

Child and Man

Education as an Art

December 1986 Volume 20 No3 Waldorf: Is it new?





Child and Man

ISSUE THEME:
Waldorf: Is it new?

Spiritual truths are not complete when logic has had its say. Spiritual truths must be carried through life; they must live with a person before they can fully develop.

Rudolf Steiner, Oxford 1922

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Child and Man is a focus for ideas, insights and achievements in Waldorf, Steiner and all truly human education throughout the world.

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Front Cover: In turn, Parzifal is slated as 'a goose', 'a wolf' and 'an adder'. What a 17-year-old makes of this appears here visually. The commentary relating to this drawing (see page 26) reveals that the story contains one of the most prophetic of mediaeval themes, having direct relevance to our time.

Inside Front Cover: A 9-year-old at work. 'Genesis' is often taken as one of the main-lessons in Class III. Steiner's bold recommendation – to teach in monthly blocks – allows the teacher to make the subject as holistic an experience for the child as possible.

Opinions expressed in this journal attach to the respective authors and are not necessarily those of the Editor.

Editorial Introduction

When the ebbing tide turns and begins to flow in again it brings about a variety of responses and reactions. The multitudinous life in the rock-pools stirs with animated anticipation; pilots in the harbour and humble fishermen converge on the quay-side in clouds of pungent pipe-smoke; the sun-bathing crowds on the beaches gather towels, thermos flasks and bottles of lotion together and prepare to beat their retreat . . . And the sand-castles? Their hour has come, too. Presently each one, busily patted into sand-bucket, fondly tipped out and surmounted with a sprig of sea-weed or a little winkle, is washed into the horizontal oblivion of becoming mere sand again, the friendly winkle left high and dry on the tide-mark or else borne out into the deeper waters of the continental shelf.

*'The moving waters at their priest-like task
Of pure ablution round earth's human
shores . . .'*

Then, on the restored carpet of virgin beach, the whole merry-go-round can make its foot-prints anew: the hooves of the donkeys, the wheel-tracks of the ice-cream carts, the scuffled confusion left over from a game of beach-ball, or the delicate foot-print of a lonely sea-bird standing on one leg.

At the end of a school year, when the last excited pupil has gone home and the teachers have said their good-byes, there still remains a tide of activity that needs to flow through the building and fabric of the school. Professional cleaners, builders and maintenance staff, parents and teachers will probably all be part of that tide. Re-furbishing, repairing, re-surfacing, re-wiring, re-roofing, re-stocking stationery, re-painting classrooms, re-moving temporary buildings, re-positioning partitions and dozens of other

major and minor jobs need performing. This is the tide that replenishes the physical corporeality of the school. The magnitude of the operation makes it spring-tide in size by comparison with all others, yet the less obvious, more subtle, educational tidal currents are, of course, no less important.

Two or three of these deserve mention. Firstly, there are the main-lesson blocks, at approximately monthly intervals. These flow in sequences such as: Chemistry – 'Wish, Wonder and Surprise' – Astronomy, in one term; and in the next: Pythagoras' Theorem – The Reformation – Mechanics. They are made visible by the monthly festivals in which all classes in the school experience something of one another's work. Underlying such a festival is the fact that, during these four weeks (in length, reminiscent of the waxing and waning moon), new poems, new songs, new eurythmy exercises have been learnt and brought to a climax. (Other items such as longer plays or orchestral pieces may follow a termly or half-termly rhythm more naturally.) At a still deeper level is the fact that it is this period of time that is educationally both economic and effective for the tide of the learning process to flow fully in, leaving its imprint on the shores of memory. It thus allows ample room for resourcefulness, the crossing of disciplinary boundaries, entrepreneurial imagination, the exercising of creative skills, originality and initiative in both pupil and teacher, all of which call for determination, vigour, resilience and motivated persistence. These are indispensable qualities in today's pluralistic society.

Secondly, there is the movement through the week – which builds up, interestingly enough, to Sunday, the day without school. But why single this out here – something that is, after all, a common feature in most

schools? Russian, scheduled for IXb on Tuesdays at 11.45 looks much the same on any time-table. It is true that the Waldorf teacher *as an individual* cannot necessarily claim to make use of this 7-day ebb and flow any more than other colleagues. At a professional level, however, this may look different. Although it is self-evident that the time-table is a totality of experience for each pupil, it does not follow that every teacher is *aware* of that totality. Nevertheless, such an awareness is important where education claims to be integrated, holistic and fully comprehensive. This requires something in addition to individual effort. It requires a professionally orientated form. This is provided for by the faculty meetings in Waldorf schools. Through their quality and by virtue of the time devoted to them, the pupils' experience of and progress through the school becomes a life-size reality to all teachers. The teacher of Russian 'receives' the pupils from singing and 'hands them on' to gymnastics each Tuesday with a fuller awareness. A caring attitude can be *communally cultivated*, a vitally important factor in teacher-pupil relationships as well as in the mood prevailing in the staff-room. In these meetings, through an incident recalled from Kindergarten days light is shed on the relationship of an Upper School student to the kind of thinking required for physics. In turn, through hearing a description of Class XII's zoology main-lesson, the Kindergarten teacher is inspired to create a variation in one of her group's ring-games. Without pretending that such meetings are not arduous, their value can be assessed and appreciated by their energising, motivating and mutually inspiring effect. This is absolutely essential if a strictly non-hierarchical structure is to penetrate the outer and inner fibre of school life (Waldorf schools have no 'head'-teacher).

A third stream that each pupil experiences is that of the curriculum itself. Much has been said and written about the Waldorf curriculum. However, before raising the question: Is it new? it may be well to consider briefly the debate taking place in other sectors of education. Today a great deal of

public criticism is being levelled at school curricula in general as being 'stale', 'stilted', 'sterile' and 'stultifying'. This is not a single quote; the adjectives have merely been assembled from the (alliteratively!) aggressive attack that is taking place. One healthy outcome has been the move to make new modular approaches to learning more attractive and truer to life. There has also been timely consultation with teachers – those whose task it is to get the history of art, the skills of basket-making, geometrical formulae, the conjugation of French verbs and so on across to the pupils.

This is the issue that can never be dodged: the *how*. The conjugation of 'avoir' *can* be like a lump of lead on the educational system's fishing line, on the bottom of which on the muddy sea-bed of civilization, the 'paper qualification' wriggles like live bait on the barbed hook of 'get-a-better-job'. But fewer young people are biting. They sense that one cannot be sure whether the captains of industry and other employers – who appear to be winding up the reel and in charge of the keep-net – are not themselves merely bigger bait on the end of a still bigger fishing line controlled by goodness knows whom . . . There is also the disturbing evidence of the increasing number of 'unemployed' fish, unhappily swimming in an ocean of listless 'failure'. The fact that our youngsters recognise this situation more clearly than we do is regarded as the root cause of much apathy and disillusionment within the classroom as well as the truancy beyond it. Thus, once again, the ball is well and truly back in the teacher's court, waiting for the teacher who is a true educationist to stride into the classroom and find a way of conjugating avoir so that it acts as leaven in the lesson and not as lead. Such a teacher, at the end of the school day, will be able to stand back and see truly educated young men and women stride out into civilisation – muddy or otherwise: as it comes – to forge their and its destiny.

At this point it may help if we move away from the image of ceaselessly flowing water to that of fire. Through water – the tides, the rise and fall of the sap in the plants and in

other ways – Nature replenishes, that it may *sustain* life. The anabolic and catabolic flow within the human body is part of that sustaining. The sustenance of the human body, however, is subservient to a higher necessity: human *development*. Hence fire. Through and in fire we have a complete spectrum of change – often radical. Light and heat, flickering flames, flying sparks, billowing smoke, glowing embers, smouldering fragments of matter, powdery charcoal, brittle cinders and, finally, finest ash. From this, the classroom appears as the crucible in which the educational process is in a constant state of combustion in one stage or another. Too much ‘ash’ and an alkaline sluggishness corrodes the pupils’ enthusiasm for learning. Too much ‘flame’ and we devour their forces of application, their ability to persevere, their powers of forming and the stability of character they will need. Whatever we are teaching, our classroom technique will need to include both ends of this spectrum, while ranging from one end to the other with ease, if we are to help the pupils cultivate the forces that are needed in the uncertain and unpredictable future we are faced with in today’s world.

Rudolf Steiner gave no easy answer. Rather, what one must do is find one’s own answer in the creative space between the two seemingly conflicting statements that he made in two *different sets of circumstances*. To one group he gave lectures on the curriculum; to another he threw out the remarkable challenge: ‘In the Waldorf school [he referred to Stuttgart] we have no programme: only teachers and children.’ That part in each of us that needs help to formulate educational ideas so that we can give shape to our lessons needs the ‘ash’ of the curriculum lectures and much other advice besides. But we can also experience the opposite in ourselves: that element that needs kindling with the Promethean fire of challenge, of discovery, of creativity, of self-reliance and courage.

Living and working with this spectrum of fire, we can move all the more confidently into each classroom situation. Recognising

that our lessons need more ‘ash’ we shall not shrink from revision – one of the Cinderellas of Waldorf education (?) – while at the same time we shall consider the most appropriate way to revise. For just as ash in this context is still part of the fire spectrum, so revision can still be a lively and enjoyable affair. Or we might find a new approach to the teaching of mixed numbers, irrespective of whether it is 8 years since we taught them to a previous class, or a mere 45 minutes earlier that we were teaching the subject to a different group on the same morning. Or we might find new thoughts on old themes to bring to a new generation; or discover new significance in well-established topics; or new connections between what was developed and practised in Steiner’s day and what has come to light since. (The teaching of Ancient History in Class X, for instance, can never be the same since the discovery of the Dead Sea Scrolls in Qumran ‘40 years on’.) Frequently a totally new approach may be called for, because of a particular constellation of pupils. There will also be main-lessons, that have not previously formed part of ‘the curriculum’, developed through further insight into the needs of the Age in which we live.

In this issue of *Child and Man*, the theme: Is Waldorf Education new? is not dealt with merely because it is a topical question asked at official levels, usually informally and more often than not as a means of seeking reassurance. It has been taken up because it is the topic of the hour. The present writers naturally can only address a few aspects of the question, though every writer, every teacher and further educator within ‘Waldorf’ constantly lives with it.

No educational philosophy can hope to meet today’s conditions unless it can remain new. It is increasingly essential that we find the fountain of newness that will not dry up when economic crises give rise to cuts and lack of resources; that we find the fountain that quenches the thirst of the most liberally-minded, while not drowning the endeavours of those who still see a place in schools for desks and chalk; the fountain that is as refreshing in the technologically

developing ‘Third World’ as in the spiritually moribund Fourth World; the fountain that flows as clear in the remote rural environment as in the educationally hazardous inner cities or in the multi-ethnic complexities that we are having to deal with.

Today, when what is new is worshipped almost as a god, and the means to attain it virtually technically limitless, we experience our immaturity of soul struggling to keep pace. We find ourselves flooded by the exotic, by all sorts of extremes, by newness for newness’ sake in a paranoic curve of ascent. Meanwhile we are slowly waking up and realising how the contagious grass-over-

the-other-side-of-the-fence syndrome has left us all undiscerningly green! Educationally, we strive to enter more consciously the situation that confronts us. In the context of ‘Waldorf’ – a modern art of education – this needs the full attention of the inner life of each educator.

Historically, Waldorf education came riding the waves onto the shores of our turbulent century on the surf-board of change. Its affirmed continuation must be intimately connected with that surf-board origin. This needs balance, inner confidence, courage, uprightness and continuous activity.

