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Child and Man

Journal for Waldorf Education



Michaelmas 1020



Child and Man

'You are the bows from which your children as living arrows are sent forth. The Archer sees the mark upon the path of the infinite and He bends you with His might that His arrows may go swift and far. Let your bending in the Archer's hand be for gladness; for even as He loves the arrow that flies, so He loves also the bow that is stable.'
Kahlil Gibran, The Prophet.

Front Cover: Watercolour by Fabienne Wolf, Class 11, Michael Hall, from studies in Romantic Landscape Painting.

Opposite: In the arts the great world and the small world coincide ... See page 9.

Photo: Simon Carreras

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Editorial

The Art of Knowing

Ours is an analytical age; we have analysed the world and ourselves into rarified realms in every direction, and yet we still treat *knowing* as though it were all of one kind.

There are quite different levels of consciousness involved in *knowing* the answer to an arithmetical problem, *knowing* the work of Raphael, *knowing* one's children, *knowing* oneself. And yet this activity of knowing is today generally considered to belong only to the scientific mode of consciousness. This has had a devastating effect on education, which, in our times, is increasingly confused with schooling or even training.

Peter Abbs, one of the most perceptive thinkers in the educational world today, makes an eloquent plea for a new understanding of the importance of myth and symbol in education*; these, he says, are keys to a deeper level of knowing which are absolutely essential to a truly human education.

Rudolf Steiner has gone further: In his description of child development, he makes it quite clear that only when children reach puberty are they properly able to cope with the scientific form of knowing; this belongs to the third seven-year period, when it is primarily the child's thinking that is maturing. In the second period, from the age of seven to fourteen, it is the child's feeling life that is maturing, and the right form of knowing for this age is artistic, imaginative, symbolic, mythological. Up to the age of seven, it is the child's will that is maturing, and an even deeper and less easily defined form of knowing-through-playing-imitating is called for.

A teacher who attempts to teach out of the scientific consciousness alone does untold harm. At every moment a particular teacher-pupil-subject relationship is unique; any teaching that does not involve a measure of sensitive creativity toward each particular moment is manifestly inappropriate, or worse, it is an imposition.

Rudolf Steiner tells us that, like the initiate of ancient times, the teacher has to unite the functions of scientist, priest and artist: Children learn most when a teacher, like the priest, can inspire them with reverence and wonder; only when a teacher can form and present his material as an artist, will it be experienced by the children as relevant and meaningful; the scientist's concern for truth is essential in the teacher if young people are to get to grips with the real world.

Our modern world gives us a vivid picture of the results of one-sided education: A science that rejects beauty and reverence for the divinity of life produces ugliness and destruction; religion without a concern for truth and beauty is no more than good will; art without truth or spirit is reduced to gimmickry.

It becomes clear that education must be rediscovered as a new art, the greatest art, for it deals directly with human life itself. A truly human education must be threefold. It must be based on scientific knowledge of, artistic love for, and priestly reverence toward the entelechy of the child.

Yet, clear though this imperative may be in concept, the practical achievement of it is far from straightforward; truly human teaching requires no less than devotion, inspiration and courage in the classroom. And it helps, as Alan Howard puts it in Comment, if you like children, and children like you.

D.B.

*Tract nos. 29 & 30 *Myth & Symbol in Education*, £2 from the Gryphon Press, 38 Prince Edwards Road, Lewes, Sussex, U.K.

Comment

How do you teach teachers to teach?

That's not a conundrum. It's a real problem in educational circles just now. The education editor of the Christian Science Monitor set out recently to find out if teaching had improved, and ran a two-page spread on the results under the title, *Are Teachers Getting Better?*

The answer was inconclusive, however. There was a list of things that administrative authorities are doing in the way of courses, labs and examinations to try and improve things. Somebody even made the hitherto unheard of revolutionary suggestion that things couldn't get better until 'teachers of teachers themselves spend actual classroom time in elementary and secondary schools'!! And there were the usual complaints and demands from the taxpayer that 'something had to be done'.

But there was nothing at all about how to do it. And there won't be until every potential teacher is able to satisfy himself and his employers on two fundamental issues: Do you really like children? and Do children really like you? That isn't all there is to it, of course; but it's the essential pre-condition. Other things like subject presentation, how to assemble material, methodology, psychology – all those can be taught; but not love.

So the problem is: How do you bring love into a compulsory system of public education which has so many teaching places to fill, and must fill them regardless of whom they get?

It was grudgingly admitted that there are more good teachers than bad in the American public school system; but that was only to damn the good with faint praise when it was also pointed out, "I

don't mean that the good teachers are really good. They are good by contrast with the really bad. We have only a few of those (the really bad); the rest are average; but – there is a small number who are really superb."

Has it ever occurred to anyone, I wonder, what makes that few 'really superb'; or has anyone ever thought of letting them have a hand in teaching teachers to teach. One gets the idea that people imagine 'superb teaching' to be some kind of magic. It is, of course; and like most magic deceives the observer. But also like magic it's obvious when you know how it's done. It's love; love for children, and love for teaching. And that doesn't mean anything sentimental. Children hate sentimentality; but they have an unerring instinct for what is **human** in people. And the art of being human is the beginning and end of teaching – and love, too.

Testing . . . testing . . .

The 'Back to Basics!' movement is in full cry, and is even beginning to penetrate the ears of the authorities. 'Competency tests' in reading, writing and arithmetic are being promoted in various parts of the country. The State Board of Regents in New York seems to be leading the field with a series of tests which will become the requirement for graduation in 1981. There was some concern expressed as to the possibility of all students being able to pass them, especially those in the so-called 'minority groups'; but what are tests for? Only one Regent opposed them, however, when the vote was taken.

'Minimum competency tests' are also being introduced in some thirty four other states. They are said to be 'the most demanding in the nation'. Among the requirements demanded are, 'how to tell time; and how to figure out a restaurant menu'!! Waldorf teachers will be interested to note that the writing test includes the ability to draw up a 'business letter registering a complaint, or to draft a

persuasive argument.'

'We are breaking new ground here,' the State Commissioner of Education told the Regents; but we are not told what he said when the President of the New York Educators' Association asked, 'How about minimum competency tests for members of the Board of Regents?' It would have been interesting to see the commissioner's 'letter of complaint', or glanced over his 'draft of a persuasive argument' in reply to that one.

But after all, why not? Why stop at testing the Regents even? Shouldn't everybody have a 'minimum competency test' until the whole thing grinds to a halt trying to figure out minimum competency tests for minimum competency testers!

Anyway, teachers are next on the list; and the comment by a Mr. Genrich on the suggestion that teachers should also take the minimum competency tests must rank as the quote of the week — 'If they can't pass it, they shouldn't be allowed to teach it.'

Parents next to go on strike?

In an age when strikes have become a way of life, I have often wondered why that most shoved-around section of the population, the parents of young children, have not done something in that line about the kind of education their children are getting. But according to a recent article in the Denver Post that seems to be happening already. Parents are refusing to send their children to school! They are starting to educate them at home.

Some have converted the family garage for the purpose; others have constructed their own one-room school-house. A New York father teaches his son Botany in Central Park; while in Washington D.C. the mother of an eight-year old 'makes the nation's capital a school', taking in the Smithsonian Institute, mime shows and nature movies along the way.

It is estimated that something like five to ten thousand families are involved.

They give all kinds of reasons for avoiding school. Some think it 'stifling'; another says he'd rather die than expose his children to the 'sex, drugs, homosexuality and venereal disease' which he claims are rampant in schools. But they all seem to be united on one thing: 'No one, not a school superintendent, not a state statute, not a court of law is going to prevent us from educating our children as we wish'.

Parents of the world unite! You have nothing to lose but your schools!

Openness of mind

In 1968 Mr. Justice Emmett Hall and a school principal Dr. Lloyd Dennis, brought out an Ontario government report on education it was called *Living and Learning*; more popularly the 'Hall-Dennis Report'. It was a nine-days wonder, and deserved to be. It made 258 recommendations in all, among them — the elimination of exams, grades, percentage marks, the strap, class positions and even school subjects as such.

A few months ago Macleans of Canada published an interview with Lloyd Dennis to find what kind of impact he thought it had made now ten years had gone by. Dennis was still quite satisfied with it. 'The report,' he said, 'is still a living document, at least for conversation and argument, if not for direct implementation. The school has already become less an image of authority, and more one of service' *Living and Learning* was not something people would be expected to go around with under their arm; 'you go around with it under your heart,' he said, and that was where it was still having its greatest effect.

Living and Learning was a little too previous for the majority of Canadians. 'What underlies *Living and Learning*,' he continued, 'was the kind of thinking implicit in it. That isn't sufficiently in Canadian society yet. Canadians on the whole are too pragmatic, and very materialistic. They're looking for visible evidence all the time. They run out and build

a school with no walls and say, 'Look we've just implemented *Living and Learning*.' — When *Living and Learning* talks about an open school, however, it talks about openness of mind not an openness of plan.'

He was not too happy sometimes about the future. 'We still have to find out what our priorities are,' he concluded.

Photo: Simon Carreras

'We are in danger of oblivion because of our seeming loss of identity, and our seeming loss of the spirit because of our denial of its existence.'

In other words, there's something more basic than basics.

Alan Howard



Why Beauty in Education?

The elusive yet powerful influence of beauty in the arts explored by

MARJORIE SPOCK

Of all the magical elements none reaches and touches the heart as beauty does. It has instantaneous appeal as wide as the range of human feeling. Though no two may respond just alike or find the same things lovely, beauty in some form draws and moves all human beings. Indeed, the pursuit of happiness is almost always linked, superficially or deeply, with the pursuit of the beautiful. Beauty lifts, ennobles, lends higher meaning to the otherwise commonplace face of earthly existence. One need only try to imagine life without a trace of it to be immediately aware of its central place in man's affections.

Some see beauty most movingly in Nature, some in religion. To others a face, a form, a voice, an article of clothing, a ship, a piece of jewelry, a house with its furnishings spells enchantment. Still others, more ascetic, fall in love with thought, the noble structure of the law, or mathematics; so Keats could say of the first geometrician, 'Euclid alone has looked on beauty bare.' And there are, of course, the innumerable hosts of those to whom the cadences of tone and poetry, colors in clash or harmony, the angles, curves and surfaces of plastic art, the nobly proportioned mass or grace of buildings, sprightly dance, or the high

catharsis of the drama spell loveliness beyond compare.

Disposed to Love

Whatever it may be that casts the spell, the human tendency to call it 'lovely' says that its appeal is to the heart.

The power beauty has to charm the heart comes, doubtless, from the fact that so much heart's caring goes to its making or discovery. Artists are invariably disposed to love. They are those who perceive with an awakened feeling the wondrous possibilities of things and are moved in warm responsiveness to bring what they perceive into forms others may rejoice in with them. For artists are characteristically as generous as they are noticing. And the quickening they have undergone hangs like an aura about their works and makes these dear to sensitive observers. There is always contagion in the realm of love.

An old wives' tale holds that children of parents deeply in love with one another have a physical beauty lacking in offspring of more casual unions. Difficult as it might be to prove the point, it is certainly true of all creating on a higher plane and could be true on lesser planes as well. The phrase 'deeply in love' suggests a more than usually complete,

whole-hearted relationship with the power wholeness has to attract fullness to itself. Every such whole situation tends to become the center of a miniature world complete with all perfection's elements. Why should its offspring, fleshly or otherwise, not bear the hallmark of perfection, beauty, in their very persons?

There is a dread Biblical saying that applies here: 'To him that hath shall be given, and from him that hath not shall be taken even that he hath.' supply the words 'a heart' here and the saying's paradox at once dissolves into a transparent truth. He who can give his heart finds the world coming to meet him as he goes toward it and is met with an embarrassment of blessings, while the narrow-hearted find their world shrinking to the point where they lose any sense of where enrichment lies.

The Key to enduring beauty

The artist's supreme capacity is not, as many think, some 'native' gift, but simply the power to love, to appreciate. This is a gift all children have at birth. If they are fortunate enough to get their education at the hands of grown-ups able, by reason of their own enlightened hearts, to show them something of the world in its true wondrousness they will never lose this heavenly birthright. Artists are those who have been thus fortunate.

There is a relationship not sufficiently dwelt upon between appreciating and creating. He who attunes himself appreciatively to the world around him looks with other eyes, hears with other ears than his contemporaries. A way of looking and listening akin to reverence becomes his habit. And the world responds by opening the door to the realm of magic, source and substance of inspired creating.

Here lies the key to enduring beauty. Never is it the product of vague imaginings, but truth itself, fact, on a level higher than can be reached by any but the most devoted. Real artists are as rare

as lasting beauty only because the love that draws them into beauty's world is also rare.

