary Sutcliffe:

Puffin Books 1978; 45p

Rosemary Sutcliffe's *Blood Feud* is a tale which takes place in the tenth and eleventh centuries. The historical background of the story is true, whilst the main characters are fictional.

Jestyn is forced to leave home at the age of twelve. He is captured and sold as a slave to a Viking, Thormod, who is later to become his friend. On returning home, Thormod discovers that his father has been murdered. Together with his blood-brother Jestyn he sets off to avenge the sudden death of his father...

Narrative stronger than character

The tale opens swiftly, and it is not long before one is carried along on the ship with Jestyn, passing through many strange lands. My attention was held throughout the book; it is filled with excitement and anticipation.

The descriptions are intensely vivid, sometimes to the extent of being harsh in their clarity. Not much emphasis is put upon the characterisation of individuals. Instead, people are described in a body as, for example, the Vikings. I found that I had to form my own images entirely of the various characters, but this did not detract in any way from the narrative. *Blood Feud* simply stands on its own as an imaginary tale of the past. This book should be suitable for children between the ages of eleven to fourteen.

*Susanna Roberts
Class Eleven, Michael Hall*



PUPPETS, WORLDS AND OTHER THINGS

Review of The Healing Art of Glove Puppetry, by Gisela Bittleston, Floris Books, 1978, hardback, £3.75. 68pp Illustrated and with photographs.

How can it be that puppets have the capacity to bring children, and adults, into a world which is not the physical one, and, as aestheticians know, whose laws are certainly not the laws of the material? From what source do the puppets get their power? These questions are of interest because they show how the physical is not fixed and homogeneous, how spiritual things may suddenly be seen directly through matter. We call this beauty. As in other arts, the puppet is no symbol. Punch does not represent or symbolize Punch, he is Punch.

Gisela Bittleston's practical book goes directly to the most important question. How can puppets and their theatres be made? How can the healing art be learned? She also describes something of the meaning of puppets, and their vital role in education.

Messengers

The puppet, like the ballerina, the clown and the priest, is formal; his face is a mask. He does not manifest himself entirely physically. His nature is universal. He makes of the audience more than spectators, and just less than participants. There is always a magic distance, not very great but definite, between audience and theatre, which sets off the attraction of a world in miniature, a world of brightness and colour, very near to us but surrounded by darkness. My children are unable to identify the voice of their own mother in the puppets whose voices they hear, and even an adult, who knows my wife well, is unable to recognise her voice when the puppets speak. Puppets are messengers of peace in a troubled civilization. They are bringers of harmony and purity. In China they have been enlisted to spread communist ideas, and after the First War they engaged in bitter social criticism. In the 1930's the National Socialists realized their value. But their nature is fundamentally constructive, and they live in a world beyond politics, beyond that world in which all human endeavour must ultimately be judged a failure. They know of these things, and they have absorbed them into their own harmonious world. They may even, in some distant future, acquire, like Pinocchio, a life entirely independent of man.

Aristotle, Haydn and Klee

Puppets were used in ritual magic, for example by the American Indians, and, it seems, their use everywhere antedates human drama. They have even been claimed as the origin of drama itself. Their world is very rich. It embodies the full grandeur of a major cultural tradition, stretching from prehistory to the peaks of Chinese, Indian, Egyptian, European and American civilization. Aristotle and Xenophon discuss them, Haydn was their resident composer at the court of Prince Esterhazy, Scarlatti wrote for them in Rome, George Sand and her son Paul entertained them, Caran d'Ache was absorbed by them at the Chat Noire cabaret in Montmartre, and Paul Klee designed puppets and gave delicate modern

dramas in his own home.

There is variety even within puppetry. The glove puppets, of which Gisela Bittleston writes so lovingly and informatively, are but one form, although in the opinion of the experts the most flexible and subtle form. We have also finger puppets, marionettes or string puppets, which only developed in Victorian times, the Japanese Bunraku rod puppets, the *ombre chinoise* or coloured shadow theatres of China and eighteenth century Europe, the moving crèches at Christmastime, such as the one on the Piazza del Duomo in Milan, the dragons of Chinese street processions, and the Greek shadow-play.

Magic

There are many other forms as well, but they all share, with the art of mime, with fairgrounds, butterflies, jewels and with music-boxes, one thing: magic, preserving an occasionally melancholy memory of a beautiful cosmic past. Can puppets go forward into the twenty-first century, and not just as curiosities or the catpaws of ideologies?