B.M

Longer plays follow a termly rhythm.



Waldorf Education – Is it new?

by FRANCIS EDMUNDS

I wish to make it clear from the outset that I am writing this article on the basis of my own experience which, being incomplete, is clearly subject to question. This whole article is intended to stand as a question to which, by way of example, I may venture to give my own answers.

Waldorf education has been in the world from 1919 to 1985, that is 66 or twice 33 years. This figure of 33 acquires its significance through the fact that it comprises the 30 years of the life of Jesus from birth until the baptism by Jordan and the 3 years of the inborn Christ-Jesus from the baptism by Jordan, until the death on the Cross. It is interesting to learn that Saul was 33 when, through the Event on the road to Damascus, he became Paul and administered as such for the 33 years up to his death. Rudolf Steiner regarded this period of 33 years as a new rhythm in cyclic history since the time of Christ. This has not yet been greatly studied. Nevertheless, I think it not inappropriate to adopt it for our present study of whether Waldorf education can still be regarded as new.

In 1952, at the end of 33 years from the founding of the first Waldorf School, and 27 years after the founding of Michael Hall, the first English-speaking Waldorf School, there were six Waldorf Schools, generally called Rudolf Steiner Schools in England, and, on arrival in America, there were three elementary schools – the one in New York being the oldest – and a residential high school

intended in the first place for children coming up from the elementary schools. This was all.

Today [in 1985], I am told that, including kindergarten beginnings, there are over 28 schools in Great Britain, and, astonishingly, some 117 in America.

To what, then, does all this amount? We come back to the question which heads this article. What progress has there been made in this work since its inception 66 years ago? An interested enquirer might very well ask for evidence of change in the course of the years. Where do the teachers in these schools themselves see the progress? Whenever I have put this question to the teachers in one Waldorf School or another it has mostly drawn a blank – schools on the continent also. Is it in the paintings and drawings on the walls; is it in the subject matter and the illustrations in the children's main lesson books; in the handicrafts, or in whatever else? Variations there have been, depending on the individual teachers, but where has there been a radical change, something strikingly new in the character of the education as a whole? On the face of it, things meet one much as they have done; there is little enough to mark an actual change. You might ask, has human nature changed, have children changed, have the environmental conditions changed? But just there we might see changes to give concern. Where does Waldorf education stand in all this? Why has the expansion of schools almost run riot and out

of control?

Having set the question, I must at least essay to give some answer, if only to provoke answers in others. I put the question to myself why, after over fifty years in Waldorf education, it still rouses my enthusiasm, today as much as ever before?

For myself, I think the education as given by Rudolf Steiner is as *new* now as ever it was and is likely to remain new for a long time to come. It is a question of how far we can rise to the newness of it.

The conception of the human being out of which this education has grown is, at best, even now only beginning to be realised – man as a being of body, soul, and spirit! The three phases of childhood, pre-school (meaning pre-dentition), elementary school reaching to puberty, and the precious years of youth in the upper school, demand to be fully understood and appreciated, both in inward activity and in outer practice. Even the most experienced feel they are only beginning, so that each day is a challenge as to where we are and where we need to go.

The teacher requires knowledge and proficiency, but knowledge of a kind to fire the imagination and stir the intuitions. Intuition, ever self-born, is by its very nature ever new. Intellect we must have to grasp the outer dimensions, but it is a *disciplined life of intuition* we must cultivate within ourselves. Intuition, inspiration and imagination are quickening forces for the life of will, feeling, and thinking. Waldorf education has been described as an education of the will – not a will imposed by the teacher upon the children – but a conjuring forth of the will of each child – a glad response and not an enforced one. For the teacher this means to cultivate objective love, without which there is no real growing.

It is love that stirs the will with hope and expectation for the morrow. We speak not of sporadic wilfulness but of dedicated will. It is the knowledge of man we have been given that wakens love.

The teacher cannot give what is not his. Waldorf education is as new as it is new in the teacher, ever to be discovered and realised

anew with deepening knowledge of the child's becoming man or woman, man-woman. We need to fructify science through art, art through science. We need to know with Keats that truth is beauty, beauty truth, and to know with Goethe that to have these two is to have religion also.

So long as the deepening, intuitive life of the teacher calls forth the corresponding willed response in the child, Waldorf education has unlimited scope for evolving further and must continue to be ever-new.

And maybe that old inspector, in his care for childhood, spoke a prophecy, and Waldorf education is, indeed, a pioneering work for the whole of the education of the future.

After considerable and varied teaching experience, Francis Edmunds became founder of Emerson College at which many Waldorf teachers the world over have done their basic training.

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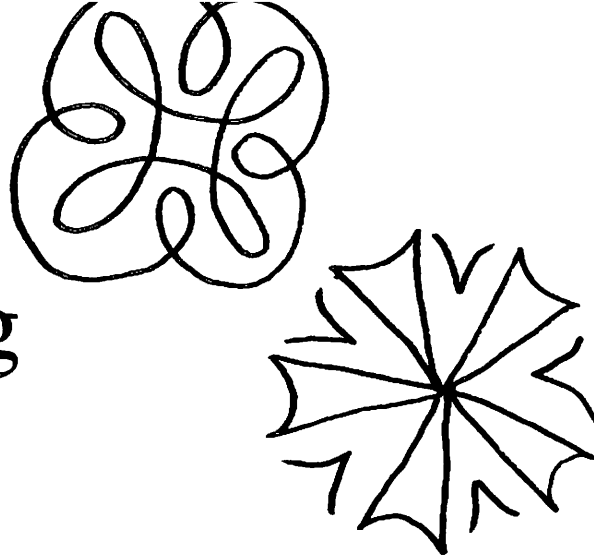
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Form Drawing

by ROSEMARY GEBERT



Form drawing is taught in Classes 1 to 5, and consists essentially of freehand drawing of non-representational forms. It was an entirely new subject when Rudolf Steiner introduced it in the first Waldorf school in 1919. Today it is still new, in the sense that we are still discovering fresh aspects of it, and different applications.

Looking at form drawings in a school exhibition – rhythmically repeated patterns, reflections and rotations, geometric figures, intricate interlaced designs – parents may ask: 'What is the purpose of this type of drawing? Does it help my child's development?' or they may wonder: 'If, as the class teacher says, feelings are the key to educating seven-to-fourteen year olds, does form drawing really affect the feelings? And if it does, are the effects good?' These are likely and legitimate questions, because Waldorf education claims to teach each subject so that it furthers the children's development, as well as adding to their knowledge and skills.

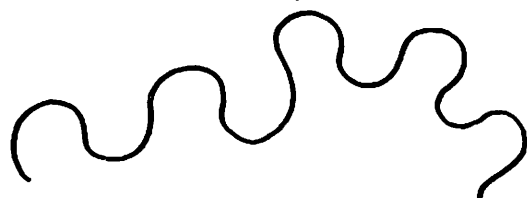
It is not easy to see the educational value of form drawing by looking at the children's drawings, for its effectiveness is realised in the process, not in the product. It is the *act* of drawing that educates, not the result. The drawings displayed in an exhibition are a visual record of the process that produced them, but they cannot tell us much about it. We should learn more if we could observe children in class. In Class I or II we might see them 'moving' the form, walking it on the

floor, experiencing it in a whole-body fashion. We should watch them translate the large three-dimensional experience into a much smaller, two-dimensional form on paper. We should see the external part of the process in action.

Even if we cannot observe a class, we can gain some insight into the children's experience by putting ourselves briefly through part of a similar process. The following two experiments were designed to provide that process for trainee Waldorf teachers, and to convince them that movement affects mood (even in sceptical adults) and that moving in specific forms produces predictable effects. The experiments are based not on the fine, subtle eye/hand movements used in drawing, but on whole-body movements which have more intense, and therefore more easily observed results. (They should *not* be used with children, for whom the forms would be fine, but for whom the duration, intensity, and above all the self-examination would be unsuitable.)

Experiment I

In a space large enough to allow freedom of movement, walk in wavy curves:



Keep the curves even, continuous and flowing. Move freely in the available space. Continue for 3 minutes, giving the experience your full attention. Then sit down and consider these questions:

- a) How did I feel while moving in this form?
- b) How do I feel, what is my mood, now that I have stopped?
- c) If I had continued to move in the form for a longer time, how would I probably have felt?

Most adults answered:

- a) I felt pleasantly calm, relaxed.
- b) After stopping, I still feel relaxed, and peaceful, friendly.
- c) If continuing the movement intensified the mood, I should feel dreamy, 'spaced out', perhaps silly or giggly.

Experiment II

Move as before but in this form:



Keep the lines straight, the angles accurate. Give it your full attention for three minutes. Then sit down and consider the same three questions. Trainees said:

- a) At first I liked the precision. Soon the constant changes of direction annoyed me. The movement seemed jerky and automatic.
- b) After stopping I feel alert, but tense and restless.
- c) If the mood intensified I would probably feel irritable, keyed-up.

Many years' experience has convinced me that most adults have similar sensations. They are often surprised to find how directly their *feelings are affected* by moving in certain forms. They soon realise that children, being more sensitive, are more easily and profoundly affected, even by the subtle movements of drawings.

Hermann Kirchner, who developed the use of form drawing with handicapped children, called his method *Dynamic Drawing**.

The word dynamic in its various connotations sums up the quality in form drawing that affects the emotions so directly, and which makes such a ready appeal to children, with their love of movement and action.

A form drawing is a present record of a past movement, the remaining trace of a finished gesture. Just as tracks in the snow record the passage of a skier, or the meander of a dried-out water-course records the flow of a river, so does a form-drawing record the movement that created it. That movement, expressed in line, is the vital essence of form drawing. To preserve the essential gesture, the use of colour is restricted. To 'colour in the background' is to form surfaces, areas, that detract from the line and rob it of vitality. Children love to 'colour in', but that sometimes rather mechanical activity should not be allowed to blur and dilute the strong lines of their forms. Line, strong and eloquent, is the essence of form drawing. It needs no embellishment.

Having established the connection between the dynamic quality of form drawing and its effect on the feelings, we might still ask ourselves: 'Is it right for teachers knowingly to influence children's feelings? Doesn't it smack of manipulation?' That is an important question that deals with a basic principle of Waldorf education. Much has been written about it and to deal with it in depth here would take us too far. However, common sense supplies two partial answers:

- a) children's feelings are affected all the time, willy nilly, by everything around them; by advertisers and the media; by Nature and technology; by the doings and sayings of friends, family, teachers and by a thousand other things.

- b) children's emotions need to be, not manipulated, but refined, guided, towards balance and harmony and eventual self-control. Such guidance is an essential part of the long development which changes a helpless baby, a self-centered toddler into a rational, socially mature adult.

So we should not ask if children's feelings should be knowingly influenced, but rather, wonder *who* is influencing them anyway, and

what means they are using? If some effect on children's feelings comes from a trusted teacher, that is all to the good. If the effect is achieved without the children's conscious awareness, while they are fully absorbed in an activity, so much the better. For in childhood, as Cecil Harwood reminds us,* we learn best when we learn unconsciously. And if the activity challenges and absorbs, while at the same time helping to develop care and concentration, a feeling for what is appropriate, and an eye for just proportion, for beauty and harmony, then it is decidedly beneficial. Form drawing, in the hands of a caring, creative teacher, fulfills all these conditions.