Fortunately for the human race, every time has had its giants, hearts alive to more than just the plain facts, men at home with the eternal verities that are the fountainhead alike of the unchanging and the ordered change, whose truth is beauty and whose beauty truth.

Art is Truth

Such men's creating is no more inventing that it is mere copying. It is rather the offspring of a love-inspired act of union of the artist's spirit with the spirit of the world; which brings forth fruit in the image of both parents: beauty as much of the cosmos' creating as it is the artist's. Imagination is the power to picture an objective world-content which reveals itself to the artist's caring.

Those works of art endure which bear unmistakable traces of their origin in cosmic truth, just as those springing from lesser sources quickly pass away. Creations out of the eternal spirit breathe a greatness that lifts observers into the realm from which they issued; they are revelations of a higher order.

Naturalism is looked down upon just because it lacks this quality, while art tailored to clothe some man-made message is repellantly tainted with an intellectualism devoid of the magical life-breath of the real. Great religions, however, have bred great art to the exact degree that truth lived in them and that artists could perceive and embody it. Art is inevitably as great or as paltry as its wellsprings.

Civilizations too have been great or paltry according as they have prized or scanted beauty and the artists who created it. The greatest among them held art to be essential nourishment for the populace, a bread of the soul indispensable to growth into truly human stature. A large air breathed through such periods, infusing everything it touched with



Photo: Thomas Frohmader



Photo: Simon Carreras

grandeur, grace and an imperishable spiritual life which even in its ruins, and in times that have passed to other modes of beauty, still quickens the beholder. There was a wholeness in such ages that knit every aspect of the culture — even thought and athletics — into one organism to which beauty came as naturally as vigor.

Adolescence of Mankind

No one would call the present such a time. It is a period filled with an insatiable and restless hunger, driven to try to fill itself with treacherous satisfactions that betray the soul, leaving it the more disheartened and debased.

But these are only adolescent growth pains in the long maturing of the human race. Beauty and wholeness, both paradisaical characteristics of the childhood stage, had to be sacrificed to make way for new forms of awareness, scientific thought and observation.

With the birth of science, art was displaced from its central cultural role. Heart and mind split apart and began to function separately.

But when living wholes are cut into pieces, all their parts begin to wither up and die. So art degenerated into self-expression, while science became an inhuman product of mere intellect.

A painful time set in with this development. Setting itself up as the new revelation, science overthrew the ancient values of man's wise-child phase. With the harsh intolerance, the crudity of adolescence, it brushed aside more inward forms of truth. It came as a destroyer, with the death-touch of devastating logic on all things precious. It lacked most painfully the power to nourish which beauty in its great days always had; humanity was left cold and hungry where it really lives. For man lives by wholeness and can be satisfied with nothing less.

But adolescence is a passing phase. And for all its crudity is it not a reaching out towards new horizons? If it destroys,

does it not do so with an instinctive urge to clear the scene so that new powers may emerge? Is its death-touch on the old not a necessary service to on-going evolution, its turbulence the birthpangs of fresh forms of greatness, its boasting prophecy?

Meanwhile the air is loud with sounds of continuing break-up and with the pleading of those still trying to negotiate some sort of peace between reason and religion.

Through it all, earth goes on serenely mirroring the cosmic whole. The seasons roll in ordered cycles. Each Spring Nature celebrates anew the ancient Adonis-mystery of rebirth. While adolescents grimly play at splitting matter into its least particles, forerunners of a more adult humanity look with imaginative vision at the indissoluble oneness of universal life. They open themselves to receive the world's creative thought into their imagining so that their understanding may be wise and whole and the science they establish as much at home with beauty as it is with truth.

The heartland of the real

In the arts the great world and the small world coincide. Here cosmic events appear at their most human, while human events receive such clear illumination as to highlight what is cosmic in them. Those who would look into the realm of gods or see their own in its creators' perspective find in beauty the perfect vantage-point for doing so; it is the heartland of the real.

Not only do the arts endear themselves for the magical life with which they teem: they present students with a riddle that points to the fabled frontier where beauty comes into being, the threshold where the sphere of origins touches upon and flows over into the reflective sphere of earthly seeming.

A being of two aspects guards this threshold, allowing none to pass it untransformed. From the one side it appears a wicked witch who seizes her victims

and enmeshes them in spells of stillness. From the other side the same being seems an archangelic figure glorious to behold, who frees those ready for entrance into a realm of heavenly quickness pictured as bestowing wings on its inhabitants.

The arts pass here from 'heaven' into earth to become its illuminators and enliveners, each submitting in its own degree to earthly capture, each retaining, according to its strength, some measure of the freedom of its origin.

Human beings too pass the threshold into earth and become transformed there, the more completely with each further step. The 'clouds of glory' which Wordsworth noted little children trailing are remnants of their vivid being in the world of quickness, their beauty a sparkling dew that falls on all who cross the border between the sun-warm land of spirit and the chilled sphere of the material.

Dancing into captivity

How touching it is to witness the enthu-

siasm children feel for becoming earthlings, even at the risk of catching staidness; to see these spirited, gold-brushed, warmth-quick beings dancing into captivity! What a contrast there is between the earth-weighted solemnity with which grown-ups ritualize their aspiration to a higher state and children's light-hearted dramatizing of descent! 'London Bridge is falling down; off to prison you must go, my fair lady.' They realize clearly what is up (or rather, down) with them, yet how cheerfully they take it, turning it into gay adventure and a thousand games! Dressing up in the stiff clothes and still stiffer manners of their elders is a favorite pastime. Baseball, where the soaring soul risks being caught, stopped, grounded, where the runner starts from and tries to regain a threshold-plate, is a child's modern version of the ageless cosmo-drama, complete with rooters for a chorus. And there are the familiar 'Still, pond, no more moving,' Freeze, Statues, Going to Jerusalem (in this case definitely not the new one), Catch, Prisoners Base,

Drop the Handkerchief, and many other plays in which children enact the central drama of humanity: freedom or imprisonment?

Teeming with freshness and freedom as they are, children can afford to flirt with capture. They do not yet know the strictures of the stayed.

Dust into miraculous regeneration

For those who do, beauty, which shares its immortal breach with beholders, is the deliverer. Touching man in his most central being, it stirs him from the drugged sleep of adulthood into waking search for the truth it only half reveals. It leads him again to the magic threshold, inviting communion with the world of origins.

Legend and history offer picture after picture of this resurrection. Osiris, son of earth and sky, slain by the god of night, his brother, is lifted heavenward in a tree of life that springs from the place of his burial. And there are Baldur, Eurydice, Adonis, Persephone, Attis, Tammuz, Lazarus, all freed from a confining fate by the love-inspired intervention of a god or goddess; these and others like them fittest subjects for redeeming art, which comes from an imperishable sphere and lifts man toward it.

And what of man when he himself becomes an artist? As a child in spirit he inherits beauty, the sustaining treasure of his heavenly heritage. As adolescent he destroys it. As full-grown man, as hero, he creates it. Herculean labors with materials of earth, Orphian adventurings into the underworld, Theseus-like penetratings of the labyrinth free beauty from chaos, death, imprisonment. Substance — without form and movement meaningless — is lifted above the level of mere dust into miraculous regeneration by the spirit, with which the artist's perceptive heart has made him one.

In partnership with the creative universe, man the artist, servant of the muses, redeems earth and its prison-house

occupants. Standing at the threshold in free human poise, he brings matter into quickening communion with the heavens beyond. Where Satan proffered man a stone as nutriment the artist offers him the bread of life whereby the New Adam may be fortified.

Eurythmist, musician, and experienced teacher Marjorie Spock is the author of the recently published 'Teaching As a Lively Art' (Anthroposophic Press. — 144 pp. illustrated, available through Rudolf Steiner Press). Our article is an extract from a forthcoming book 'In Celebration of the Human Heart'.

These spirited, gold-brushed, warmth-quick beings ... Seven-year-olds at Michael Hall in a circle-game.



Photo: Richard Chomko

'The Extra Lesson' by Audrey MacAllen

Exercises in movement, painting, and drawing for children in difficulties with writing, reading and arithmetic — now available from Rudolf Steiner Bookshop, 38 Museum Street, London WC1.

Architecture for Education

Background to the new buildings at Michael Hall

by DENIS DEVARIS

Architecture is not the result of pure forms and the expression of immutable ideals in *conflict* with functional considerations. Practical requirements do not restrict aesthetic aims; on the contrary, our design process incorporates function. We cannot start designing without a clear picture of practical requirements. If they are not clear, we work with the client to assess them.

Expression is linked with function; indeed, it is the physiognomy of function in its larger spiritual sense as well as in the practical and in conjunction with the purpose of the building in its particular circumstances.

Steiner speaks about 'the deeds that are done' in the building and the 'words that are spoken' imprinting their activity against the walls, thus hollowing out the form which really corresponds to it. *That is the principle of interior space.*

There is no imposition here of forms by any aesthetic style or by the architect, but rather an attempt to discover the formative forces working within the conditions of the project.

The form exists already in the object and calls for its liberation. Man has to develop in himself a feeling for these forces, which make us, as human beings, able to bear weight. Out of this awareness artistic forms will arise.

Every building has its own uniqueness. It has an expression belonging to the individual activity and purpose of the building rather than to the architect's idiosyncrasy.

The final result: the building is in harmony with its surroundings and not an imposed object, it belongs to its site and it cannot be transplanted. It is an extension of what is already there.

The nature of the Michael Hall Development Plan, by its multiple sectionalisations, establishes the principle of organic growth. The whole is made up of a number of parts, each of which has to be complete in itself (until the next stage can be financed) while contributing to the whole. Furthermore, the whole – when completed – will never be finite because of its connection to the surroundings and to the developing needs of the particular educational activities.

A coherent whole

Twelve years ago we were commissioned to undertake a study of the overall development of Michael Hall. The school had reached a point in its development when some fundamental decisions had to be taken. In order to decide what the next step should be . . . we had to know where we were going!

After lengthy and close cooperation

with a group of teachers (the Building Committee), a general policy was established and ultimate possibilities incorporated in a brief. This brief was the basis for the elaboration of overall plans and models. On this beautifully landscaped site there was space for a parallel-class school to develop and satisfy the increasing demand for Steiner education.

Our aim was to incorporate the new development into the existing buildings and attempt to harmonise both into a coherent whole. The project is mainly financed by gifts through a continuous public appeal.

During these years of working together with the client a special situation has been developed. A great participation and interest in the procedure of design and construction on the part of the pupils, parents and teachers made this development the concern of all.

A. Kindergarten (First Phase). The kindergarten, is an independent building, in a small-scale detached world, but also forms a part of the larger whole.

It is constructed on a slope rising from the playing fields and facing the main school. There are two parallel play rooms, reflected in two entrances and wings reaching out to welcome arriving children. The kindergarten is seen for the child as a transition from home to school. To establish an 'ambiance' of emotional security is as important and as real to the child as the material security of the walls of the room.

At this age the children's being is one of *will*. They learn naturally by imitation. They live intensively in the impressions of their environment. As they absorb every influence around them, it is our task to provide beautiful surroundings for the children to play in.

B. Ten Classrooms (Second Phase). Ideally, in a Steiner School every class should have its characteristic shape and colour, enhancing the changing educational activity throughout the development of

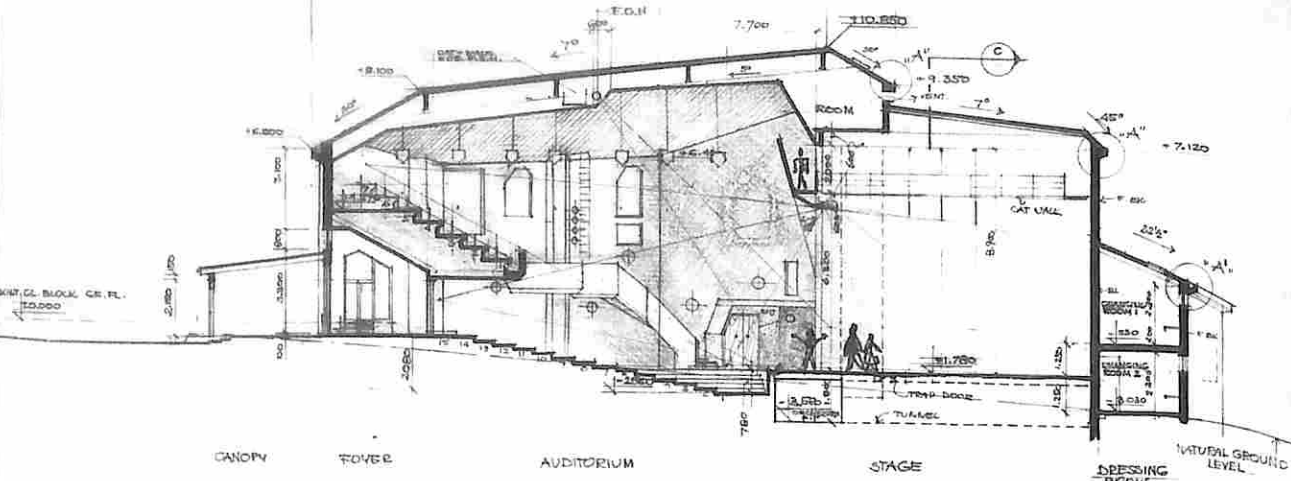
the child. This was not possible here because of the need to shuffle classes around during the expansion period. One type of classroom has been designed with some variations. The central part incorporates the corridor and stairs at split-level to adapt the building to the sloping ground and internally create a public space which is experienced as a whole in contrast to the individuality and oneness of the classroom. Eventually, a connection link will bring continuity from the ground floor to the auditorium and stage and from the first floor to the gallery of the hall.