The puppet, visible and audible, is after all only the body. The artist lends him soul, and he himself provides his spirit — the Type. The history of puppetry shows many examples. Pulcinella, who was herself derived from the Italian *commedia dell'arte*, is such a Type. She becomes variously Polichinelle in France, Petrushka in Russia, and in England, Punch. Only in England did the wide variety of legends and stories which found expression in the European puppet theatre, of which Faust was but one, narrow into a single form — the Punch and Judy show. The puppet plays which Gisela Bittleston includes at the end of the book are therefore of great value. Puppets need stories such as are to be found in the best fairy tales, stories which mirror the depths of inner experience, and then, in return, they can reveal to us nothing less than the nature of reality. Like Goethe's theory of colour, puppets are as old, or as new, as the world itself.

Jonathan Westphal



HUMAN LIFE DIVINED FROM THE INSIDE

Review of The Uses of Enchantment — The Meaning and Importance of Fairy Tales — by Bruno Bettelheim. Peregrine Books, 1978, paperback, £2.75.

This is a work of such a magnitude that I see it having an integrating and humanizing effect upon the modern mind, the very effect that its author ascribes to fairy tales. Awarded the Critics' Choice Prize for the best work of criticism published in the United States in 1976, it was described by A. S. Byatt in *The Times* as 'wise, profound, imaginative,; these adjectives express my estimation exactly.

'Each fairy tale' writes Bruno Bettelheim, 'is a magic mirror which reflects some aspects of our inner world, and of the steps required by our evolution from immaturity to maturity. For those who immerse them-

selves in what the fairy tale has to communicate, it becomes a deep, quiet pool which at first seems to reflect only our own image, but behind it we soon discover the inner turmoils of our soul — its depth, and ways to gain peace within ourselves and with the world, which is the reward of our struggles.' He identifies 'true' fairy stories as those which are of most benefit to the child in helping him to find meaning in life, discussing and interpreting sixteen of the best and the best-known fairy stories in some detail.

Freudian

A professor of education, psychology and psychiatry, and founder-director of the Orthogenic School at Chicago University, Bruno Bettelheim also provides, through this book, an engaging introduction to mature Freudian analysis for those who may have been repelled hitherto by its crasser aspects. 'Even Freud', he writes, comparing him with the fairy tale, 'found no better way to help make sense out of the incredible mixture of contradictions which co-exist in our mind and inner life than by creating symbols for isolated aspects of the personality. He named these id, ego, and superego,' and he goes on to elucidate these in terms of animals, the valiant little tailor, giants and other fairy tale imagery.

Richness and depth

Bettelheim is, as one would expect of a Freudian, still pre-occupied with the sexual aspect of human development — one hopes that he may find his way to the wisdom of Rudolf Steiner, who could initiate him into the meaning of royalty, the exact coincidence of *once upon a time* and the seven-year-old's consciousness, and a whole new level of interpretation — but his modesty disarms criticism. 'Fairy tales' he says 'like all true works of art' possess a multifarious richness and depth that far transcend what even the most thorough discursive examination can extract from them.' This book opens the way to a deeper understanding both of fairy tales and of the maturing human being. D.B.

THE KING OF IRELAND'S SON
by Padraic Colum, profusely
illustrated by G. & W. Knapp,
Floris Books, hard-back, 260 pp.
£5.95.

It is a cause for rejoicing that this profound, uniquely circuitous tale is back in print in a beautifully produced volume that many will treasure for life. It is printed in an attractive coffee colour that provides perfect clarity and is easier on the eye than black. The very skilfully shaded illustrations are magnificently evocative. Padraic Colum would have been delighted and so will thousands of children, and adults.

QUELL DER GANGA (THE SOURCE OF THE GANGES).

Altindische Sagen erzählt von Dan Lindholm; Zeichnungen von Walther Roggenkamp. Hard-back. 120 pp. DM18. — Verlag Freies Geistesleben.

This book is a godsend both for Class Teachers and for parents. The twelve stories give a vivid picture of Ancient India; illustrations by Roggenkamp are inspiring, and the post-script gives helpful background information concerning the origins of the Ancient Indian civilization, the caste system and the primary gods. This, and the book on Norse Mythology by the same team, should be top priorities for translation into English.