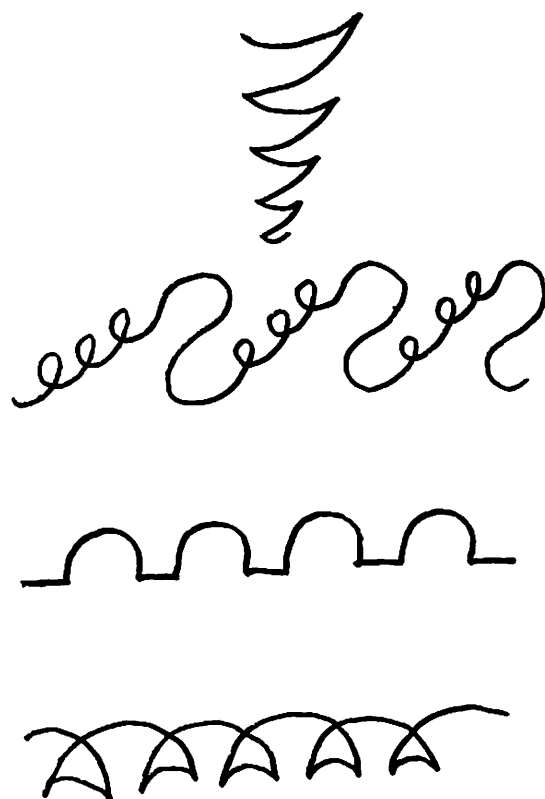
Form drawing is versatile and allows full scope to imaginative teachers, yet the choice of designs is never arbitrary, or merely decorative. The concept of movement as the

basis for form precludes mere ornamentation, although it may with advantage give rise to imagery in presenting forms to young children

There is even a certain austerity in the ground rules, but in spite of it there is a rich variety of applications.

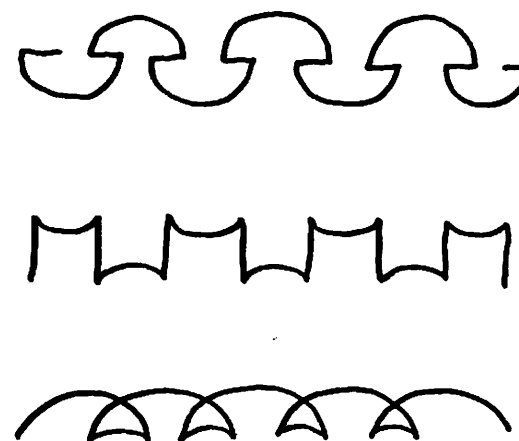
Rudolf Steiner recommended that Class I be introduced to the basic forms of straight and curved lines on the very first day of school. Variations on that theme can occupy many lessons.

For example:



a leaf falling dancing stamping
horseback riding

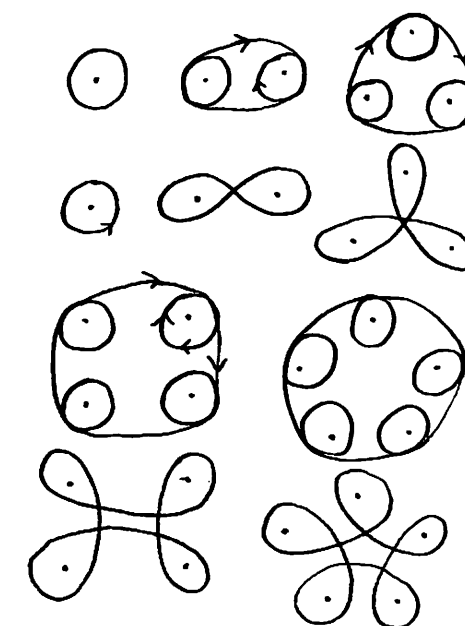
In general, angular forms are related to thinking, they have an awakening tendency, and increase alertness and concentration. Curved forms, on the other hand, call on the unconscious forces of the will, they have a relaxing effect. The class may be quieter than usual while drawing curves. Designs combining straight and curved lines are more balanced, tending to neither extreme, and are related to the ebb and flow of feeling.

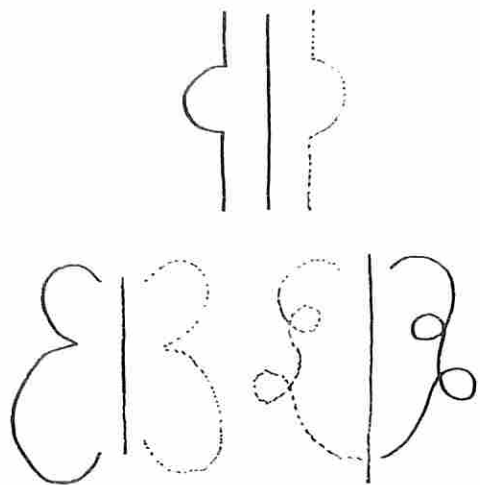


The teacher has here to hand a pleasant means to alert a sleepy class or to soothe an over-excited one. Individual children can benefit from a few minutes of drawing daily, tailored to their particular needs. An angular form might help a dreamy child to be more alert, especially if the line crosses its own track, or includes a reversed direction. A form using gentle curves might calm a flushed and talkative child who is over-excited. The principle here is oversimplified, and needs tact in application. It is important to expect the children's best work. Is the form well chosen? Too easy? Too difficult? At what point in the drawing does the difficulty occur? As the experiments with adults showed, timing is important. A form that is soothing and calming initially may reduce the class to giggles if overdone. A form intended to make children alert could make them tired and restive if carried on too long.

The forms taught early in Class I may seem very simple, but the teacher expects a high degree of care and effort. To walk a form and then draw it, to keep lines straight, curves smooth, angles sharp, to begin a line in the right place, and stop it exactly where you mean to; to centre your form on the page; these are demanding tasks for 6 year olds. They train hand and eye to work together, and develop other 'readiness for writing' skills, just at the time when the children are learning their letters.

When the first writing lessons give way to arithmetic, and numbers occupy the main lesson, form drawing again can play a supportive role. It is easy to learn to count, to recite the numbers. One-to-one correspondence is not so easy, even when you are counting shells or acorns. Does it matter if you miss out a number, or count one twice? ... But if the numbers are represented by your classmates, and you can run loops round them while you count - then it's easier. After all, you would not miss out a friend, would you? And if by mistake you did, they would tell you. And when you draw you remember where they stood, and where you ran, and soon the numbers have real meaning, and 5 can never again seem much the same as 4 or 6.



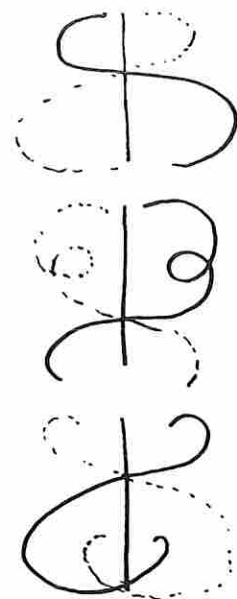


That is multisensory learning, where ears and eyes and voice, hands and feet, mind and memory, all work together to reinforce each other.

It is impossible to do justice to the whole field of form drawing within a short article, so we shall look at a single category: symmetry designs. We can follow their development through from simple to complex, from Class 1 to Class 5, and see how they meet the changing needs of the child.

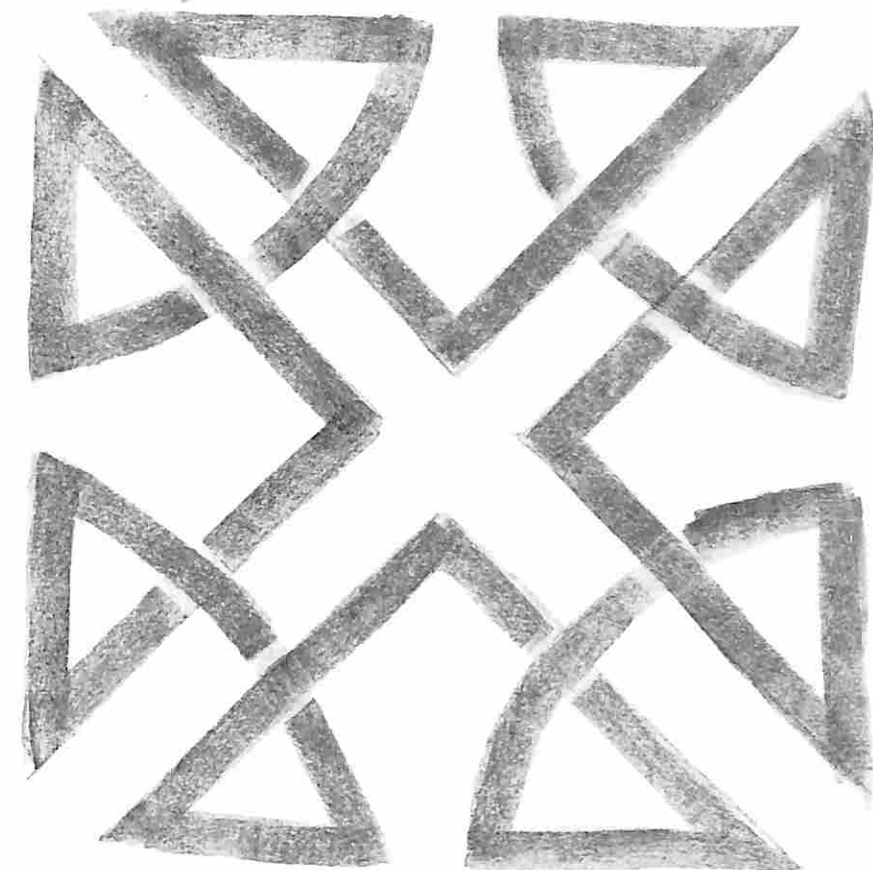
Soon after birth, babies begin to explore how to live and move in a three-dimensional world ruled by gravity. By the age of six they move confidently upright and love to skip and run and jump and climb, but they have a new pre-occupation: the inner and outer experience of left and right. Somewhere along the way from infancy to Class 1 they have become 'left-handers' or 'right-handers'. Now they try to deal with the *reality* – that one side of their body has a different quality and different skills, from the other, and with the *idea* that one side is left, the other right. 'Do I write with my right hand?' 'How can my right foot be the wrong foot?' Many traditional children's games stress the struggle to come to terms with laterality. Children signal it in their drawings by a strict attention to symmetry. . . . A central house, flanked by equal numbers of identical trees, has flowers lined up on each side of a garden path. . . . Form drawing provides 'completion exercises' during the seventh year, so called because the teacher draws one side of

a design and the children are encouraged to complete it. The senses of movement and balance, a feeling for left and right, and proper proportion, are all called on by this kind of task.

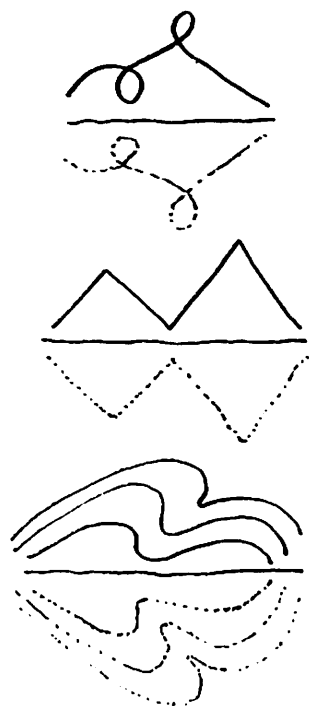


The concept of left and right implies awareness of something midway between these extremes. We experience our right side or left side with respect to an invisible centre line. Nose marks it, mouth straddles it, otherwise our features are neatly one on each side of it. Breastbone marks the centre too but limbs, again, are symmetrically arranged. That invisible mid-line can be a very real barrier to some children – often those who are cross-lateral (preferring for example right eye but left hand). They tend to use the right hand for activities to their right, and the left hand for activities on their left. Thus, if such a child, standing facing the blackboard, is to draw a line from left to right straight across it, he will want to change hands half way across. The following kind of design, where the line crosses the axis of symmetry, is very helpful to such children. However, the imagination, ability to visualize, the awareness of movement away from, towards, and over the central line, all these are called upon, and thus the whole class benefits.