C. Main Hall (Third Phase, now under construction). This is the focus point of the whole activity; it is seen as an educational workshop to foster children's character and to develop their personality through drama, music and eurythmy.

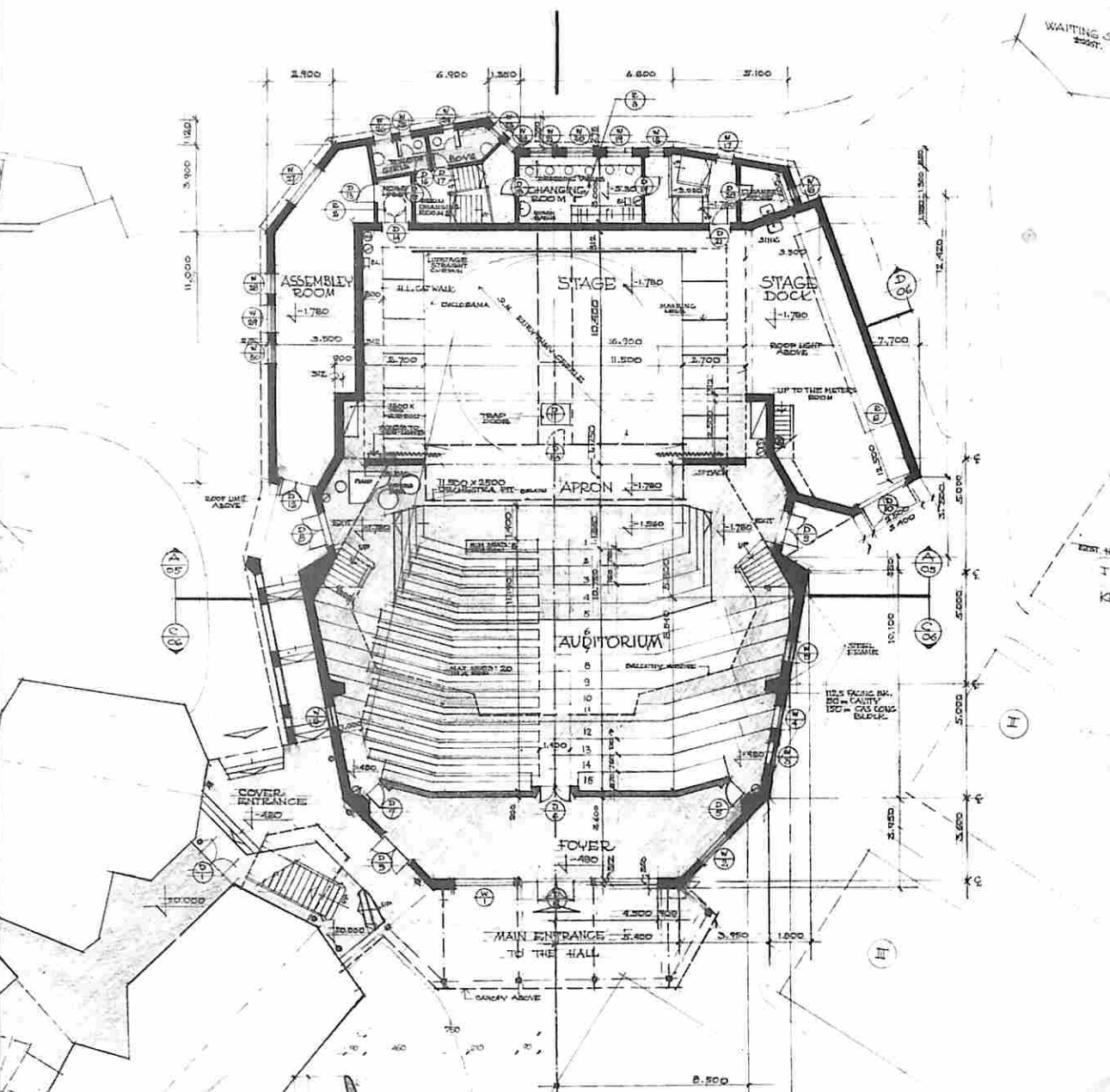
When the whole is completed, children will be able to reach the auditorium at ground floor level through a continuous flow of movement from the classrooms (north side) and from the Art block (south side), as well as the first floor through a link from the classrooms to the gallery. At the sides of the gallery, two large staircases, like two embracing arms, can bring the children from the proscenium level to the stage.

For the school Festivals, when all children perform on the stage, there is a connecting, covered passage from the ground floor classrooms to the stage through the assembly room backstage.

The gesture of the form of the Hall is an attempt to bring into balance the two polarities: Stage and Auditorium, Imagination and Reality, Ideal and Pragmatism. The proscenium is experienced as the meeting point of reconciliation. It can be extended 8 meters in front of the curtain to create a platform for arena theatre on special occasions. There is an orchestra pit under the proscenium. The covers of the orchestra pit can be reversed in order to create five steps in front of the curtain to accommodate



They absorb every influence around them ... The Kindergarten at Michael Hall



Photos: Devaris and Manteuffel

the whole school choir. The definition of the form and the degree of flexibility result as an answer to the requirements – often conflicting – of the school's activities. Good visibility, a complete study of stage lighting for drama and eurythmy, quality of daylight, acoustics have all played their important role in conjunction with a continuous awareness of the multitude of functions taking place on the stage ... at the back as well as in the front.

The proscenium frame, an element of threshold for the performance of eurythmy, is designed so that its height can be adjusted; at its highest position to 6.75 meters and at its lowest to 4.75 meters for drama performed by the smaller children.

D. Arts and Crafts Wing (Future Phase). This will contain a eurythmy room, hand-work classes, woodwork, painting, pottery

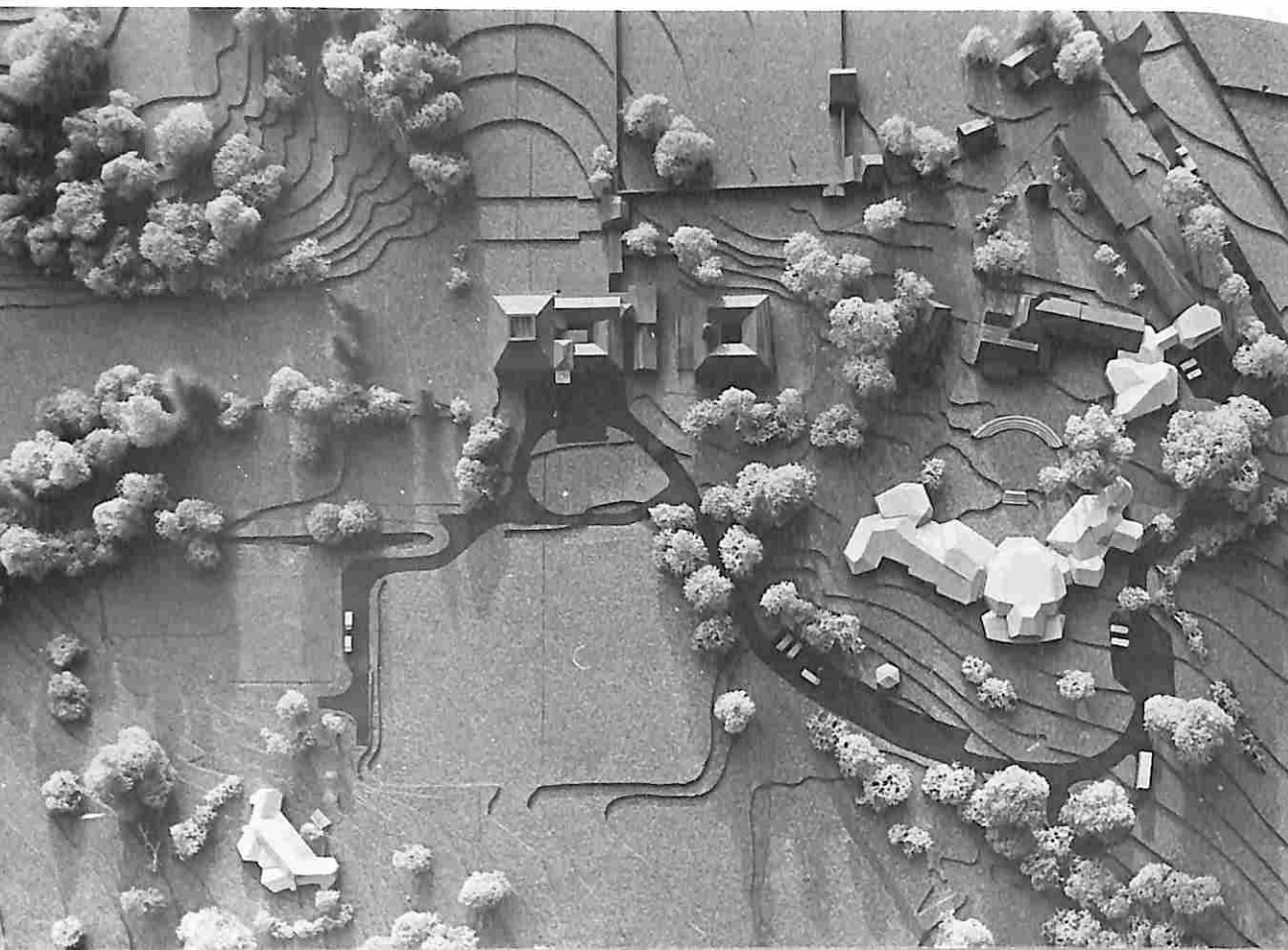
Photo: Devaris & Manteuffel

and metalwork. These activities are at present housed in temporary huts.

E. Administration Wing (Future Phase). This will contain administration offices, sick bay and doctor's room, two additional upper classes, a smaller eurythmy room and a teachers' library. It will link up with the existing building, creating the last new extension to unify the new and the old.

That this project is on the way to realisation is largely due to the dedication of many teachers of the school. During the last 12 years we have had inspired consultation on educational activities, in which we have participated to the extent that our very attitude to architecture ... and to our way of life has changed.

We have also learnt a lot from our children, who have been fortunate to go through the twelve years' education at Michael Hall School.



Art through the Heart

An individual approach to the Lower School artistic work

by MARGARET SHILLAN

Pictures as Teachers

How can an artistic impulse permeate all that a teacher does in the Lower School? What does it mean to have education permeated by art? The heart is the seat of art – children from seven to fourteen are learning through the heart, by imagination, fantasy, colour and *pictures* – what can these pictures do? Everything that is taught must live through pictures, both conjured up in the soul of the child by the teacher's words, and made visible by his own creative efforts.

On my visit to India last year I saw the children in Indian schools sitting all day long copying from the board onto their slates or books, learning concepts of grammar parrot-fashion, chanting things without understanding them: 'The sentence is a phrase that makes sense', or making endless lists of useful and useless information. Then I realised how tremendously fortunate we are to have Steiner's insight into the developing being of the child of seven to fourteen, who learns through the heart and through art. I noticed the great contrast with the activities and beautiful coloured books of a Class Three child in a Waldorf school, first being introduced to grammar through doing a grammar play, with the verbs rushing around the room, the nouns appearing as animals or the elements of Creation and the adjectives describing them.

The Seeds of Easter

As Easter approaches, the children listen to descriptions of joyful butterflies released from the tombs of dark chrysalises, or the story of the Easter Hare sacrificing itself in the fire to help its fellow creatures; they decorate blown eggs with bright patterns and colours and put seeds inside them – gifts to be cracked open on Easter Sunday, then planted and cared for until new life appears from the dark earth. The Easter baskets they make start with the cross form, and are then woven to form containers for their eggs.