VOM GRÖSSTEN BILDERBUCH DER WELT (THE WORLD'S LARGEST PICTURE BOOK)

Stories of the constellations through the year by Erika Dühnfort. With coloured star charts, 176 pages, bound in cardboard DM 19. — Freies Geistesleben. Stuttgart.

An experienced Waldorf teacher has started from the assumption that the elusive sense-world of the stars only becomes comprehensible to children through their love of story-pictures. Her stories are partly related to the well-known myths of antiquity and partly created out of a truly educational feeling for the reality behind the visible constellation. With helpful charts to guide one through the year, this book could give children and adults a renewed impulse to look up at the largest picture book in the world. Not yet translated into English.

GEIER ÜBER DEM MONTSEGUR
by Inge Ott, 189 pages, bound in paperback cardboard DM 14. — (formerly Arena Publishers). Freies Geistesleben.

The heroic battle of a troop of especially chosen knights against King and Pope. With concluding remarks by Heinrich Pleticha.

DIE ZWEI JESUSKNABEN (THE TWO JESUS CHILDREN IN THE FINE ARTS) by Hella Krause-Zimmer

2nd new and extended edition. 304 pages, 122 pictures, cloth binding DM 49. — Freies Geistesleben. Stuttgart.

ERRATUM: There was a mistake in the hand-written poem *Glimpses of Autumn* in our last issue. The fifteenth line should of course read *Kerneling filberts hazel-nut-brown.*

World List of Waldorf (Rudolf Steiner) Schools

ARGENTINE

Buenos Aires Colegio Paula Alberracin de Sarmiento
Wernes 1322, 1602 Florida, Provincia de Buenos Aires. Tel.: 797-9248
Buenos Aires Escuela Waldorf, Ituzaingo 368, San Isidro, Pcia. Buenos Aires. Tel. 743-2812

AUSTRALIA

Dural Lorian Novalis School for Rudolf Steiner Education, 456 Old Northern Road, Dural, N.S.W., Tel.: 651 1891
Melbourne Rudolf Steiner School, Melbourne, 213 Wonga Road, Warramwood 3134, Victoria
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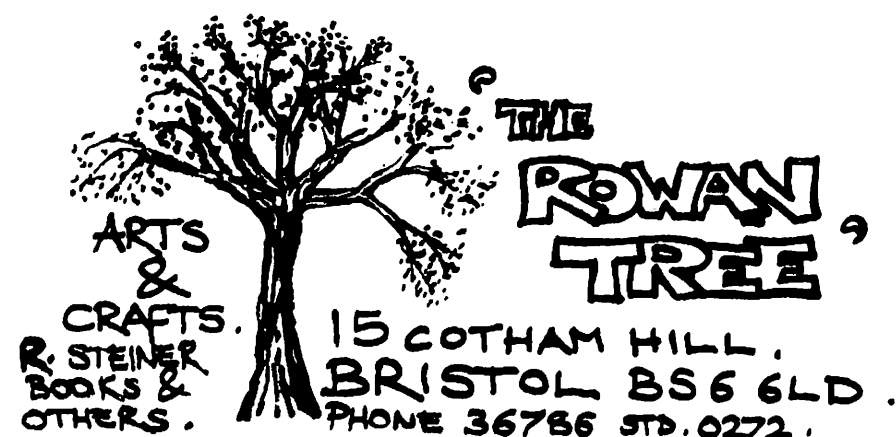
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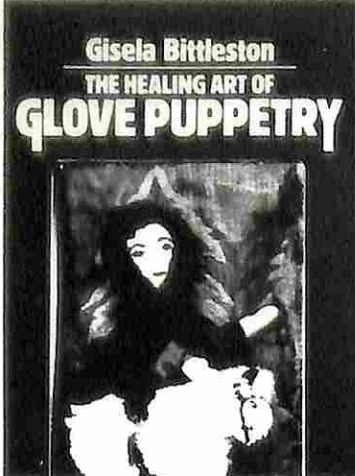
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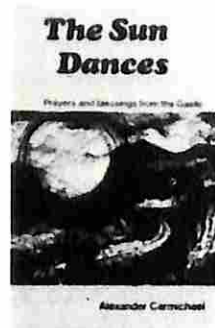
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Padraic Colum's books for children have meant good reading to several generations and are as fresh today as when they were first published. The *King of Ireland's Son* sets out to find the Enchanter of the Black Back-Lands where he meets the Enchanter's daughter, Fedelma and marries her. He loses her and his adventures to find her again lead him to the Land of the Mist, the Town of the Red Castle and the worlds of Gilly of the Goatskin, the Hags of the Long Teeth, Princess Flame-of-Wine, the Giant Crom Duv.