Four-fold symmetry drawings. Form-drawing was one of Steiner's most far-sighted educational innovations (opposite).



We experience left/right symmetry (often called mirroring) in relation to our own bodies. We project our inner experience outwards. Not so with symmetry around a horizontal axis. Our bodies provide no above/below symmetry; what is above the waist is quite unlike what is below it; head and feet are a polarity. Yet this type of symmetry often occurs around us in Nature, especially as reflections in still water. Because it is an observed, rather than an inwardly felt, experience, reflection designs demand more objectivity than does mirroring. Children deal more easily with them during their ninth year.



The time around their ninth year is difficult for many children. No longer do they feel themselves to be the hub around which a generally benevolent world revolves. The long dream of childhood finally fades away, and they see with new eyes. Uncomfortable adjustments must be made, to fit into this different-seeming world. Form drawing offers opportunities to consider the world within and the world without, imaginatively and artistically, and objectively. Such designs

emphasise centre and circumference, the interplay of forces out from the centre and in from the periphery, in expansion and contraction. (see page 8)

Now we can move on to 3, 4 and 5-fold designs with quite complex mirroring. As with some earlier, simpler designs, the teacher draws only one section, allowing the class to complete the rest. Younger children enjoyed being surprised by the finished design. In Class 5 it is better for the children to visualize the completed design before they begin to draw, and later to check their mental picture against the real thing. As a final, more complex step, this type of design can rotate around a central point, rather than being mirrored at each axis.

Form drawing ends with Class 5 but its good effects continue to be felt afterwards. Kindred subjects such as drawing and illustrating, geometry, and design for crafts benefit most directly. But artistic ability, some degree of technical skill, imagination, and accurate observation can be building stones for many school subjects.

Certain abilities and attitudes that form drawing encourages go well beyond this. They can outlast school days and work on into the future. They include: a sense for beauty, harmony, and proportion; an imagination lively enough to take practical limitations in stride; the will to size up problems and find appropriate solutions; flexible thinking to adapt to changing situations; and the integrity that comes from being content only with your best work. Such abilities, nurtured in an artistic sphere in childhood, can grow and mature into life skills in adulthood. It is difficult to foresee what life will be like when today's school children are grown up. We can be sure, though, that such skills will help these young adults meet and deal with what life may eventually bring to them.

After class-teaching, Rosemary Gebert gave courses in form-drawing at the Waldorf Institute of Mercy College.

For further reading she recommends 'Form Drawing' by Hans R. Niederhausen and Margaret Fröhlich (R. S. School N.Y.)

Astronomy New and Old

by NORMAN DAVIDSON

'... the reason why there is such great variety in things, and treasures so well concealed in the fabric of the heavens, is so that fresh nourishment should never be lacking for the human mind, and it should never disdain it as stale, nor be inactive, but should have in this universe an inexhaustible workshop ...'

(Kepler in 'Mysterium Cosmographicum')

As far as teaching material is concerned, there is always something new to be presented in the subject of astronomy. An astronomy Main Lesson in the Upper School is likely to start, in its first few days, from the very latest modern developments in the subject so as to meet the pupils where they stand – as young people eager to step into modern life and who are already experiencing it socially, or through the media, etc. Some already know a certain amount about cosmology and astrophysics, and starting with this leads straight into a natural interest at this age, and into the times in which we live when popularized science is on the screen and in the news columns every day. Pseudoscience or science fiction lends its weight in this direction, being inextricably bound up with science in general, in talk of black holes, life on other planets, etc.

This natural interest and fascination of the young person gives the teacher of astronomy the opportunity to present the latest in technology and space discovery, and to lead his presentation over into a serious discussion on

assessing the place of such developments in the overall picture of the human being and the universe.

Halley's Comet was a recent opportunity for a study of technology at its peak when spacecraft Giotto intercepted it with astonishing precision and sent back computer data on the comet's physical composition which will take years to analyse and interpret in detail. A recent spacecraft encounter with the planet Uranus is another example. The teacher must be knowledgeable and up-to-date on such matters and enter fully into the enterprises of technology. The geometry of these flights alone was a cause for wonder.

But where would such a spacecraft end up if it flew on for ever? Is the universe infinite? What is the philosophy behind the concept of life on other planets? Do UFOs exist? What is a black hole? Now the teacher can lead a discussion on such questions and try to discover the exact nature of these modern concepts. Interesting though they are, they are not pure astronomy. The spacecraft and its discoveries are physics. The black hole is abstract mathematics. The UFO is psychology. All of these things are born from one mother – the appearances and movements of the stars on a clear night. That is what has given rise to a multitude of ideas and theories. These ideas fill the modern mind today, but the original phenomenon, the turning sky is forgotten. The teacher can bring the young person to discriminate between these various

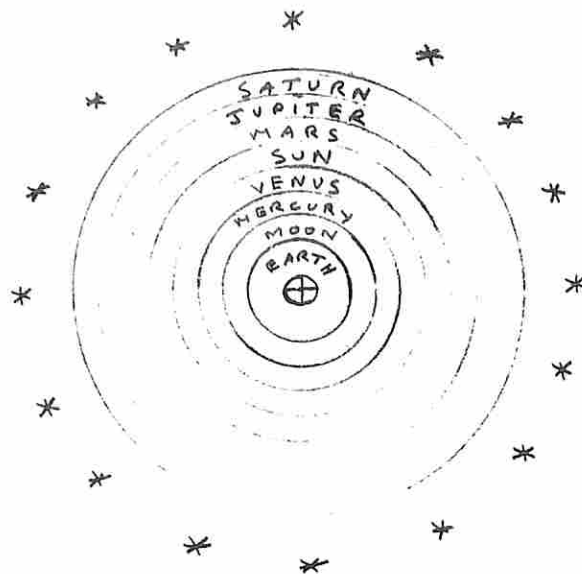


Figure 1

topics and then enter a study of what lies at the root of the science – the phenomena themselves. If these phenomena are then studied without bias, and simply as they are seen with the naked eye by the observer standing in the open field, then it is surprising how rich and complicated the view becomes, and how the stars sing more than the popular, modern scientific song. They speak of the rhythms and nuances of nature and the human being too.

An appropriate stepping-off point for this, for the Upper School pupil, is a comparison of the old earth-centred and the new sun-centred planetary systems. It can be shown how each is one side of the same thing. The sun-centred view is justified and correct from the physical-space standpoint. The earth-centred view is correct with respect to the observer's position and a movement-in-time standpoint. Figure 1 shows the order of the planets in Ptolemy's system, where the earth (⊕) is the centre.

Here the order is according to the observer's experience of the planets' speeds of movement against the fixed star background

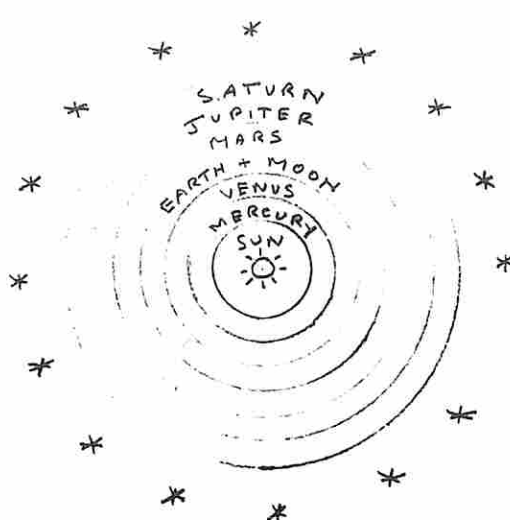


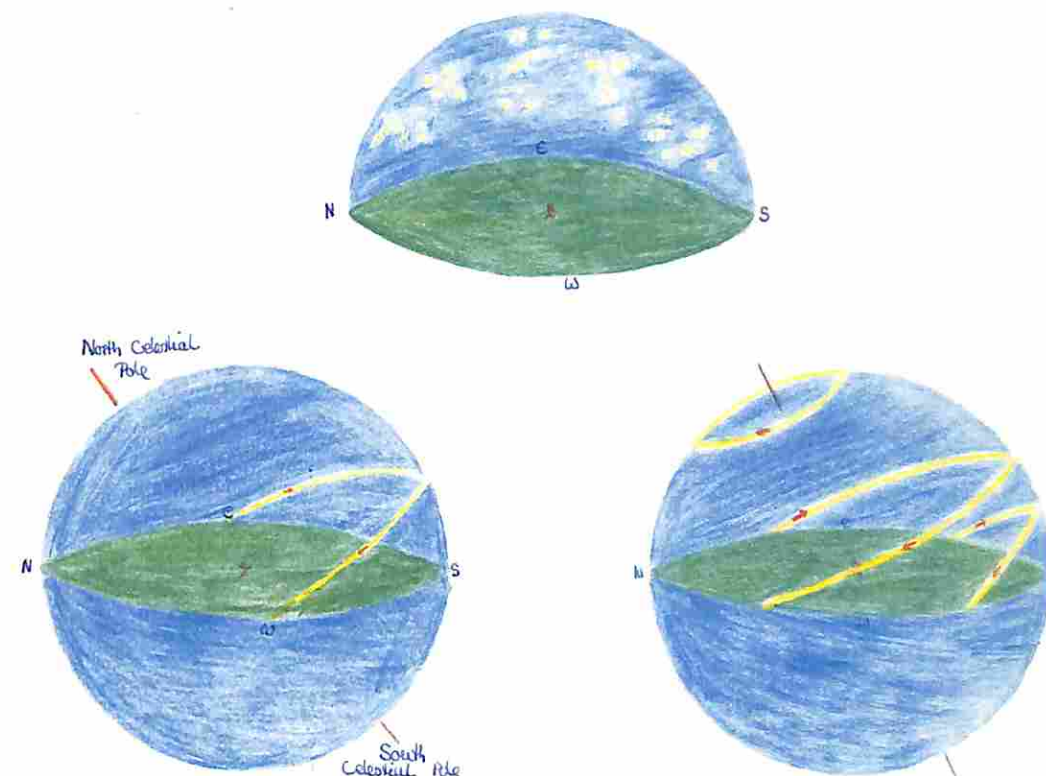
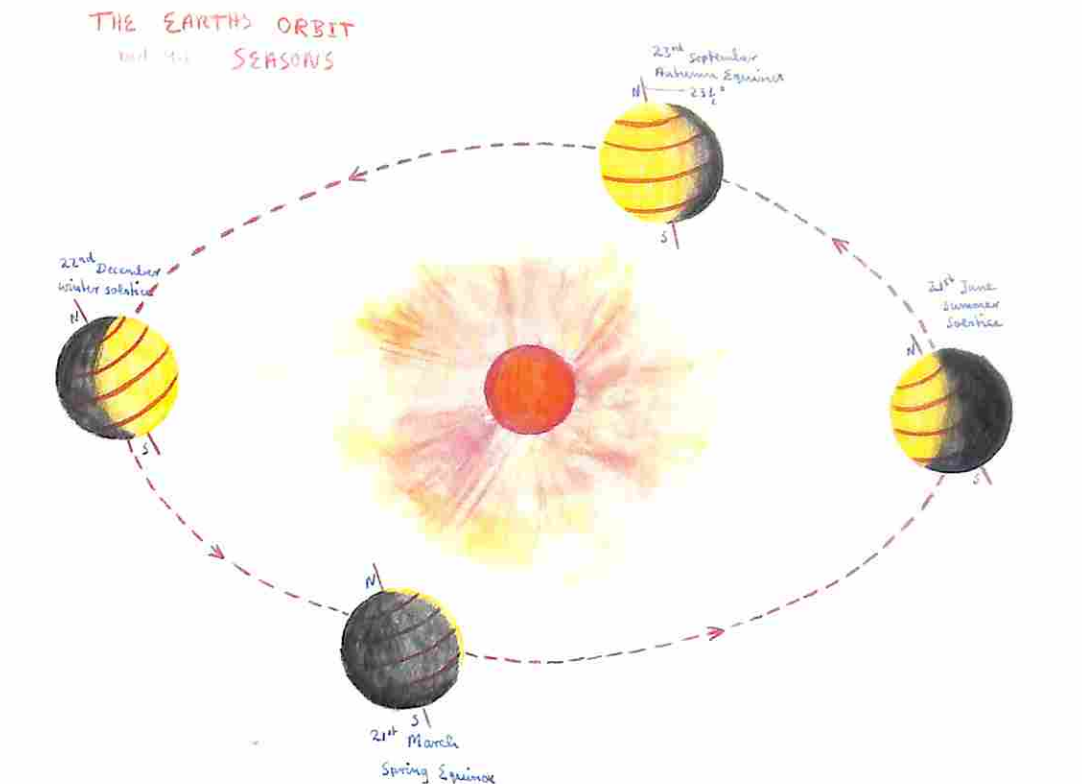
Figure 2