These deeds and pictures are like seeds in the children's hearts and will gradually grow into thoughts and questions as they grow up.

What does the cracking open of the tomb, and the releasing of new life-forces mean to us? In Class Nine History of Art main lesson we looked at a painting of the Deposition by Rogier van der Weyden. There the figures of Christ being taken from the cross and the sorrowing Mary form a wonderful arc which leads your eye down to a skull, the picture of dead thinking, on the ground. Directly above it stands John the Evangelist in brilliant red – the colour of the blood and the heart forces. His cloak is billowing out in a tremendous gesture of hope, indicating the transforming of the dead

It sings
It flies
It builds a nest
It feeds its young



It sang
It flew
It built a nest
It fed its young

What does a bird do?

It has sung
It has flown
It has built a nest
It has fed its young

It will sing
It will fly
It will build a nest
It will feed its young



the big loft is used for drying and storing the precious nets and other fishing gear. The older men stay at home to mend the nets and tend the lobster pots. The nets they



forces into the warmth of love.

Imaginative Guidance

Steiner has written of the importance of the individual relation of the primary school child to his teacher, the experiencing of his soul through the artistic – the realm where everyone is individual.* The artistic guidance of each class teacher can vary tremendously and there are many different approaches.

First, the most important, there is the whole realm of working from the content of the main lesson itself. Whether the children are painting from a fairy tale they have been told, which is inside them as living pictures, or whether they are making their own illustrated main lesson books from the content of geography or mechanics – the artistic work grows out of the main lesson subject. This includes the writing itself, and the layout of the book – all of which should form an artistic whole.

With the younger children they can often learn a lot about the qualities of the colours through a story. Today Red has a birthday, look at this warm, happy colour. He has invited some of his friends to come to his party. First Yellow comes dancing in – Red rushes up to him and they play very happily together, making a golden orange, full of joy. After some time Blue comes timidly in from one corner, she is rather shy and quiet, and only very slowly comes a little nearer to where Red and Yellow are playing. But Yellow invites her to join with them and runs over to meet her. When they play together a fresh spring-like green appears, just as when the sun and the watery element together create the green of the plant world. Now Red is tired of playing and goes over to Blue for a quiet moment. When they play together Blue brings some of her calm and restful quality, and a cool violet arises. It is peaceful after all the activity.

Sometimes the teacher gives very definite examples for the children to

follow, helping them to understand the laws of colour by choosing a story which includes perhaps complementary colours and the particular mood they create. Imagine the little dwarfs have gone into the dark wood with their lanterns shining golden yellow. The yellow light pierces the deep violet-blue shadows. The children can be shown how to fade the yellow out gradually, so we feel the patch of brightness and the gloom beyond. In the shadowy forest appear the shapes of tall trees and within this bluey-violet the figures of the dwarfs appear. Here the children can express their own imagination of the little figures, but they have experienced also something of the quality of complementary colours. This will be much more conscious when they do optics in Class Six and work with prisms, experiencing the complementary colours as an after-image produced from within them. Or again in Class Twelve when they study in much more detail the laws of light through Newton and Goethe's colour experiments.

Working with a group of teacher trainees in India, I discovered they found it almost impossible to draw a plan view of the classroom and had never drawn a map in their lives, and neither had any of the children. Geography consisted of lists and occasionally putting things onto tiny printed outlines of countries. I remember our paintings of volcanos out of the Class Six Geography main lesson. There the teacher can bring very vividly the mood of a volcano, describing through story and picture the different qualities of a mountain which erupts. First the great, solid form, waiting, silent, while within its depths rumblings are beginning; then the molten fire within the hard crust, the tremendous dynamic force which hurls whole rocks in to the air and then pours like a glowing river down the mountain side; then the steam and smoke which rise and billow all round in clouds and mists. Finally, perhaps the whole picture is seen across a tranquil sea, from a boat,

as so many voyagers have described it.

Within these descriptions there is opportunity for every child to choose the aspect that suits his temperament, and it is very revealing to the teacher to read these paintings. The melancholic will feel drawn to the earth quality – to the mountain itself with its deep solidity and sombre colours, while the choleric will revel in the force, the fire and the flames. The sanguine will rise up in feeling with the smoke, and will probably paint very little of the mountain itself. If the sea has been mentioned, the watery element in the phlegmatic will respond and he will love to put that into his picture too.

So, gradually, the children build up a rich storehouse of artistic experiences,

with sometimes more visual, and other times more verbal guidance from the teacher. Later on, in the upper school, nature and the world around will often be the guide and inspirer. For, whereas the younger children are living more in their feelings and the world of imagination, the older ones are beginning to look out critically into the world around – to observe consciously, trying to understand, as their thinking develops – just as the artists of the Renaissance were doing in the fifteenth century.

Margaret Shillan has taken a class through eight years at Michael Hall and now teaches art in the Upper School and at Emerson College.

It is very revealing to the teacher to read these paintings...

Watercolour from a Geology Main Lesson by a twelve-year-old at Michael Hall.



* "The Younger Generation". Chapter XI.



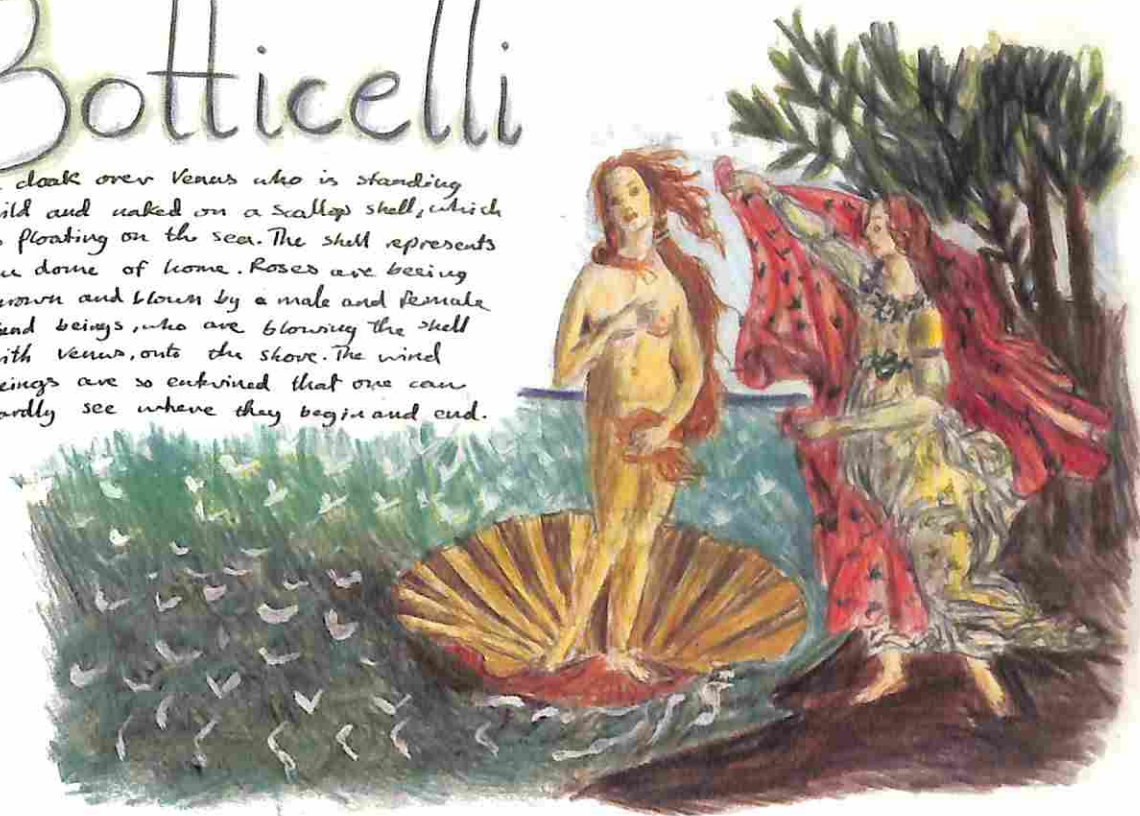
Botticelli's two most famous paintings are the 'Primavera' and 'The Birth of Venus' which he painted for Lorenzo di Pierfrancesco di Medici in 1478.

The 'Primavera' shows a forest in which are 9 figures. From right to left we first see Zephyrus, the God of wind, he holding the struggling Chloris and blowing into her bare mouth. From her mouth flowers sprout. Next a Chloris is Flora, who is distributing flowers. These three represent birth. Around Venus, who stands in the center of the picture, is a halo of branches. Above the halo is a Cupid aiming a flaming arrow at one of the three graces. The three graces: — Pulchritudo who symbolizes will, Castitas who symbolizes thinking and Voluptas who symbolizes feeling, are dancing in a ring. Then in dance is controlled by Venus. Voluptas is looking at Mercury who is stirring the clouds with a stick and looking into the future.

The birth of Venus shows Flora who is standing on the shore, throwing

Sandro Botticelli

a cloak over Venus who is standing wild and naked on a scallop shell, which is floating on the sea. The shell represents the dome of home. Roses are being thrown and blown by a male and female wind beings, who are blowing the shell with Venus, onto the shore. The wind beings are so entwined that one can hardly see where they begin and end.



Michelangelo Buonarroti

Michelangelo was born in 1475 in at town near Florence. His mother died when he was still a baby, and he was wet nursed. At the age of about thirteen Michelangelo entered a studio belonging to a painter called, Domenico Ghirlandajo. There Michelangelo learnt to paint and draw copying his master's techniques. He stayed at the studio for three to four years, but having been brought up at a stone-masons' house, he had it in him to work with stone, and decided to leave Ghirlandajo's studio and enter into the garden of sculpture. He was then sixteen. The garden was run by Bertoldo Giovanni, who started Michelangelo off by making him sweep floors, prepare stones and put tools away. Michelangelo grew impatient and wanted to start sculpturing something himself. One evening Michelangelo took an unused bit of marble and every evening he worked, carving a paw, he darkened it with leaves rubbed into the stone, one day he took it to Giovanni, who was astonished by the boy's work.

Lorenzo Medici took Michelangelo to his palace and employed him to work at whatever there was to do.

David.

Michelangelo carved many things, including the Pietà, the Madonna with her dead crucified son in her arms. Michelangelo also carved the famous 'David', the body, and head are very flowing and the body is beautifully proportioned. He is looking forward as if towards the future. Later the pope called for Michelangelo and commissioned him to paint the Sistine Chapel, ceiling and wall. Michelangelo did not think he could do it and did not want to, for sculpture was his main art. But he had no price for he could not refuse the pope's requests. So for years Michelangelo worked on the painting, hoisted up lying on his back the paint dripping down onto his face. He grew deformed from lying in this position, but the Sistine Chapel is now perhaps one of the most beautiful churches in the world. If you look up at the ceiling you see hundreds of figures dotted amongst all the paintings.



The Most Human Art?

The Teacher as Artist

by TED ROBERTS

Right from the inception of the first Waldorf School in Stuttgart, Germany, Rudolf Steiner spoke in terms of an 'art of education'. Nowadays, art as a subject is considered an essential part of any self-respecting school curriculum.

Already, when the first teachers of the Waldorf School set about the gigantic task of creating a new education based upon the free spiritual development and knowledge of man, the world was set upon a path of a rapidly increasing economy based on scientific technology.

It was at this time that Steiner put so much emphasis on the artistic and creative faculties of his teachers. The fact that they had all emerged from the universities of Europe highly qualified in their subjects was not sufficient in itself; what they had learned had to be transformed, transformed through the contemplation of the physical and soul faculties of the growing child. The teacher was to become an artist, one who sought to meet the changing needs of the child through the content of his subject.