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Growing Up in Religion

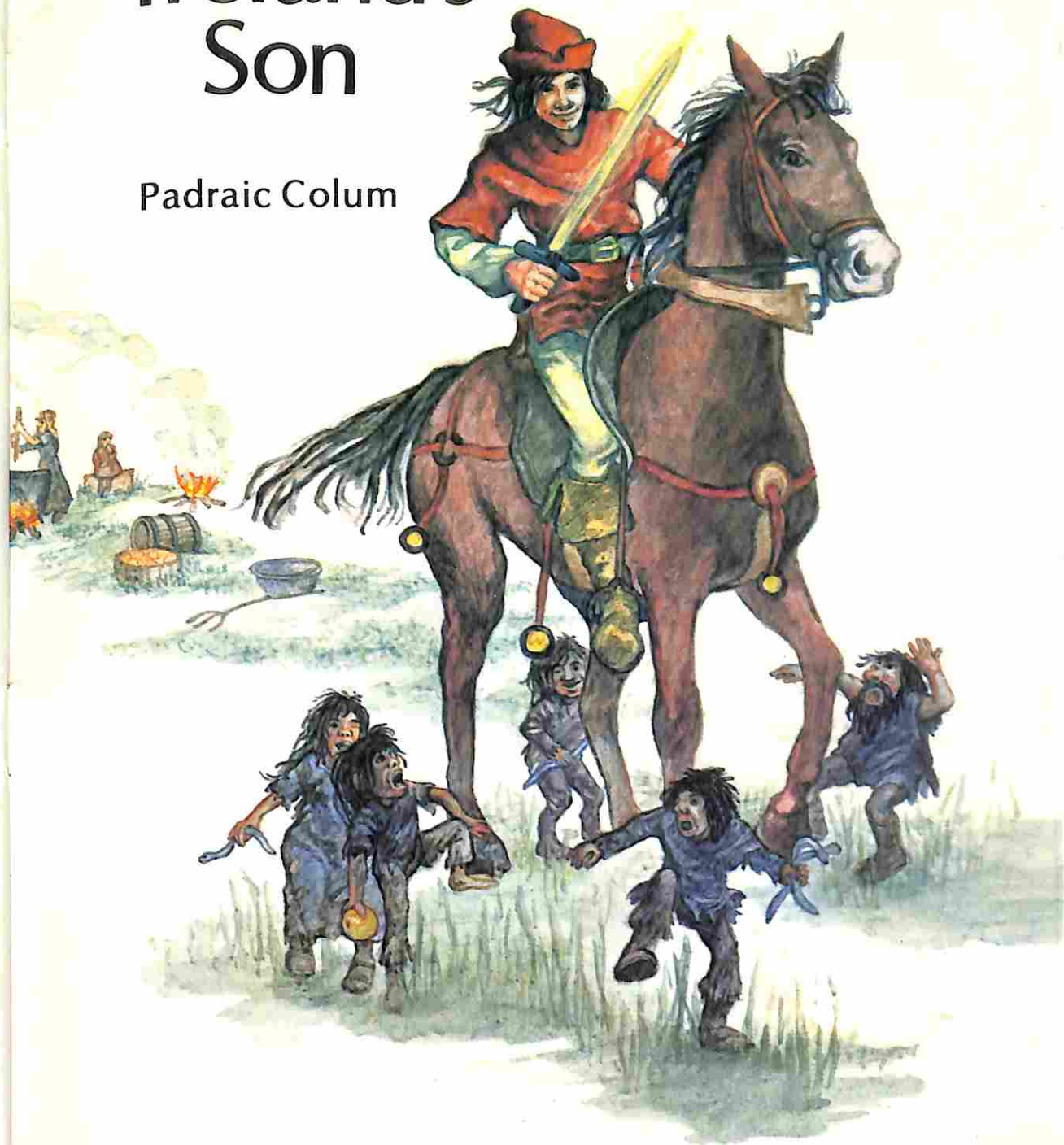
Evelyn Francis Derry

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The King of Ireland's Son

Padraic Colum



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Pixton Builders Limited, William Morris Yard,
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Telephone (0342 82) 3784



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