(outer circle). In the course of a day, the moon moves fastest against the stars in an easterly direction, Mercury (☿) is next in average swiftness, Venus (♀) follows a little slower, and so on. One feels what is fastest to be nearest to oneself. It is an ordering in one's personal experience, and justified on that account, as any qualitative effects must accord with what one directly experiences.

Copernicus transferred this into an external, physical space which can only be reached by abstract thinking. In terms of physical space his system is once again justified, but the ordering of the planets seen from earth must now become different, as in figure 2.

Seen against the stars, Mercury moves faster than Venus and is therefore placed closest to the central sun (○). The earth's moon makes a little circle round it. But seen from earth, the ordering is now – Venus, Mercury, sun. This is an inevitable switch, and it should be seen that the Copernican and Ptolemaic systems, though different, are entirely logical and consistent and do not exclude each other. One involves personal experience, the other mathematical calculation. The switch in position (not in name) of the two planets

Diagrams drawn in a Class VII astronomy main-lesson.



Mercury and Venus should be clearly understood, for it applies in studies of history, literature, etc.

The pupil should appreciate the genius of both Ptolemy and Copernicus without prejudice – and also perhaps dispel some popular misconceptions. For example, Copernicus' attempts to prove his system failed, and he did not simplify Ptolemy's system – in fact he had 48 circles to explain the movements of the planets.

This Ptolemaic/Copernican episode is vitally important in a presentation of astronomy, for only then can it be seen that one cannot properly start on the subject of the planets from the sun-centred view. The latter is a derivation of the normally-experienced phenomena of the earth-centred view – and is, in fact, a very subtle and technical derivation which no ordinary observer can reach without technology. So the student returns to first beginnings and learns the movements and appearances of what is his greater environment – the sky as he sees it in terms of the celestial sphere with, upon it, sun, moon, planets, stars, eclipses, comets, meteors, and so on. The celestial sphere is found to be a reality – not a physical one but nevertheless entirely effective visually and in terms of mathematics. It is a concrete imagination.

The ordinary, visual impression of the sky is then allowed to speak its own language freely. What teacher and pupils make of it comes new each time. Unsuspected rhythms and laws are explored and discovered.

For the Lower School students the subject can be approached the other way round and linked with the historical development from the old world to the new. Again, one starts from where the pupil is inwardly. One begins with the external, visible phenomena of the celestial sphere, relating them to the development from mythology and earth-centred astronomy to the Copernican Revolution. This relates to the Renaissance Age of Discovery, appropriate to the early teenager, and allows a culmination in the

lives and works of personalities like Copernicus, Kepler, Galileo, Tycho Brahe and Newton.

In the process of working through this programme, the Lower and Upper School pupils can take on practical tasks like making a nocturnal (star clock), a sundial, a moon phase calendar, a simple telescope, etc. A modest telescope (even binoculars) can view the moons of Jupiter and repeat Galileo's discovery. Geometrical exercises can include measuring the height of a pyramid using the shadow of the sun, connecting with historical topics. Astronomy in literature can be investigated, and from lines in Shakespeare like:

Banquo: How goes the night, boy?

Fleance: The moon is down; I have not heard the clock.

Banquo: And she goes down at twelve.

the pupil should have learned enough about the moon to know at what phase it was when Duncan was murdered, and how it would have looked in the sky when Duncan arrived outside Macbeth's castle, to enable a play producer to represent the moon correctly in the scene.

Astronomy has woven itself too deeply into human culture to limit it only to what is new. The new must be seen to have grown out of a legitimate and justified past, and one must also seek reality in a qualitative, human experience of the actual sky as it is seen on a starry night. This completes the subject and extends it into a whole, comprising what is both practical and imaginative. As for the teaching techniques – they are always new, arising directly out of the individuality of the teacher and the needs of the pupils.

Norman Davidson has been a Waldorf Upper School teacher for 16 years, giving courses in astronomy, geometry, history and literature. He is the author of 'Astronomy and the Imagination' and has just finished a manuscript on elementary astronomy for schools. In the autumn of 1986 he joined the faculty of the Waldorf Institute, Spring Valley, New York.

Transportation Technology and Human Evolution

9th Grade Physics

by ROBERT OELHAF

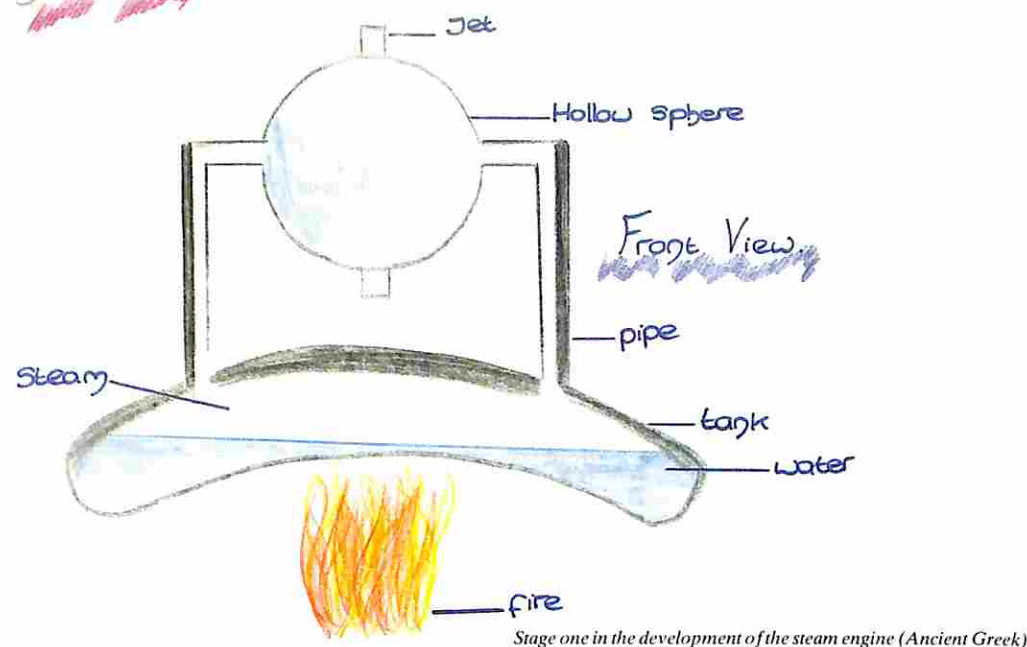
Modern transportation technology arose from three fundamental inventions: the steam engine, the internal combustion engine and the rocket. Each appeared at its own particular time, reflecting the state of human consciousness and challenging mankind to use the new engine for good or evil.

The steam engine is at least 2000 years old, having been used as a toy and in the temple service before the time of Christ. Harnessed first for practical (social) use in the 1600s, it was George Stevenson and his son Robert who built the first railroad locomotive and line in the 1820s, running a passenger train from Manchester to Liverpool, England, at the unheard of speed of 30 miles per hour. Powered by steam (external combustion), the railroad carried its own society along, arranged as if by fate, in such fabled mysterious sources of intrigue as the Orient Express. Even today one may meet new friends (or enemies) in the compartments of the European trains linking the continent. These naturally-arising social settings correspond to an energy source which moves the society from outside, namely, from the great locomotive in front of the train.

'Murder on the Orient Express' was a famous thriller. Who would propose a title like 'Murder at the New York State toll-booth'? The foolishness points to the indi-

vidualisation which comes with the internal combustion engine. Such an engine was not even conceived until 1804, when Sadi Carnot proposed it on theoretical grounds. In contrast to the steam engine – developed in social settings by practical men such as blacksmiths, coalminers, repairmen – the gasoline engine was only possible after a thorough analysis of thermodynamics by Carnot and another Frenchman, de Rochas, in 1862. The idealism lying behind the internal combustion engine is best embodied in Rudolf Diesel, who held to the goals of an individual power source for all men, which he felt would bring world peace! The Diesel engine, designed to run on any readily available fuel, appeared in 1895 (at the dawn of the Michaelic age). With the source of energy now within, reflecting the ego awakening in each individual, the challenge was, as Diesel saw, to use this new individual power to establish peace. Criss-crossing Europe in his crusade for peace, Diesel met his end in 1913 on a ferry boat in the English Channel, on his way to a peace lecture in England. It was rumoured that he was the victim of foreign agents seeking to deny his genius to the coming German war effort. Diesel's engine was used for tanks and warships. We still await the transformation of universal individualism into universal world peace.

Stage one



Stage one in the development of the steam engine (Ancient Greek)

With the 1930s came the opportunity to recognise this world-order of love through the approach of the Christ into the energy field of the earth itself, the etheric aura. And now appears also the latest transport technology, the rocket, and fast on its heels, nuclear weapons. The rocket totally loses the element of internal control of the diesel engine, rather propelling itself by giving away, totally out of balance, by action and reaction. It is impossible to grasp the rocket, or jet engine, from within. By its speed, by its activity, the rocket links the whole world. It carries people, parcels, messages, and launches communications satellites. It demands a global consciousness. Instead the rocket is now tied to the nuclear bomb, with a split between propulsive power at the tail for the flight, and explosive, uncontrolled power at the head and end of flight. This degradation of the third transportation revolution is forcing us to see the world as a whole – not out of love, but out of fear.