Tatters

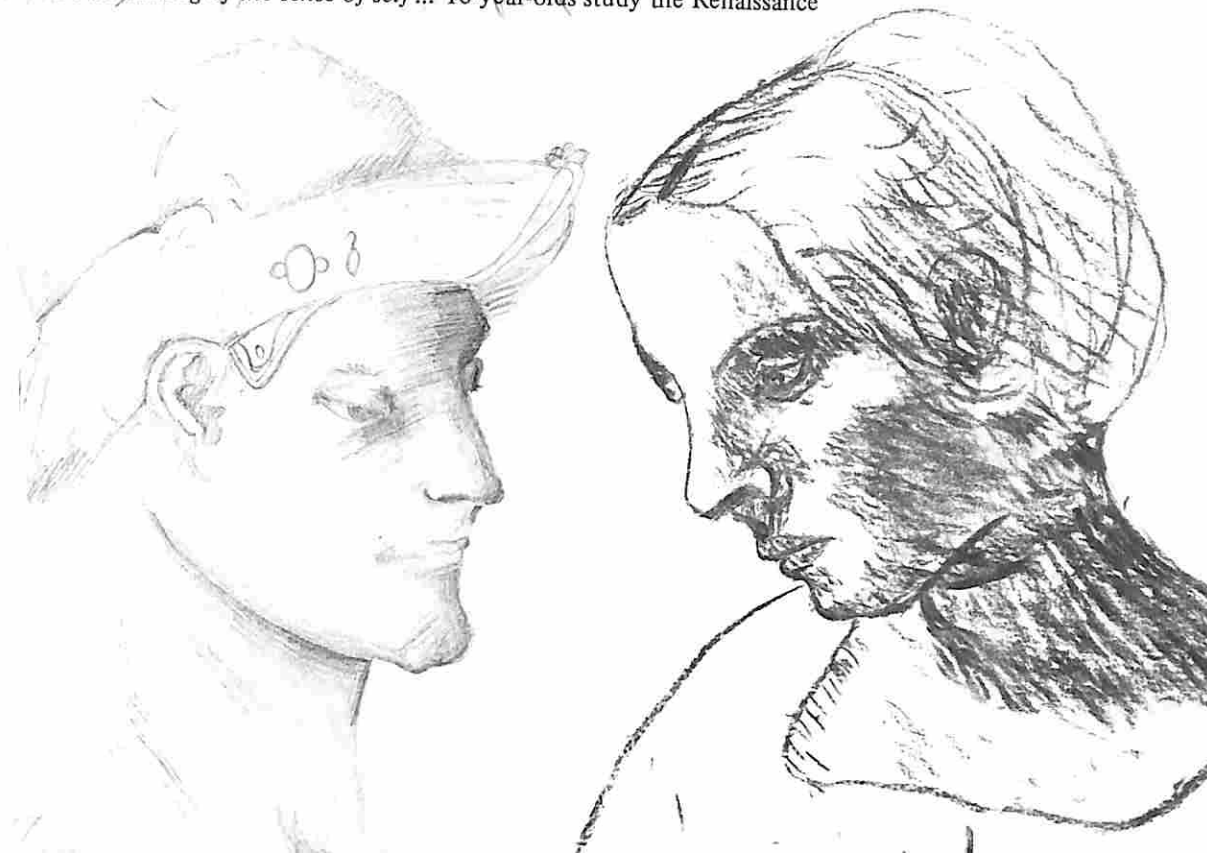
The widely accepted view of the educator as someone who through his own accumulation of specialized knowledge was best suited to cram what he had gained

into his captive audience, a sort of drilling in basic subjects, is now seen as no longer adequate in educational circles. Lack of interest, boredom, are big problems in schools today, and I think it fair to say, that only what remains in terms of examination programme holds the remaining tatters of sixth form education intact. The promise of a passport to university, a career, a good salary, these stepping stones, so well worn, so well tried, are all we have to offer the young who come in search of values which in themselves cannot be found within the archaic system of mill treading.

Following in father's footsteps is a thing of the past, and each young person now leaving school would like to realise his own *true* self, his own interests, his own sense of values, his own reality. To be compared is tantamount to being assessed with generalizations and therefore untrue. How often do we hear in radio programmes or read in newspaper articles that there is too much emphasis put upon the individual, and too little said of the community to which every individual is responsible and belongs. Yet we hear little if anything of the values or aims of a community, unless it be in purely materialistic terms; needs, achievements, etc., all usually based on the measurable and the external.



An awakening of the sense of self... 16-year-olds study the Renaissance



Weighing machine

Art is something which has in recent years been poured into the same weighing machine to be assessed and costed, an investment wrapped in the eloquent verbiage of the salesman. Trends, prices, markets, a measure of man's achievement in his spiritual endeavours to raise the flagging triangle of enlightenment? Not so! More a measure and the reflection of a society bereft of any real sense of focus or purpose. In such a climate the teacher prepares himself to put before the susceptible and impressionable young person the true values and ideals which inspired artists to create the great works of the past.

Match-stick rhythms

The confusion that exists in the art world is also reflected in art education. Recently, I went to an exhibition of children's work, which greatly shocked me. It was obvious that, as soon as the children had become old enough to absorb instruction, whatever they had brought with them as a natural, creative capacity, was being quickly eradicated by teachers who imposed values and standards of their own academic art education, confusing in its ideas and nearly in every case beyond the comprehension of the child. The introduction of artistic concepts beyond the thinking and creative capacities of the child, reflects the antics of monkeys who turn the pages of books with the serious expression of the scholar on their faces, but it would be idiotic to imagine that for one moment they understood the printed word before them. Such emphasis laid on external standards can only lead the natural curiosity and creativity of the child into the artistic cul-de-sac of present-day intellectual thinking. The exhibition recalled some of my own experiences during a College of Art education, where hours were spent manipulating match-sticks in order to create rhythms. It was from these exercises that

the student was thought to gain an appreciation of composition, form and movement. All seemed perfectly logical, except that after periods of constructing compositions with such methods one soon began to tire of this mechanical approach, and to ask oneself questions as to the true source of creativity. Surely all around him the artist is able to experience the dynamic rhythms of nature which in its processes reflect the metamorphosis which is taking place within each one of us. To imagine the intellect to be the fountain-head of creativity is, of course, very limiting and could only lead to an abstract appreciation of forms and colour. In an approach such as this, the artist falls in love with the beauty of the line itself, and fails to see such an experience merely as an expression of a far greater process of metamorphosis in nature. Far from being led into experiencing any natural growth processes, the artist is left isolated from the moods of nature and enveloped in theories which in turn have had a crippling effect on art education.

Celebration

The art teacher must work with what is significant and meaningful in terms of the totality of human experience. Thinking must, of course, play its part, but it must not be given an emphasis which replaces imagination with inventiveness, originality with cleverness, and encourages gimmickry instead of disciplined skills.

The art work with the older pupils in a Waldorf School is preceded by a conscious and imaginative development of the feelings for form and colour in the early years of the child's education. Here art, particularly painting, leads the child gently from the free, almost expressionist pre-school years into the second phase from the change of teeth (7-8 year-old) to the brink of puberty. The teacher lays great emphasis upon the child's natural ability to experience colour, the movement and the qualities inherent in each tone. The child is led for example, to feel

the difference between the polarities of yellow and blue, to experience the warm, expansive qualities of yellow against the darker, cooler, contracting blue.

It is a soul development that the child is passing through, from simple colour exercises to the point where the child can move out of his experience of colour into the creation of living forms.

In these preparatory years, the child is taught through the feelings the language of form and colour and its relation to the seasons. Through this activity he is brought closer to the celebration of the divine working in man and nature.

Colour speaks to the child in an essential way devoid of intellectually affected aesthetics. It was with this approach that Rudolf Steiner wanted to bring not only a feeling for the artistic, but also a true moral education by allowing the child to unfold through its own discoveries, and to gain an understanding for truth and beauty.

Black and White

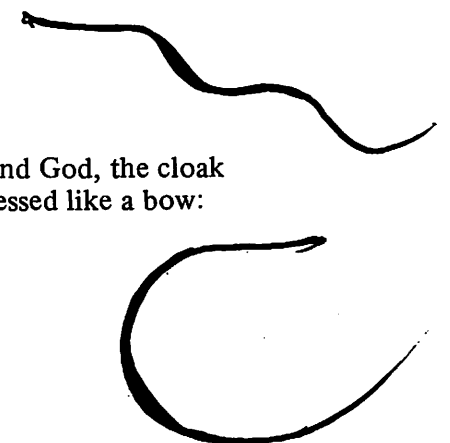
Out of the foundation of work laid in the lower school, the pupils of the upper school are led to experience an artistic development from the use of black and white (charcoal drawing) at the age of fifteen, to a survey of man and his world at eighteen. Rudolf Steiner advised the teaching of charcoal drawing at the age of 15 - 16. It is easy to see why he chose to remove all colour from the art lessons at this time in the pupils' development. Almost everyone has experienced the rebellious and indignant behaviour of the adolescent toward teacher and parent. The experience of black and white is essential in helping the pupil balance outwardly in form and composition the inward chaos of his soul life. Techniques and disciplines are developed not only for their intrinsic artistic values, but also as an aid to a birth, an awakening of the sense of self that takes place in puberty when both the physical and spiritual seek for a balance through ferment.

The study of art history also plays a very important role at this time, particularly the study of the Renaissance. The Renaissance brought about the embodiment of both religious and philosophical ideals in the great works of art of this period. Thinking took hold of man and his relationship to the world; slavish adherence to doctrinal principles gave way to personal observation, self-discovery. It is through the study of Art that the teacher can bring before the adolescent the ideals sought for in the Renaissance.

Eyes closed seeing

Recently, during a main lesson on Renaissance art, I had been discussing Michelangelo's paintings from the Sistine chapel ceiling with fourteen year-olds. We paused at the panel representing God ensouling Adam. Adam, who has already been created, reclines heavily upon the earth, his arm resting on his bent knee, attempting to lift his hand to meet the outstretched hand of God. God, stern-faced, cloaked with angelic beings, appears as in a rushing mighty wind, hand reaching out, bridging the gap between heaven and earth, towards the limp hand of Adam.

Before describing this picture in any detail, I asked the class to close their eyes, and I drew the rhythm of the lines which enclosed Adam and God. Around Adam the waters of the earth appear to flow:



Around God, the cloak is stressed like a bow:

Having drawn the lines on the board, I asked the class who still sat with eyes closed, what the sounds of these lines created within them, what experience could they relate it to. Straight away, replies came back. The first line sounded monotonous: spirals, water, waves. I then repeated the drawing of the line and asked the class how they would feel if I should continue making such a sound on the board. They would become tired, fall asleep, just as many do who lie on the seashore and allow the waves to lull them into sleep.

The second drawing immediately brought forth a totally different reaction, the line was decisive, strong, swift, etc. With eyes still tightly closed, the class began to 'see' and experience the living dynamics of Michelangelo's work. The creator and the created.

Profound longing

First the feelings had to be aroused, the experience shared. Only then could we continue to speak about this work out of a real appreciation of the dynamics and polarities which exist in art.

Adam, so full of potential, looks to God with longing eyes. The supreme effort of God, who calls to man to waken from his sleep. Within each human being lies such potential, and certainly in every teenager there is a longing, a deep and profound longing to realise his own true self. This often takes the form of questioning, a rejection of advice from adults. As much as any young person might like to reach out to his parents or his teachers, the turbulent soul has first to weather its own storms, sight its own lands, explore what is to be explored, reach its own conclusions, only then can there be a true sharing. Experience cannot be taught.

Revelation of Man

The Renaissance can also be equated with man's 'Fall' into materialism: The warm, sunlit days of childhood fall away, both parents and teachers must step back to

create a space for this emerging individuality. This stepping back does not imply that there is an abdication of responsibility by parent or teacher, but teacher and pupil must travel a path together. The teacher must retain his interest and enthusiasm out of the knowledge he has gained, but this knowledge must serve as a vehicle through which both can share in an experience.

The space left between the hand of God and that of Adam remains a question. The whole of man's future rest on the will he can muster to fill that space, to touch the hand of God, to receive the divine spark, to be inspired.

Throughout our lives we are constantly meeting new situations, challenges, spaces open up before us. We often speak of growing up, but this is a misconception, we all, in fact, grow down; initially we enter the world through our limbs, and through our awakening senses draw in our experience. We descend into the material world.

The task of art is not only to survey the world of man's achievements in this realm, but to keep alive in him, to sow the seeds that can germinate in later life and can blossom into a paradise in the soul of each one.

From puberty to the threshold of life itself, the Waldorf curriculum attempts to prepare the student not only through examination achievement, but also along the path of man's evolution. From fairy-tale to myth, myth to historical fact, history to philosophy. From thought to deed. Deeds which hopefully will reflect in them the concern which is at the bottom of all true art. The revelation of man, who, through his knowledge and work, strives towards the source of all creativity, the Christ in man.

Ted Roberts, Upper School art teacher at Michael Hall for seventeen years, is on sabbatical leave this year, giving courses to teachers in Waldorf Schools around the world.

Two 'Dons' of Alberta make Waldorf History

ALAN HOWARD

Edmonton, the provincial capital of Alberta, Canada, has recently set up a 'Waldorf Program' in one of its public schools as an alternative education program.

This program is housed in a wing of the Park Allen public school, in a quiet residential district. All the facilities of a modern school — large and well-stocked library, Art rooms, Gym, Music room, indoor and outdoor play areas, with all the equipment one could want, are at their disposal. The 'Waldorf Program' embodies a separate school-unit of Grades One and Two with a Kindergarten. The program is available of course without cost or any other preferential reservation to every Edmonton parent who cares to take advantage of it. Additional grades will be added as the years go by.