Individuation brings the need for communication. The worst party I ever attended went something like this. My friend, Donn, a shy person by nature, finally worked up enough courage to throw a party. The format was modest. He had a small apartment in the city. When I arrived, there were already several people sitting on the chairs which had

been set around the walls of the small room. I took a seat and waited for the conversation to continue. It didn't. Questions were met with monosyllabic responses. People continued to arrive until the chairs were filled. Then people gradually left. No conversation took place; there was only the embarrassed silence. All agreed afterwards it was the worst party anyone could imagine. I related this story to an Indian friend, who had been raised a Christian in a family of Brahmin roots. 'We have many parties like that in India,' he told me. 'You Americans think you have to talk, but we sit for hours with our friends without saying anything.' When connections are given from outside, there is little need for communication. Today the individual lives must reach out to each other, for we lack the context of natural connections.

Arriving as they do, ready to enter fully into the modern age, the 9th graders are met with a physics block which deals with just these crucial technologies: transportation and communication. In this context, the physics of heat, pressure, and radio arises naturally out of this study.

Robert Oelhaf is a High School teacher in Hawthorne Valley School, Harlemville. He is at present on Sabbatical leave after several years' teaching.

Comment from America

Parent-Teacher Relations

by HANS GEBERT

Waldorf Schools in America start in many different ways but whatever their origin, misunderstandings between parents and teachers often arise. Two possible scenarios follow.

The school is started by parents seeking Waldorf education for their children. The founding parents contribute both time and money generously. Naturally, they regard the school as 'their school' and are surprised and hurt when the teachers, whom they appoint, take over control, claiming that Waldorf schools must be faculty-run.

Or the school is started by teachers. Local interest is aroused by lectures and study groups, and parents are 'educated' in the virtues of Waldorf education. Eventually parents notice that the teachers do not follow exactly what was mentioned in the lectures. 'I am paying for a Waldorf education,' they say, 'How can I make sure that my child actually gets one?' When they agitate for some control in the school, the teachers are hurt and disturbed by this apparent 'lack of confidence'.

Conflict and mis-understandings arise in many other ways. Do they perhaps have a common cause? Indeed they do and a very positive one it is: parents and teachers care very deeply about 'their' school and 'their' children. Parents take a real interest in what happens everywhere in the school and wish to be actively involved. Naturally, they try to use in the Waldorf school the democratic methods traditionally used in America to control teachers and curricula. Yet Waldorf

teachers then find it nearly impossible to put wholehearted effort into their school work, because little is traditional in Waldorf education. (What is here claimed for Waldorf schools actually applies to all education. No teachers can do their best when schools are controlled politically.)

Waldorf parent-teacher interaction is analogous to the interaction between parents and their doctors. It is a professional relationship. Different types of doctors – allopaths, homeopaths, osteopaths, chiropractors – establish different types of health-care according to their specialised medical knowledge. Parents choose among doctors, and if their first choice proves ineffective, they change doctors.

Just as doctors are experts in medicine, so are teachers experts in child development and learning. For nearly seventy years Waldorf education has been firmly based on a detailed theory of child development and learning processes. If teachers are to function properly, they need the same freedom to apply their knowledge as doctors and other professionals enjoy. What does this imply?

Professionals have a special relation to their clients. They are primarily advisers, and carry out or direct appropriate processes or treatments, providing the client agrees to the advice. Doctors, and also lawyers, often need to know intimate details about their patients or clients. Clients put trust in the professionals' confidentiality, integrity and good will. For their part, professionals need a profound sense of responsibility and dedication.

Mutual respect between adviser and advised is essential. Professionals advise but do not dictate. Clients select their lawyers or doctors but do not try to alter their methods or influence their opinions.

When the law has to be invoked by either party the relationship has already broken down. Professional associations should deal with disputes. Professionals should respect each others' opinions, even if they differ, but should be each others' severest critics where their social responsibility is concerned.

The parent-teacher relationship differs from other client-professional relationships in one important respect only: the teachers' specialist knowledge is more readily accessible to parents than is that of other professionals. Everyone has been educated and is to some extent an educator. Parents feel quite naturally more at ease with education than with medicine or law. Many parents teach their children to read, but few would try to take out their child's appendix. On this account the parents sometimes feel entitled to intervene in school organisation in ways in which they would never try to intervene in the running of a health-care centre. Yet the teachers, or professionals, must have ultimate control over all aspects of school organisation, financial and legal as well as pedagogical. They will probably delegate their financial and legal responsibilities to a Board of Management or Trustees, which may include parents. Various administrative structures are possible for Waldorf schools and the expertise of parents may be warmly welcomed by the teachers. Nevertheless, teachers should have ultimate control.

Teachers are well aware that they need as much knowledge as possible of the children in their care. They also know that parents are the richest source of such knowledge. From an experiential point of view parents know their children best. Teachers need to garner this knowledge and interpret it within the framework of their professional training and experience. Obviously, events at home influence classroom behaviour. Teachers, therefore, need insight into the children's home-

life. Parents are only ready to share such private insight, if they feel that the teacher has a genuine, warm interest in them and their life-style, and is not merely collecting information in a cold, clinical way. Interest must, however, not tempt teachers to try to intervene in their pupil's family life. Teachers have as little right to intervene in the children's home-life as parents have to intervene in the running of the school.

Two different types of interest primarily characterise the parent-teacher relationship. Parents have a natural interest which may extend from the progress of their own children only to the organisation of the school and its basic philosophy. Teachers are, of course, interested in the children they teach, but they will often have to work at developing the necessary interest in parents and their life-style. Both the parental and the teachers' interest can and should lead to advice from one to the other. Parents can advise teachers out of their intimate knowledge of their own children. Some parents have expert knowledge which can be useful to the school management. Teachers can advise parents on child development out of their experience with a large variety of children.

Parental interest often manifests as questions but may also appear as suggestions or complaints. If the teachers can receive all these manifestations of parental interest with positive warmth, they can become sources of knowledge and information for the faculty. Obviously, parents need to know the school's administrative structure if they are to address questions, suggestions and complaints appropriately, and they need to know what actions have resulted. Then they will not only feel part of 'their' school but they will also learn more of its inner working and their further suggestions will be more informed.

Summing up teacher-parent interaction: initial parent interest is met with warm interest by the teachers and becomes knowledge for them. They reciprocate with information which refines the next manifestation of parental interest, giving new information for

Continued on page 32

A Different Way Towards Parzifal *at Elmfield School*



Faced with the task of how to introduce the story of 'Parzifal' to young people, it was necessary for me to find a relevant starting point and since Parzifal is a quest into 'what is man?' I wanted to begin by looking at where man appears to be now. 'Aria da Capo' by Edna St. Vincent Millay – a play also called 'The Wall' – seemed to be an ideal vehicle for that purpose.

In the first part of the play, two stock characters of French farce appear, called Pierrot and Columbine. Columbine lives just in her senses and constantly craves for new sensations. Pierrot lives in a world of thoughts and dreams but can never convert any of them into real action. Although these characters appear larger than life and exaggerated, they are still very much part of what goes on within all of us.

Two shepherds appear who enact in a ritualistic fashion, the human tragedy of how evil thoughts can become grim realities when we are unconscious of their significance. The two shepherds begin literally with a game of trying to get the better of each other which then slips hopelessly into a tragic reality. They are urged on and prompted by a dark and sinister figure.

One needs to add that the play keeps on

changing its levels all the time and we are never sure when there is a switch between their game and their serious intentions. Are they only acting the mistrust or is the mistrust real? We are left with many questions.

What this play very clearly showed was what happens to man if there is no spiritual aspect to his being. This also became very clear to the young people who acted in the play.

This was my starting point into the 'Parzifal' main lesson. I have tried to show how we *led up to* the 'Parzifal' story, rather than dwelling on how we tackled the actual story. (The Main-lesson was shared with Roy Lett.)

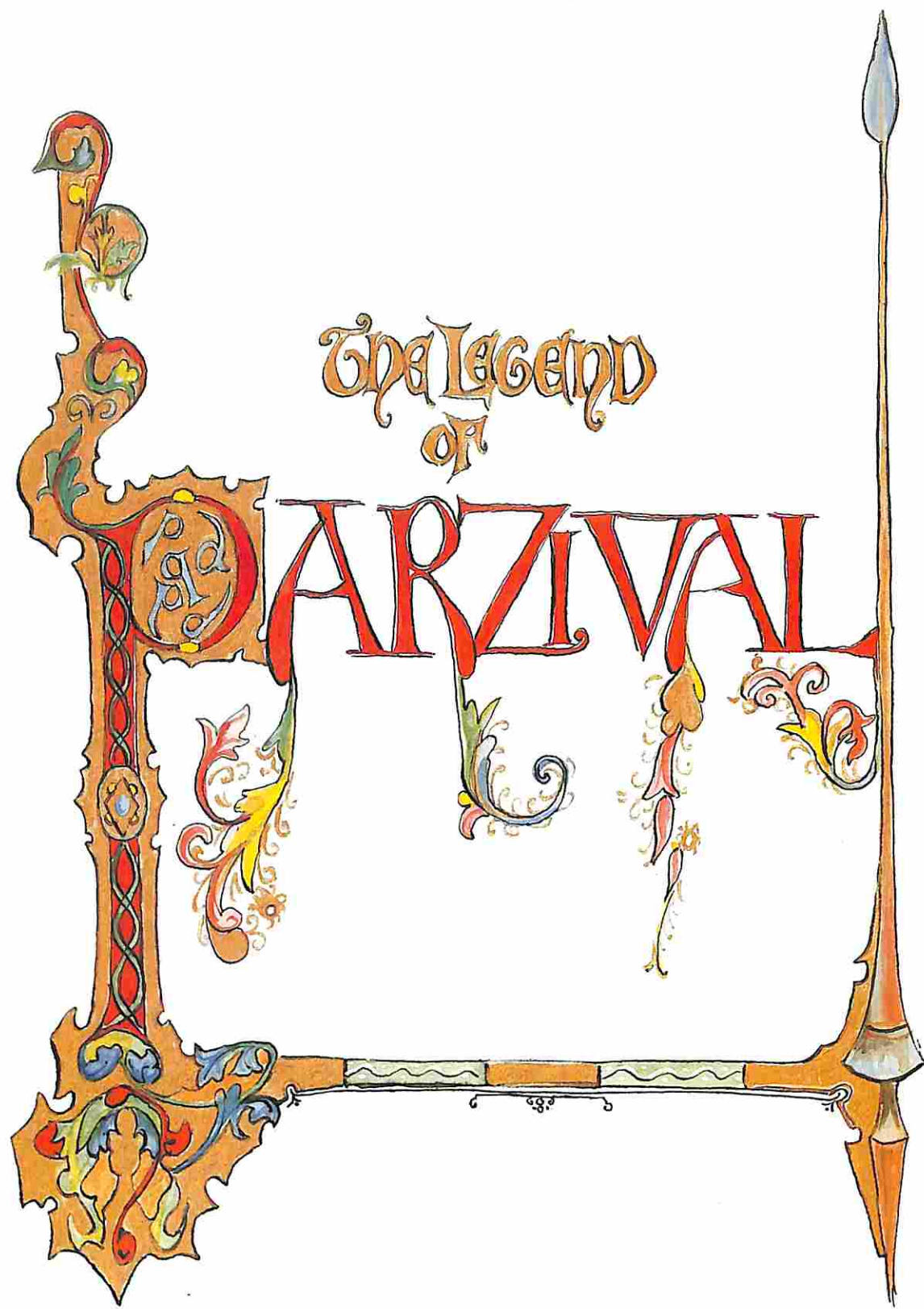
We ended with the idea that man is a threefold being with the capacity for thinking, feeling and willing and like 'Parzifal', we in this modern age have to overcome the 'goose' in our thinking, the 'wolf' in our feeling and the 'adder' in our willing.

One of the pupils finished the main-lesson book with a picture which showed a pentagram contained within a circle. On the circle were people holding hands; and written in the middle was, 'We are the world and the world is us'. It had been a journey from darkness to light.

K. Hartwig Schneider

We began by asking the pupils what really important questions they thought about in their quieter moments and most wanted answers to. After some discussion the following were formulated: Who am I? Why am I here? Where did I come from? What happens to me after I die? What is man?

We spent the next few days showing, through literature and myth how people of past civilisations had answered some of these



A 17-year-old's title page to the Parzival main-lesson and (opposite) an impression of the battle between the Grail-hero and Peirefis.

questions. Our starting point was part of the discourse between Arjuna and Krishna in the Bhagavad-Gita. The extract begins:

*'Never the spirit was born;
The spirit shall cease to be never;
Never was time it was not;
End and Beginning are dreams!
Birthless and deathless and changeless
remaineth the spirit for ever.
Death hath not touched it at all,
dead though the house of it seems!'*

This prompted discussion of the outlook of a person living in the ancient Indian civilisation.

As two of the pupils commented:

'This shows how the Indians believed in Man as a spiritual entity that merely occupies a physical body. They believed that death did not affect the spirit even when the physical body, within which it existed, had died.'

'It shows how important the spirit was to the Indians in contrast with the importance of the physical to modern man.'

This led us on to talk about the life and teaching of Buddha who, in spite of the attempt to shelter him from the world, saw that life was suffering, pain, toil and death. Naturally, we then considered the Four Noble Truths and the Eightfold Path.

Our next port of call was Egypt and the myth of Isis and Osiris with its elements of resurrection and the triumph of good over evil. We travelled then to ancient Greece and discussed Homer's 'Iliad' and 'Odyssey'. In the 'Iliad' we saw a struggle between East (the Trojans) and West (the Greeks). Troy was eventually brought down, not by the exploits of the godlike warrior, Achilles, but by the cunning and resourcefulness of Odysseus, who acted out of his own intelligence. The 'Odyssey' showed us how in fourteen stages of trial, initiation and re-birth its hero travelled home and gradually discovered his true self. The Greeks' view of death was summed up by Archilles' shade, who said, 'I would rather be a serf in the house of some landless man . . . than king of all these dead men that have done with life.'

Before finally turning to Parzival, we

looked next at the events marking the great turning point of time: the birth, death and resurrection of Christ. Here we took as our text 1 Corinthians 13:

'If I speak in the tongue of men and of angels, but have not love, I am a noisy gong or a clanging cymbal. And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but have not love, I am nothing.'

This led us to talk about the different kinds of love and in particular the power of spiritual love which far transcends the physical.

Roy Lett

Thinking, Feeling, Willing

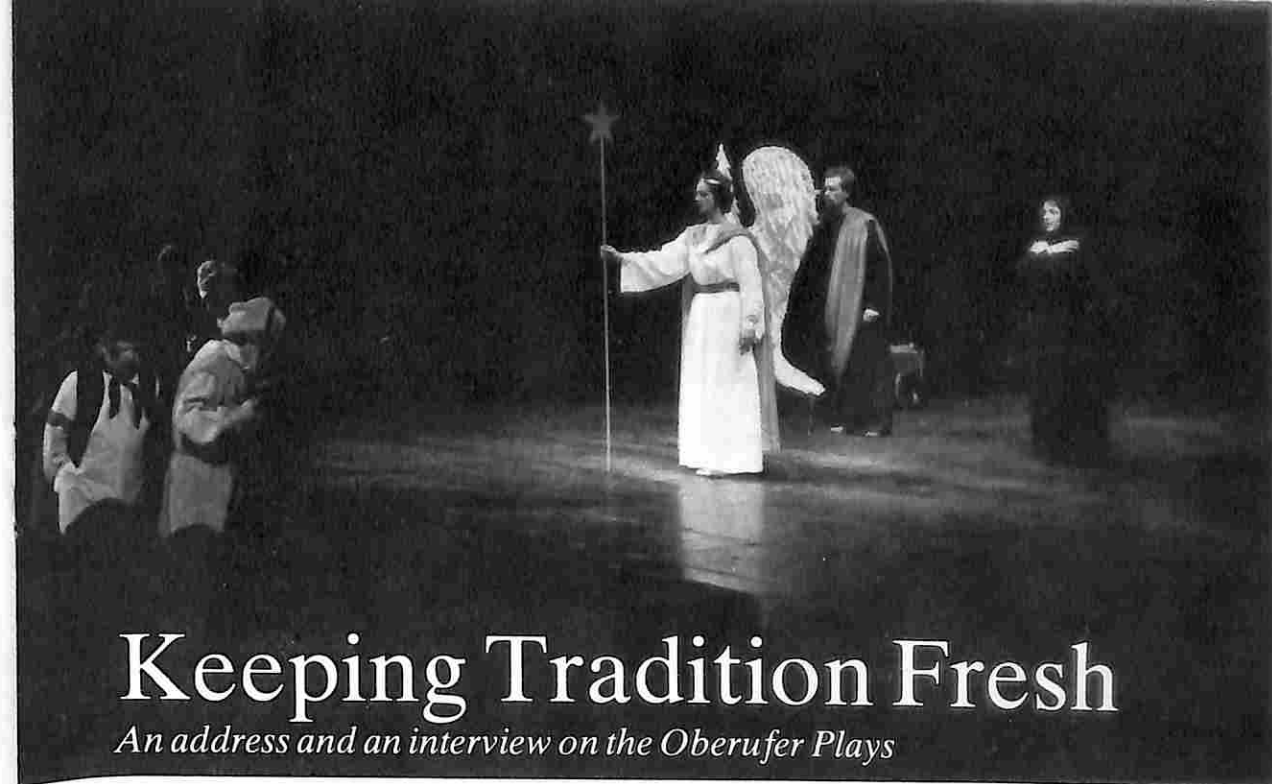
When Parzival left the seemingly deserted grail-castle, the draw-bridge was whipped up behind him and a voice shouted after him, 'You are the hatred of the son. You are a goose!' Parzival was confused but rode onwards. Presently he met Sigune, who still guarded the embalmed body of her husband. She explained that because he had shown no pity for Anfortas and had not asked the question, 'Why are you suffering?' he was a wolf.

Later, when Parzival had arrived at King Arthur's camp, an ugly but well-dressed woman arrived and proceeded to upbraid Parzival. She told him he was an adder because he had done nothing to help Anfortas.

Parzival had been called a goose, a wolf and an adder. The goose represents his stupidity, his undeveloped power of THOUGHT. The wolf represents his selfishness, his undeveloped sense of FEELING. The adder represents his passiveness, his inability to ACT.

Parzival's task in life was to overcome the goose in his thinking, the wolf in his feeling and the adder in his willing. This is the task of mankind.

The above is an extract from the work of one of the girls in the class.



Keeping Tradition Fresh

An address and an interview on the Oberufer Plays

Photo by Felicia Cronin

The Oberufer Plays stand as radiant stars within the constellation of the festival celebrations of Christmas in Waldorf schools the world over. Uwe Jacquet in an address to pupils of the Upper School draws out of his years of experience producing these plays new insights that can quicken a young person's interest in what could appear as an old tradition from the past. Brien Masters who has composed music for these plays describes in his interview some of the underlying elements of style that sound through both the language and music of these plays affirming their cultural value for today's audiences.

It is not uncommon, at this time of the year, to hear a conversation like: Next week there will be the Christmas Plays, will you go and see them? – No I can't be bothered, I have seen them before.

I think this is just as foolish as if the person were to say: They say the daffodils are out again, but I can't be bothered to go and see them, I have seen them flower before – or: Tomorrow they say the sun will rise again – So what, I can't be bothered, I have seen it

rise many a time.

Now, you may say this is rather far-fetched to compare these plays performed by the teachers, who, after all, are amateur actors, to compare the re-occurring of the plays with the re-occurring rise of the all-life-giving sun or the seasons. But if you really think of the content of these Christmas Plays it might not be all that far-fetched, for what are we trying to represent? We are not merely trying to entertain a sophisticated audience used to excellent acting in plays, both on the stage and on the screen, but we are trying every year to come to a closer understanding and experience of the greatest mysteries of this earthly existence. Now the question may arise: Why are we doing this by playing every year these very same plays; why not change and give it a new approach with different plays each year? What is so special about these plays? (I can assure you it is not only because the teachers would be unable to learn new parts and songs every year.) But you may know that these Oberufer Plays were discovered in the middle of the last century by Karl Julius Schröer, an eminent

professor of German at the University of Vienna, who in turn introduced them to his pupil and friend Rudolf Steiner.

Oberufer is a village on a small island formed by two arms of the Danube in Western Hungary, and it is an island in more than one sense because its inhabitants immigrated to it during the late 16th and early 17th century from Austria or Southern Germany, and to this day still speak their native German dialect. These simple and humble farmers of Oberufer had brought with them these plays which they performed and presented in their purity with loving care over the centuries; and this they were able to do because of their very unique geographic and linguistic situation on the one hand, and because both the church and the local intelligentsia, represented by the Schoolmaster, who also fulfilled the function of notary, were hostile to the plays and despised them. Therefore these plays could remain, unlike all other plays, totally devoid of all intellectualism and sentimentality. So these simple but deeply religious people, of both the Protestant and Roman Catholic communities, were able peacefully to cultivate and preserve their treasured inheritance, whilst Christianity at large, all over Europe, was at war. I would like to quote Karl Julius Schröer's own words about the plays when he discovered them at the end of last century, he said: 'I realised that I had before me a memorial of ancient dramatic poetry of the people (Volksdichtung) which none known to this day can match in purity and completeness.' Rudolf Steiner was so delighted with these plays that he undertook to revive and produce them personally in Dornach, keeping as far as possible to the traditions in Oberufer. Later they were introduced to the first Waldorf school and subsequently to all the other schools. When Michael Hall was founded one of the four founder teachers, Cecil Harwood, who was a poet, undertook to translate the Oberufer Plays, and so this gem of middle European culture of days gone by was given a new lease of life and lives on in all Waldorf schools in the English-speaking world.

The new approach I mentioned earlier, nevertheless, is essential. Only if both the actors and also the audience can in all humility and with the right enthusiasm make a new approach to these plays every year – in the same way as we should approach every new season, or every new day – can we expect to overcome the boredom which is bound to show its ugly head in any monotonous and dreary repetition.

Some aspects of the play may seem strange to our modern mind, but after what I have said of their origins, we can perhaps look at them with a different eye. For instance, there is all the endless greeting and bowing at the beginning of the play; mind you, whereas we bow once the Oberufer tradition wanted *three times three* bows. Naturally, here we cannot keep, like in so many other places, to the full tradition. For instance, the players in Oberufer had to guarantee to lead a very honest life during the time of rehearsals and performances; there were certain definite things they were not allowed to do during this time, but anyhow one would not expect teachers to do these things at any time!! They had to pay a heavy fine for any lapse in memory at rehearsals or performances. But let us come back to the question; why all this excessive greeting? The explanation is very simple: before daring to perform these mysteries, these simple and humble peasants had to prepare themselves inwardly and get into the right relationship with everything. They had to pay tribute and show their reverence to the greatest and the least: To God Almighty, his Son, the Holy Spirit, the sun, the moon, the stars, even the darkness, the weather, the rain, the dew, all dignitaries, all the people in the inn, the royalty, the church, but also everything physical down to the staff that carries the star, the star-scissors, and even every bit of wood that carried the 'brave star along'; only when they had acknowledged and greeted them all were they prepared and able to perform the plays. What a lesson to us, who take everything for granted – all so easily.