Michaelmas ceremony

It was opened in September of last year; and at Michaelmas a 'Foundation' ceremony took place of a typical Waldorf kind. A tree was planted in the school grounds to commemorate the occasion, and a 'stone' was laid, in the presence of teachers, children, parents, school board and the Deputy Minister of Education.

This venture is the joint work of the Waldorf Association of Alberta and the Edmonton School Board. The Association under the competent and enthusiastic

initiative of its president, Don Cruse, has been working energetically for some years towards establishing Waldorf in Alberta. The Edmonton School Board, inspired by the Deputy Minister of Education, Don Vinche, whose educational researches in Europe have made him enthusiastic about Waldorf, gave the official authorisation with only one dissentient vote.

Promoting Waldorf

This is something unique in Waldorf history in the English speaking world. Although public authorities have for some time begun to show an interest in Waldorf, and even to acknowledge its contribution to the educational perspective in general, never before, to my knowledge, has an English-speaking government authority gone to the extent of promoting it. The neighbouring province of British Columbia last year, it is true, contributed \$64,000.00 to the operation costs of the Vancouver Waldorf school, but they could hardly do otherwise, seeing they had just passed legislation to subsidize *all* independent schools. This in Edmonton, however, is something quite different; and if it succeeds, as the Deputy Minister has no doubt it will, and who is already making arrangements for a thousand children to be taking the program in a few years, it will be making history.

Although the introduction of Waldorf

into Alberta is something that has been worked for for years, this happened so very quickly that it put the Association to some trouble to find teachers. It was essential in accordance with provincial law that they be provincially accredited teachers. Fortunately, there was one such teacher who was also Waldorf trained, available for the Kindergarten. The other two had to be found elsewhere. Interested public school teachers had already for some time been attracted to the many seminars, lectures, and study groups arranged by the Association. Two of them declared themselves eager to take part in this new venture. Accordingly they deepened their knowledge of Waldorf methods and philosophy by every means possible in the short time available to them; did an intensive week's work in the summer vacation with my wife and myself on the curriculum, and then bravely started work with their classes when the school opened. And because they have no problems like other Waldorf schools, with salaries, building, equipment and maintenance, they will have that much more time and energy for further Waldorf studies as they go along.

Waldorf in public schools

There are, and will be, many different reactions to this venture. The diehard Waldorf traditionalist will ask — has indeed already asked — with some mis-giving, How can this become a Waldorf school when the long and careful preparation, including a thorough study of anthroposophy, has not been done?

The first answer to that is: This is not a Waldorf *school* in the context described by Rudi Lissau in his *Comment* in the last issue of this journal. This is the setting up of a Waldorf *program* — a favourite word, incidentally, in North America — in a public school. But a 'program' has the possibility of becoming a 'school', so that there is no need to be inordinately purist about the concept 'Waldorf'.

Steiner himself saw no reason why Waldorf should not be taken into the public schools; and those familiar with the work of Dr. Eyman in public education in the Swiss Canton of Bern, will know how much he was encouraged by Steiner. I myself, too, have always remembered one of the founding teachers of the Hague Waldorf school telling me, that when he and a friend went to Rudolf Steiner saying how much they would like to do something for Waldorf in Holland, but lacked the necessary knowledge and experience, he told them to get started. 'Enthusiasm will make up for lack of knowledge and experience,' he said.

What is more, there are Waldorf teachers in public schools who prefer to work there, even though they could teach, and in some cases have taught, in 'proper' Waldorf schools. They feel strongly that the advantages of the Waldorf impulse and method should be spread as widely as possible. And they certainly have a point; for we must not forget that most of the children in Waldorf schools come from a particular income level. Very few parents can afford the extremely high fees which are necessary for education in Waldorf schools.

Sharing in good things

It goes without saying that there will always have to be those schools where Waldorf education and the philosophy behind it are studied and practised in depth, if the full Waldorf impulse is to survive; but the more the success of Waldorf catches on — and how it is already catching on! — the more others will want to share in its good things. This should be encouraged by every means possible. Remember the Syrophenician woman's reply to Christ when she was told she could have no part in the work he was doing!

I had the opportunity of spending a week in Edmonton shortly after the school was opened, at the invitation of

the Deputy Minister. I was with the children and teachers by day; and spent my evenings talking to parents, administrators, school board and public audiences at the university. There was no doubt whatsoever of the enthusiasm and energy with which this new venture has been received, different as it will be, and up to a point must be, from what most of us have come to know as *the* Waldorf school.

Healing ills of our time

One incident stands out in my mind particularly. It was the end of the main lesson in Grade Two. The children were finishing off their drawing and writing. Suddenly the recess bell went — and a recess bell in a public school is enough to wake the dead. The children went on with what they were doing. The teacher turned to me and said, 'I can't get over this. It gives me more encouragement than anything else so far. In all the public schools where I've been teaching as soon as that recess bell goes, the children are out of the door almost before it

stops ringing. They can't get out quick enough; but look at these! And they've known nothing else but a public school up to the last few weeks.'

Waldorf education exists for the healing of the ills of the time to which our children are subject. Rudolf Steiner introduced many healing media, even medicaments for bodily ailments, like Infludo for influenza. He also taught many things about the evolution of man and the world. A lot of this is contained in his published books, like *Occult Science*. Anyone who studies *Occult Science* thoroughly can also understand why Steiner was able to make such a successful medicament as Infludo. And if you've got influenza and take Infludo you will find it will do you good — *even if you haven't been able to make a thorough study of Occult Science. Verbsap.*

Alan Howard has taught children and teachers in Waldorf schools for over thirty years.

The new classrooms at Elmfield Photo: Radysh



New School Building

An Architect's Account

by DAVID AUSTIN

At Easter time in 1976 our young Architects Group received an invitation to go to Elmfield School to discuss possibilities for future building.

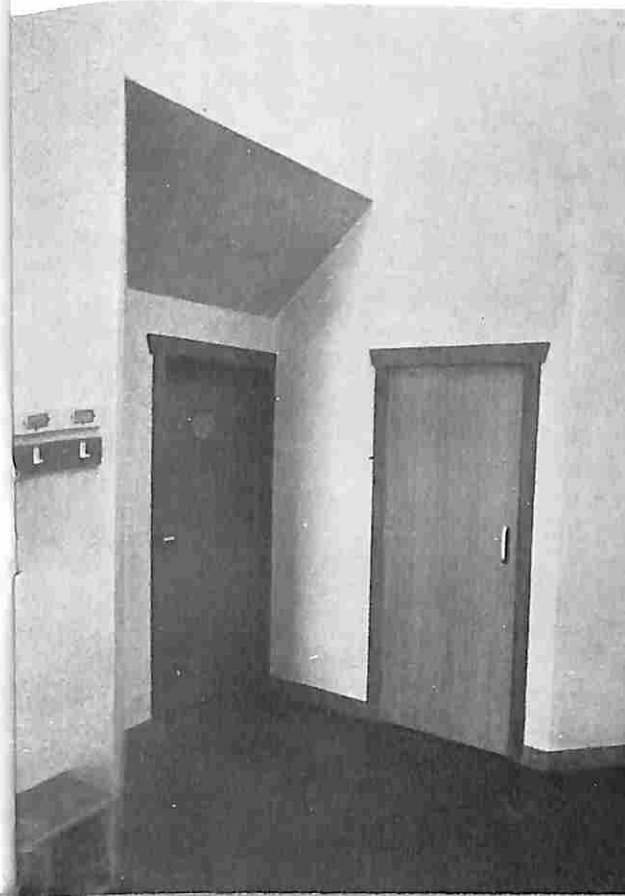
This Group of Architects had formed at the instigation of Emerson College with the aim of studying and placing Architecture in the world, in furtherance of Rudolf Steiner's architectural impulse. We have since, together with a group of builders, co-founded William Morris Yard in Forest Row, where we are able to work towards the integration of the arts and crafts of architecture, painting, colouring and furniture; striving to create something of the mood and potential of the artists and craftsmen who together created the first Goetheanum.

The picture that unfolded in the first meetings with Elmfield School was a microcosm of the world events of the time in which they had been caught up. In 1973 the school had resolved to move and start afresh with a purpose built school. They had purchased a site and prepared plans, when the oil crisis and the collapse of the property market left the school with two sites, both of which had lost considerable value. From these calamitous events the School was able to pull back at a great loss of money and land with a resolve to stay on the reduced Elmfield site. And yet, the very cramped

conditions which had prompted the decision to move remained and if anything were worsened.

Areas of industry and neglect

It had become evident, through experience, that designing Waldorf Schools is an Architectural Specialisation. New skills are called for in an architectural process based on negotiation with a client body. Rudolf Steiner in his writings on Architecture, describes how the new architecture will become living through movement in form, through a true understanding of function related to the human needs and will in future speak to man as a lawgiver. In our discussion to find the 'Motif' of the new building, what it should speak of, we felt the importance of truthfulness in the concept and the detail. We drew on a passage in Rudolf Steiner's lecture 'The Etherisation of the Blood' in which he speaks of the way in which the will of the human being, which is unconscious and mysterious in its working, can be activated and made a moral force through the influence of truthfulness in what is seen and experienced. We also took as a starting point Rudolf Steiner's indication that Waldorf School buildings should be 'Artistically Utilitarian'. In developing this idea we felt that the building should be simple and explain itself in the relation-



ship between what is seen outside and what is experienced inside, that the structure should be clear and expressed in the relationship of plan and section; the supports which carry and the loads which bear down should be experienced. Also we discussed the particular situation of Elmfield School, how the children travel to school through areas of industry and neglect in that part of the West Midlands, and saw the building as having the function of awakening the imaginative qualities in the children to help create a mood necessary for the teachers to work.

The first step was to work out a brief for the entire future school as a single stream Waldorf School, 12 classes and Kindergarten. Then to make a Development Plan to ensure that all the accommodation will fit on the site and that the building uses are appropriate. In this way it became clear that the existing two large houses in which the School had been founded should become used for purposes of Upper School study rooms, library, offices, teachers and dining rooms to reduce the wear and tear on the fabric. Other existing classrooms would be utilised and adequate playground spaces provided. The brief for the new building resolved into three Classrooms for Classes 5, 6 and 7, a Eurythmy room and a Laboratory both for main lesson work and specialist classes serving the entire school. It also had to be designed for extension by a further three classrooms and one more laboratory, so that the present building had to be seen as complete in itself and yet only half way to its final size with provision for a second phase.

Clean and airy feel

We worked intensively with the College of Teachers on considerations of Classroom design, lighting, orientation to the teacher and positioning of doors. The Eurythmy room presented special challenges, working with the idea of a pool of light on the floor, with a simple space

with a clear axis accentuated by the main and a supplementary light source at either end. In the main window we introduced an upward expanding gesture. In the Laboratory we worked with the intention of creating an artistic setting for the teaching of Science, to foster the connection between what is being taught as Chemistry or Physics and the natural world. We designed the laboratory fittings to be purpose made in wood and brick to give a clean and airy feel to the room, avoiding any clinical atmosphere.

In the outer form of the building, we were concerned to harmonise the new architecture with its neighbours. We found a theme in the West which echoed the older building with its vertical bays and used the local brick in sympathy with the surrounding buildings.

The use of Colour is most important in school building, and in Rudolf Steiner's lifetime he made three colour schemes for the founding schools which were all in existing buildings. All wall and ceiling surfaces were prepared for water based glaze painting which was carried out by Colour for Building from William Morris Yard. Classrooms are coloured blue, blue green and green. The laboratory is a pale green. The Eurythmy room has been coloured in a warm, slightly reddish, peach blossom. The circulation space has been coloured in what most nearly fulfills Ruskin's criteria for true colour, an indescribable tint almost like the colour of ripe corn. All the woodwork has been glazed in oil colour to go with the room scheme and experience in Sweden in the Kristofferskolan shows this finish to last at least twelve years without maintenance. All the fixed furniture has been purpose made and oil glazed.

So, from such inauspicious beginnings, how has all this been achieved and at what cost? Estimates based on drawings showed that the building would cost vastly more than the means available. The School then took the courageous

step of tendering and contracting the shell of the building with a local building firm.

A goal which inspired

The School then undertook the entire finishing of the building interior themselves. One teacher in particular, John Thomson, took upon himself the task of arranging sub-contractors (many of them interested parents), ordering materials, supervising the work and organising their own resources, a former maintenance man and an ex-pupil who undertook the bulk of the plumbing, all the electrical work and all the carpentry and joinery. This also called on special skills from the architects to provide information and help in scheduling the work. Above all, a great support was aroused for the task of building by the parents, notably Jim Willets and Martin Wood who put their energies into fund raising.

In tackling the building in this way a remarkably economical result has been achieved. Comparison with normal school building is difficult. In the public sector a distinction is made between the capital (initial) cost and running cost which for Independent Schools is irrelevant. So part of the capital cost went into high standards of insulation and durable natural materials which produce their own economy in the long run. Elmfield

School, by setting itself a goal which inspired people, was able to draw on resources otherwise not available; enthusiasm and good will. The ideal of an Artistically Utilitarian building, rather than a simply utilitarian one, has in this case justified itself financially.

Building costs have to be tackled by all schools at some time, so that some familiarity may be helpful. The building has a measured net area of 534 square metres and at completion in September the final account stood at about £120,000. This is a building cost of £225 per square metre, compared with a public sector average yardstick for schools building at the same time of £250 per square metre, less equipment costs.

In an address at the foundation stone ceremony Roland Everett, a class teacher at the School spoke of the new building as a 'Phoenix', a symbol of rebirth. It has been marvellous and gratifying to all those concerned with the building to observe how the building has been taken to people's hearts and has permeated the environment of the school with new life.

David Austin is a member of Thal-Jantzen Mosbaek Cooper Austin Partnership Architects group at William Morris Yard, Forest Row, England.



Book Reviews

FLOWING SPEECH; CHILDREN ACTING

"Fliessend Sprechen" by Alfred Baur, 1979; "Kinder spielen Theater" by Alfred Baur, 1975. Publisher: Novalis Verlag, Schaffhausen in Switzerland.

For twenty-five years I have searched in vain for German plays suitable for very young children in English speaking countries. Most traditional school plays are far too long and complicated to be used in the Lower School, and none seem to cater for pupils in Waldorf schools, where everything depends on the spoken word. How can we produce a play for the monthly festival with children under twelve in a foreign language, which is so convincing in its actions or linguistically so well written, that parents and older pupils enjoy watching and listening; how can simplicity be combined with worthwhile content of educational value?

Both demands are amply fulfilled by Alfred Baur's carefully researched volumes on speech and drama. From simple rhymes and speech exercises to plays for a large number of children; from tongue twisters to songs, the choice is very satisfying, both for classroom work and stage production.

A chapter on gestures, and the explanations given by Rudolf Steiner to actors, are a great help for the teacher in using the text for the benefit of the whole school community. Hints on the profound meaning of vowels and consonants, rhythm and movement in speech, will bring a therapeutic element into language teaching.

Easy to Learn by Heart

Many of the plays are based on main lesson material, and can be chosen with a particular subject in mind. Legends of Buddha, fables by Aesop, Grimm fairy stories and popular themes from countries as far away as Africa and Russia have been used. Because the plays are written in verse they are easy to learn by heart. The author suggests that the teacher speaks aloud and lets the children repeat the lines till they remember them. A few coloured scarves are often the only props needed to turn a boy into a lion, a monkey or a tortoise.

Alfred Baur has spent a lifetime helping children with speech defects and language difficulties. His research can be of infinite value for the English speaking pupil in the process of learning German, and for the teacher who wishes to study Waldorf education. By combining language with movement, by adding a big quota of fun and entertainment, we enrich the lessons and the lives of our pupils. Novalis Verlag deserves credit for the production of both books in hardcover, designed to last and to delight. Erwin Schaller composed the tunes and made them simple enough for children between five and twelve, easy to learn and tailor made for the plays.

Though one class need only buy one copy I suggest that six copies, made available in the staff library and the music room, would soon be well used.

Sibylle Alexander

EDUCATION AND EQUALITY

*David Rubinstein (Ed.).
Penguin Books. £2.50.*

Education and Equality is an invaluable source book for anyone seeking to know just what are the attitudes of those educationists who would loudly applaud the first half of Kant's remark that in-

equality is a 'source of much that is evil'. They would, however, even more loudly attack (in some countries exile) anyone who approved the second half, namely that from inequality derives 'everything that is good'.

The distinguished contributors (including Tony Benn's wife Caroline, president of the British Labour Party's official education body, the Socialist Educational Association) garnered by David Rubinstein all agree that the defects of education can be put right only by government, and central government at that.

Given that approach to social questions, our writers have seen no need to explore the nature of equality, except now and again in purely quantitative terms. One recalls the rather less monolithic approval of equality, as expressed in the late A.C. Harwood's recently republished *Way of a Child*; for him it was a question, not of 'levelling down', but of 'levelling up'.

Frank Newell

AUTOBIOGRAPHY IN EDUCATION

*An Introduction to the
Subjective Discipline of
Autobiography and its Central
Place in the Education of
Teachers, by Peter Abbs. 182
pp. Paperback £1.95, hardback
£3.50. Gryphon Press, 38
Prince Edward's Road, Lewes,
East Sussex, U.K.*

As a natural critic I was surprised to find that praise came so easily for Peter Abbs' collection of autobiographies. It was sheer delight to delve into the childhood experiences of men whom, when I had read them, I had thought of as 'great literary figures', almost super-human. To see them as children not unlike oneself kindled a nearness, a kind of friendship. C.G. Jung's difficulty with numbers and his sudden appreciation of the reality of

neurosis, for example. Gorki's silent observation of adults and the love relations which he sees slowly slip away from him for various reasons. Experiences with which, to my surprise, I can personally identify. Herbert Read's memories of an orderly life almost like a nursery rhyme... "brush on Monday, iron on Tuesday, bake on Wednesday, clean on Thursday." And his sober conclusion that pity and terror are emotions which do not occur in children unless placed in them by adults, a concept so interesting to me that I keep pondering over it.

Recollections of childhood

Reading students' accounts of their school life reminded me so vividly of both my own and those of my children; a reminder to teachers that they may well stay ogres for ever to those young impressionable minds on whom they inflicted (rightly or wrongly) punishment or work. Only when these young minds have developed to maturity can the teachers be pardoned a few of their crimes.

I became deeply involved in Peter Abbs' own recollections of the pressures put on him as a child to find a 'vocation'. How I feared for the child, sympathised with the father and became very angry with the mother. Yet, had I been of the same religion as the mother would I not have wanted a vocation for my boy? Yes, of course. Then momentarily there seemed to be hope for him when he spoke of a girlfriend Sally. Surely, I thought, this would make him realize that to become a priest he would have to give up many things. Then an old letter which he finds in the attic gives a brief insight into what goes on in a seminary, but still no clue as to whether he is Father Abbs now. Who has regretted the decision most? Mother, father or the author himself? Oh dear, it was very exciting, so I flipped through the book to part VII and there lay my answer to one of the stories at least!

There are basically five parts: 1. Intro-

duction, 2. From Writers' Autobiographies, 3. From Students' Autobiographies, 4. From the Author's Autobiography, 5. Ten Autobiographical Poems.

A book for everyone interested in people!

Ute McFarling

CRYSTAL SPHERE
German Reader "Kristallkugel" from the 'Arbeitskreis Lesebuch'. Published by Verlag Das Seelenpflege-Bedürftige Kind, Bingenheim in Hessen, D-6363 Echzell 2 über Friedberg, West Germany. Hardback DM 35.

There are rare moments in one's life when a book is placed into one's hands which is perfect and which at the same time fulfills an acutely felt need. This large Reader 'Kristallkugel' will give English speaking people access to German poetry and prose which will satisfy the tentative beginner as much as the expert. Poetry and prose has been chosen with utmost care and printed in clear letters, varying in size and used with artistic skill to convey a living approach to reading. Each page is like a beautiful composition with the letters contributing as much to the whole as the sensitive illustrations by Christiane Lesch. The main story is taken from the Brothers Grimm, and Heinrich Mikosch from Ottersberg painted the nine full page watercolours, true imaginations of the mysterious world of the fairy story 'Crystal Sphere' with giants, bull, eagle, fish, and the boy who with great courage wins his princess.

Lovingly

Among the authors we find the names of Goethe, Tolstoy, Angelus Silesius, Aesop and Rudolf Steiner. Between passages from the Old Testament and the Edda are songs, riddles, tongue-twisters, fables,

rhymes and legends. Old country wisdom and humorous stories alternate with verses which can be learnt by heart. Only one thing is absent: there are no trivialities in this book. After a lifelong search for reading material for children in Britain, I venture to say that this is the perfect answer for any Waldorf school; the 'Kristallkugel' contains the very best from the eight year classteacher period and provides texts for the monthly festivals, for games and story telling, for singing and speech exercises. The book was created for handicapped children in Germany and the ten teachers and writers who put it together so lovingly chose the best out of countless contributions. That is the reason why it can stand on its own and serve children and adults all over the world. We wish this book every success. It can teach children reverence and love for books, and give English speaking people love and enthusiasm for the German language. It could well be used in meetings and study groups as a bridge into the language which is the vessel for Anthroposophy.

Sibylle Alexander

THE PATH TO BIRTH
by Stanley Drake. Floris Books; ISBN 0-903540-31-2 (Hbk, £2.95) and 0-903540-32-0 (Pbk).

Even at the level of a physics experiment, it is now recognised, the concepts and attitudes of the scientist performing it have an effect on the result. How much more important must therefore be the attitude towards his pupils, of a teacher?

Does he think of them, if he thinks in such terms at all, as higher primates? Or as evolving individuals with qualities that show they do not derive from animals? Whatever he thinks, his pupils will either tend to become, or to revolt (often violently) against.

So a review of Stanley Drake's just

published *The Path to Birth* has relevance in this journal devoted to education for today's children. For the book endeavours to show where children come from, and this a teacher should know, though he may not see them until they reach kindergarten or school age. Stanley Drake gives details of the slow descent of the individual from the spiritual world in which he has existed since his death, into a renewed existence on earth — details that include the moment of his union with the house made ready for him by his mother and father.

Together with Mr. Drake's *Though You Die* (also published by Floris Books), *The Path to Birth* offers a moving and convincing panorama of the individual's journey from one earth life to his next, and of the meaning of Man's terrestrial and extra-terrestrial duality.

Frank Newell

Books Received

Brothers and Sisters by Karl König. 91 pp. Paperback, £3.50. Floris Books. ISBN 0 903 540 38 X.

Waldorf Education for Adolescence by Rudolf Steiner. 107 pp. £3.25 Kolisko Archive Publications for Steiner Schools Fellowship Publications. ISBN 0 906492 37 8.

Prayers and Graces collected by Michael Jones. 95 pp. Hardback, £2.75. Floris Books. ISBN 903540 33 9.

Calvin's Jungle and other poems by Frank Newell, from 1926 to 1979. £1.50. Henry Goulden Books. ISBN 0 904822 09 5.

For Man and Islands A volume of poems by Peter Abbs with engravings by Nicholas Parry. Tern Press 1978. ISBN 0 906057 05 1.

Children in their Primary Schools by Henry Pluckrose, a Pelican Original, 174 pp. U.K. £1.25, Australia \$3.95, Canada \$3.95. ISBN 0 14 02.2251 0.

Children in Conflict by Morris Fraser, Penguin, 208 pp. U.K. £1.25. ISBN 0 14 08.0380 7.

Dandelion Clocks 23 Stories of Childhood. Edited by Alfred Bradley and Kay Jamieson. Penguin, 217 pp. U.K. £1.25 ISBN 0 14 00.48 11 1.

Toddlers and Parents by T. Berry Brazelton. Pelican, 240 pp. U.K. £1.25. ISBN 0 14 02.2173 5.

Clever Children in Comprehensive Schools by Auriol Stevens. Pelican, 171 pp. U.K. £1.25. ISBN 0 14 02.2073 9.

Nurseries Now A Fair Deal for Parents and Children by Hughes, Mayall, Moss, Perry, Petrie and Pinkerton. Pelican, 284 pp. U.K. £1.95. ISBN 0 14 02.2056 9.

The Brilliant Stars The Baha'i Faith and the Education of Children by H.T.D. Rost. Paperback, 182 pp. £1.50. George Ronald, Oxford.

Therapeutic Games Printed and compiled by Edeline and Malcolm Le Ferre. From Warrah School, Harris Road, Dural 2158, W. Australia. £1.50. 107 Finger Games, Singing Games and Activity Games.

Books in German from Verlag Freies Geistesleben

Mit Kindern Leben. Zur Praxis der körperlichen und seelischen Gesundheitspflege; 18 contributions from experienced educators and doctors. 280 pp. DM12.

Mitte der Kindheit. Hans Müller-Wiedemann. Das neunte bis zwölfte Lebensjahr. Eine biographische Phänomenologie der Kindlichen Entwicklung. 338 pp. DM38.

Ich Will Dein Bruder Sein. Die schönsten Legenden neu erzählt von Jakob Streit: Martin, Georg, Odilie, Sebastian, Mauritius, Beatus, Placidus, Elisabeth, Meinrad, Rochus, Franziskus, Christofferus. 143 pp. DM

Bilderbücher mit beweglichen Figuren. Werkbücher für Kinder, Eltern und Erzieher 3. Anregungen und Anleitungen zum Selbstermachen von Brunhild Müller. 60 pp. illustrated in colour. DM12.

Periodicals Received

Highland Hall Newsletter from 17100 Superior Street, Northridge, CA 91325, U.S.A.

Rudolf Steiner Educational and Farming Association Farm School Newsletter, from the Rudolf Steiner Farm-School, R.D.2, Harlemville, Ghent, N.Y. 12075.

Curative Journal and Newsletter 60p from Hugh Baker, Nutley Hall, Nutley, Uckfield, East Sussex, U.K.

The Golden Blade The outlook of Anthroposophy brought to bear on questions and activities relevant to the present time. 1980 – Healing in The Michael Age, Students Under Stress, Poets and Painters, The First Australians. 1981 – Parzival and the Grail Search. From Rudolf Steiner Press £1.50.

The Christian Community A bi-monthly journal shaping a new Christian culture. Single copy 75p. or subscription £4.50 from Alice Bayes, 34 Glenilla Road, London NW3 4AP.

ORC or *ARK*, an Anthroposophical youth newsletter, suggested donation \$1.70 from Hungry Hollow Road, Spring Valley, New York 10977. The latest issue (Vol. 2, No. 1) has an article by Majorie Spock 'Anthroposophy meets Everyday Behaviour: the esoteric conduct of everyday life'.

Anthroposophical Review A space for discussion, research and creative activity arising out of Anthroposophy. Recent themes: Man and Woman (Winter 1980), The Place of Art (Autumn 1979), Community in Word and Deed (Summer 1979), Inner Striving – Outer Work (Spring 1979). Subscription £2.75 (U.K.), £3.25 (Overseas), or single copy 75p. plus postage from Rudolf Steiner Bookshop, 38 Museum Street, London W.C.1.

Oak Leaves Quarterly Magazine of Michael Oak School Community, 4 Marlow Road, Kenilworth 7700, South Africa.

Rudolf Steiner School Newsletter from 15 East 79th Street, New York, N.Y. 10021.

Erziehungskunst Monthly magazine in German on Rudolf Steiner education, subscription DM8.50 p.a. from Verlag Freies Geistesleben, Haussmannstrasse 76, 7000 Stuttgart 1, W. Germany.

Info 3 Monthly News of the threefold Social Movement, 30p. per copy plus postage (U.S.A. \$1) from Wilhelmsaue 133, D-1000 Berlin 31, W. Germany, 12 pages, about one tenth in English.

Der Elternbrief Advice and help for practical education, monthly 16 pp. DM1.80 per copy from Verlag Die Kommenden, Rosastrasse 21, D-78 Freiburg i. Br., W. Germany.

World List of Waldorf (Rudolf Steiner) Schools

ARGENTINA
Buenos Aires Colegio Incorporado „Paula Albarracín de Sarmiento“ - Rudolf Steiner Schule, Warnes 1322, 1602 Florida, Pcia. de Buenos Aires. Tel. 797-92 48
Buenos Aires Escuela Waldorf, Ituzaingo 368, San Isidro, Pcia. Buenos Aires, Tel. 743-28 12

AUSTRALIA
Adelaide Adelaide Waldorf School, 49 Beulah Road, Northwood, Adelaide
Dural Lorian Novalis School für Rudolf Steiner Education Ltd., 456 Old Northern Road, Dural, N.S.W., Tel. 651 1891
Maitland Linuwl School, 23 Robert St., Tenambit, 2323 N.S.W.
Melbourne Melbourne Rudolf Steiner School, 213 Wonga Road, Warranwood, VIC, 3134, Tel. 876 23 13
Sydney Glenaeon School Ltd., 5a Glenroy Avenue, Middle Cove, Sydney, N.S.W. 2068, Tel. 407 31 93

AUSTRIA
Linz Freie Waldorfschule, Holderlinstr. 23, A 4070 Linz, Tel. 07222-3 81 38
Wien Rudolf-Steiner-Schule, Endressstr. 100, A 1238 Wien 73, Tel. 88 12 75

BELGIUM
Antwerpen Rudolf Steiner School, Charlottelaan 29 & 3, B 2000 Antwerpen, Tel. (031) 30.25.89 u. 39.63.99 und Lange Lozanastraat 238, 2000 Antwerpen, Tel. 16.05.26
Antwerpen Speelschoolje, Transvaalstr. 21, B 2600 Berchem, Tel. (031) 37.76.07
Antwerpen Hibernia School, Prins Albertlei 19, B 2600 Berchem, Tel. (031) 30.30.40
Antwerpen Parcialschool, Lamorinièrestr. 75, B 2000 Antwerpen, Tel. (031) 30.24.44
Brüssel Ecole Rudolf Steiner, 227 Av. Molière, B 1060 Bruxelles, Tel. 343.17.37

BRASIL
Sao Paulo Escola Rudolf Steiner de Sao Paulo, Caixa postal 21.108, Rua Job Lane 900, CEP 04639, Sao Paulo/Brasil, Tel. 247-73 92 u. 247-8792

CANADA
Toronto The Toronto Waldorfschool, Box 220, 9100 Bathurst Str., Thornhill, Ontario, L3T 3N3, Tel. (416) 881-1611
Vancouver Waldorf School, 2725 St. Christopher's Road, North Vancouver B.C. V7K 2B6, Tel. (604) 985-74 35

DENMARK
Arhus Rudolf Steiner-Skolen, Strandvejen 100-102, DK 8000 Arhus C, Tel. (06) 14 09 00
Copenhagen Vidar Skolen, Rudolf Steiner-Skolen, Brogårdsvej 61, DK 2820 Gentofte, Tel. (01) 65 71 18
Copenhagen Rudolf Steiner-Skolen i Gladsaxe, Krogshøjvej 53 A, DK 2880 Bagsvaerd, Tel. (02) 98 98 21
Kristgaard Rudolf Steiner Skolen i Nordsjælland, Kongevejen 310, DK 3490 Kristgaard
Odense Rudolf Steiner-Skolen i Odense, Lindvedvej 64, DK 5260 Odense S, Tel. (09) 14 46 83
Vejle Rudolf Steiner-Skolen, Grønlandsvej, DK 7100 Vejle, Tel. (05) 88 17 97
Vordingborg Rudolf Steiner-Skolen, Kirketorvet, DK 4760 Vordingborg, Tel. (03) 77 43 49

FINLAND
Helsinki Rudolf Steiner koulu — Rudolf Steiner skolan, Lehtikuusentie 6 Lärkiträdsvägen, SF 00270 Helsinki/Helsingfors 27, Tel. (90) 41 27 17
Lahti Rudolf Steiner koulu — Toivontie 3, SF 15900 Lahti 90, Tel. (918) 53 12 52 u. 53 19 22 (nach Schulschluss (918) 8 62 82)
Tampere Rudolf Steiner-koulu, Pyyntikintie 2, SF 33230 Tampere 23, Tel. (931) 3 54 77
Steinerpedagogikan seura — Föreningen för Steinerpedagogik ry, Lehtikuusentie 6, SF 00270 Helsinki 27

FRANCE
Chatou b. Paris Ecole Perceval, 5 Avenue d'Épremsnil, F-78400 Chatou, Tel. 966-16-64

Franchise Ecole Rudolf Steiner, Château de Bouquetraud, F 03160 Franchise
Laboussière Ecole Internat Rudolf Steiner, Laboussière-en-Thelle, F-60570 Andeville, Tel. 452-62 05
Verrières b. Paris Libre Ecole Rudolf Steiner, 62, rue de Paris, Amblainvilliers, F 91370 Verrières-le-Buisson, Tel. 011 38 12
Strasbourg Ecole libre St. Michel, 67e, Route des Romains, F 67200 Strasbourg-Koenigschoffen, Tel. 30 19 70

GERMANY

Achberg Freie Waldorfschule Wangen e.V. 7988 Wangen, Tel. 07528/7100

Benefeld Freie Waldorfschule Landschulheim Benefeld, 3036 Bomlitz-Benefeld ub Walsrode/Hann, Tel. 05161/40 21 u. 40 22

Berlin Rudolf Steiner Schule Berlin e.V., Auf dem Grat 3, 1000 Berlin 33, Tel. 030/8 32 70 86

Berlin Emil Molt Schule, Freie Waldorfschule für Erziehungshilfe, Klasse 60-66, 1000 Berlin 31 (Zehlendorf), Tel. 030/8 15 57 57 u. 15 20 61

Bielefeld Rudolf Steiner Schule, An der Stiftskirche 13, 4800 Bielefeld 1, Tel. 0521/8 59 08

Bochum Rudolf Steiner Schule Ruhrgebiet, Hauptstrasse 238, 4630 Bochum 7, Tel. 0234/2 81 31

Bonn Freie Waldorfschule Bonn-Köln, Brunnenallee 30, 5303 Bornheim-Ronsdorf, Tel. 02222/39 80 u. 4190

Braunschweig Freie Waldorfschule Braunschweig, Kralenriede 73, 3300 Braunschweig, Tel. 0531/35 22 00

Bremen Freie Waldorfschule Bremen, Toulser Strasse 3, 2800 Bremen 1, Tel. 0421/44 78 02

Darmstadt Freie Waldorfschule Darmstadt, Ludwigshöfstr. 42, 6100 Darmstadt, Tel. 06151/66 36 36

Dortmund Rudolf Steiner Schule, Mergelichstrasse 45, 4600 Dortmund 50, Tel. 0231/7107-3 36 (Gesch.-Z.) u. 7107-4 80 (Sekr.)

Engelberg Freie Waldorfschule Engelberg, 7065 Engelberg, Post Winterbach/Wurt., Tel. 07181/7 04-1

Essen Freie Waldorfschule, Schellstrasse 47, 4300 Essen 1, Tel. 0201/47 39 58

Esslingen Freie Waldorfschule Esslingen, Zweigschule Engelberg, Christian-Fink-Strasse 5, 7300 Esslingen, Tel. 0711/37 98 99

Evinghausen Freie Waldorfschule Evinghausen, 4550 Bramsche 8 — Evinghausen, Tel. 05468/4 24

Frankfurt Freie Waldorfschule, Friedlebenstrasse 52, 6000 Frankfurt 50 (Eschersheim), Tel. 0611/52 00 91; Kindergarten 52 07 93

Freiburg Freie Waldorfschule, Schwimmbadstrasse 29, 7800 Freiburg i. Br., Tel. 0761/7 70 17

Freiburg Freie Waldorfschule Freiburg, Parallelzug St. Georgen, Zeehenweg 2, 7800 Freiburg, Tel. 0761/4 12 14

Göppingen Freie Waldorfschule Filsal, Ahornstrasse 41, 7320 Goppingen-Faurndau, Tel. 07161/2 70 72

Hamburg Rudolf Steiner Schule, Wandsbeker Allee 55, 2000 Hamburg 70 (Wandsbek), Tel. 040/68 50 00

Hamburg Rudolf Steiner Schule Nienstedten, Elbchaussee 366, 2000 Hamburg 52, Tel. 040/82 99 17

Hamburg Rudolf Steiner Schule in den Waldorfen e.V., Hamburg-Bergstedt, Bergstedter Chaussee 203, 2000 Hamburg 65, Tel. 040/6 04 70 90

Hannover Freie Waldorfschule, Rudolf-von-Bennigsen-Ufer 70, 3000 Hannover 1, Tel. 0511/88 01 38 u. 88 26 96 (Kindergarten: 88 37 71)

Heidenheim Freie Waldorfschule, Ziegelstrasse 50, Postfach 1340, 7920 Heidenheim/Brenz, Tel. 07321/4 10 38/39

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Homburg/Saar Freie Waldorfschule Saar-Pfalz, Parkstrasse, 6652 Bexbach, Tel. 06826/32 60

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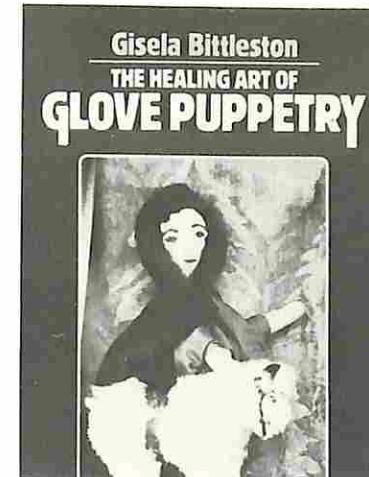
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