Let us look at another moment of the plays, when Mary and Joseph, young and

frail maid and an old man 'with dimming eye and shaking hand', were rejected by all. Each time one of them is about to despair the other finds new words of comfort. Listen to their words, even when they are singing at the crib.

Have you ever been able to listen carefully to the words the company is singing going round the hall or were you too busy trying to identify the last shepherd or Adam under his veil? These songs are an integral part of the play. Do they always introduce what is next going to happen on the stage, or are there some exceptions?

Look at these ragged shepherds, poor and innocent, all three, in spite of their little quarrels; all three so different in character. What are the differences in their approach,

what is the meaning of their white gifts? I personally discover new and delightful details every year when seeing or working with these plays. Open your eyes and ears. I am sure you can do the same, even though you have seen the plays before.

In St. Luke the angel says: And peace on earth to all men of good will. At the end of the plays the angel also speaks of good will and the words apply to all of us at all times; never mind our shortcomings, our lack of intelligence and skill; what really counts in the end are our true intentions rooted in our will.

Uwe Jacquet 1985

The Oberufer 'Adoration of the Magi': costumes by Christine Querido.



Q: Did you compose the music for these plays from an inner 'artistic' necessity or did other situations speak more strongly to you?
 A: The creation of the music showed itself historically as a need, not initially artistically. It was in struggling with producing the plays year in and year out in a Waldorf setting, and trying to do that in such a way that one brought them over freshly, so that they really spoke to young and old alike, that led to teachers experimenting with plays other than these. Francis Edmunds came along one year with some of the old Medieval English cycles replacing the Oberufer Kings Play and it was felt: 'This is all very well, but aren't we failing if we can't actually produce the Oberufer plays in such a way that they *remain fresh*?' So after some years of this experience, the teachers tried different approaches, one of which was to clothe all the plays in different music. This came through one of the producer's connections in Munich where they had a different version of the music, written by Trautner. We learnt this 'new' music and performed it several years for all three plays. The experience of people then was 'Yes, this is good that we change, we have found the need for change, but it doesn't quite meet the need of the plays.'

Q: Was this dissatisfaction because the plays were more in the English style?

A: It may have been that. I remember several people saying that Trautner's music was particularly suited to the Paradise Play, but that 'It was too cold for the Shepherds Play'.

Q: What happened in the school as a result of the 'new' music?

A: People felt that this was a worthwhile step to have taken but we ought to go a step further; there was a reluctance to actually go back to – I won't call it the original music, because it's not the original music from Oberufer – but to what had formerly been used and had been specially composed for the plays by Leopold van der Pals. It was out of that that the request was made and subsequently that the initiative was born to create something specifically for the English language. When facing this task, I felt one

needed to find a style which had links with English folk music – the melody 'Green-sleeves' for instance typifies that specific English quality.

Q: It is a happy 'coincidence' that your own schooling in music also came out of this folk element.

A: I suppose you could say that it was an interesting stroke of destiny that I had connections through my own composition teachers with the Vaughan Williams and Gustav Holst English-stream of music composition and their lyrical folk element. There are also quite sharp sounds which we think of generally as modern music which I've not used a great deal actually – except to bring about the dramatic quality in the King's Play, and also in the Paradise Play in the very short songs to make them as telling as possible. This is particularly so the moment after the Fall, when the apple has been bitten.

Q: How would you characterise the different styles of the three plays?

A: I was fairly unaware of that when all of this happened in the '60's, but conversations with various colleagues who had produced the plays over the years and had had a lot to do with them confirmed the fact that the Paradise Play is epic in style, that the Kings Play is dramatic, and that the Shepherds Play is essentially lyrical. If you think of the events in the plays you find the almost mythological quality of the Paradise which lifts it right up into the epic. This enables it to reach right across the ages and to strike home very powerfully. With the lyrical style you can be there at the side of the crib kneeling with the shepherds. With the dramatic element in the Kings Play it's extremely awakening, and for my feeling also underlines the connection which the Kings Play has more with Epiphany than with Christmas.

Q: Running through these plays is the striking beauty of the English language. From what origin does this element derive?

A: Apart from his own gifts, one feels that Harwood, in his translation, has somehow been able to link the powerful Anglo-Saxon



element with the imaginative quality of the English language in its earlier form in a way that is very unsophisticated; but just because it is unsophisticated, deeply impressive.

Q: Can you describe more fully some of these interesting aspects of the roles of these musical elements in the plays?

A: One can bind the scenes together technically in various ways: for instance, in the Paradise Play the shorter songs can actually be sung straight after one another, so it's as if the song leads into what is coming and then breaks off, just as in fact the drama does – it breaks off and allows the music to speak. In the Shepherds Play perhaps it's more in the lyrical element where I have tried to weave this English folk element into the lyrics – the annunciation, the Mary and Joseph songs, the Shepherd's songs and so on culminating with the crib scene. In the Kings Play it's more the harmonic structure which I used to bring about the dramatic mood which is there; not necessarily bringing disharmonious but

arresting juxtapositions of harmony which give the music a certain edge – a tonal reflection perhaps of the edge of Herod's sword.

Q: Harwood's words have remained in their beauty and simplicity, yet every few years a new impulse for the music comes forward. Why does the change in the music occur more frequently than the change in the words of the drama if they are both parts of an artistic whole?

A: With words you have the original inspiration of the folk, the Oberufer folk. This is something more abiding. Steiner points out in one of his talks on music that changes in consciousness are reflected very quickly in the musical sphere, so maybe it would be natural to look for changes more in this transitory element of the music than in changes of words.

Q: Can you imagine new and perhaps increasingly more 'modern' compositions coming to expression for these plays in the future?

A: I think one can see in our present musical scene that there are many attempts to find new ways of experiencing music, new forms of musical expression. I think as time goes along, one will be able to do this without necessarily at the same time providing outlandishly new sounds. That's why I mentioned earlier that I think what people like Vaughan Williams – Bartok too – did at the turn of the century is very significant, because although they dived into the deep-end of modern music, at the same time they also found ways of using fairly simple sounds, fairly straight-forward harmonies but in such a way that they were saying something new. This is the pathway music will have to go in the future and this is what these plays require particularly.

Continued from page 22

the teachers, and so on. We have a rhythmic process of mutual education always creating new relationships. Opportunities for parent involvement arise out of the need of the school, and the knowledge generated. There can be no static rules but there should always be positive interaction. The process and its results differs according to the composition of the parent body and the faculty.

The process will seldom be without friction. The better the social skill of both teachers and parents and the freer the information exchange, the less heat will be created by the friction.

I have purposely expressed myself in general terms. Specifics about parent-teacher associations, dissemination of information, composition of Boards of Trustees etc. can only be decided according to the local situation.

However, at one important point our analogy breaks down. In any location there are usually several doctors or lawyers to choose from, but in the English-speaking world there is nowhere such a choice of Waldorf schools. Invariably one school has to try to meet the needs of as many families as possible. Difficult and distressing comprom-

Art Osmond, who wrote this introduction and conducted the interview, trained at the Waldorf Institute, Mercy College, and then took a class through.

Uwe Jaquet 'inherited' a family tradition of producing the Oberufer plays, which he has developed at Michael Hall for over two decades.

Brien Masters studied composition with Wishart and Howells. He is at present engaged in editing a song-book for the use of Class Teachers.

ises have to be made, particularly in the High School and in financial arrangements.

Under these conditions it is particularly important to work closely with parents. Suggestions from an informed and supportive parent body can be most valuable. If there are good parent-teacher relations, parents will not expect to see all their suggestions accepted. They will understand that the teachers have to do their best to *balance the demands of conflicting interests*.

Having been both a parent and a teacher, I know that some of what I have written is oversimplified, much is controversial and all is difficult to implement. I hope, however, to have shed light on some underlying causes of misunderstandings between teachers and parents, and to have outlined a helpful model for interaction.

After considerable teaching in Waldorf schools Hans Gebert lectured as Assistant Professor at Mercy College. He is now retired and is writing a book on the teaching of physics in Waldorf schools.

Dealing with AIDS in the Waldorf World

by Brien Masters

If there is a family in your community with a child 4 years of age who was born prematurely and needed 11 blood transfusions one of which proved later to be AIDS contaminated, what do you do? Ostracise and abuse the family and the child in particular, or turn a blind eye? The Hastings Rudolf Steiner School, New Zealand, decided that neither course of action would be appropriate when they received an application for Eve van Grafhorst.

The family had experienced far too much of the former attitude – not to mention any other emotional stress occasioned by such an incident – as the following background shows.

On Tuesday, October 7th 1986, The Daily Express in England reported: 'At one stage, after AIDS tests had shown a negative result, a specialist had even said that it was unlikely that Eve had ever suffered from the Aids virus.'

The family were then informed through a Health Department official that there had been something wrong with the testing: the result was actually positive. On her mother's breaking down and crying, little Eve 'looked up at her, arms stretching upwards, and said: "Don't cry Mummy, you're a big girl now."'

Naturally, apart from the fact that the symptoms indicated that there was something seriously wrong with Eve's health, the parents felt it only right to inform the child-care centre Eve was attending that she had an AIDS-related infection. They did not expect what followed, however. The antipathetic reaction of other parents was such that the child was banned from the centre. 'After repeated assurances from the Health Department that Eve was not a health risk, she was allowed back to the centre. But the parents of 50 children boycotted the school.'

But the ripples of the waters of fear that had been stirred went far beyond the child-care centre, culminating in the family being 'evicted from home. When the New South Wales Premier intervened to make sure a home was found for them, there was another outcry. Local residents began selling their homes.'

Eve's mother, having grown up in Napier, New Zealand, took Eve over there for a second opinion. AIDS was confirmed, 'but the people's reaction was totally different from the hysteria' they had met formerly. 'Here people actually wanted to talk to us ... they wanted to know, to understand.'

Residents in Napier raised money, through an appeal, to enable the family to make a move, even creating a small surplus which was put towards a trust for Eve. In marked contrast to the unfortunate reaction and even abusive behaviour of some of those in their previous environment, 'caring people in this small community have given the little girl with AIDS the greatest gift of all – the chance to have a normal childhood.' The gratitude and overwhelming relief of the parents is summed up in Eve's mother's statement: 'All we ever wanted was a chance for Eve to live a normal life, to have friends, to run and play, go to school and do all the things other children do.'

Just as the newly found friends in Napier had adopted a caring attitude, so too did the Rudolf Steiner School that Eve now attends. But it is interesting to see how different this caring attitude looks at a professional level. Even though it was only a case of AIDS Category B, the school left no stone unturned so that their existing responsibility towards other children and parents should be fully maintained. The whole procedure displays a wonderful harmony between welcoming open-heartedness and meticulous attention towards professional responsibility.

Accordingly, when approached last June by the family, the school consulted authorities at many levels to produce the fullest possible information for parents. The document containing this is medically informative and authoritative, tactful and yet open. Far from turning a blind eye, it turns an eye filled with warm sympathy and therefore all the more searching. It states:

Information for Parents

Admission of children who are AIDS antibody positive Background

The question first arose when the school was approached in June by a family with a child who had reacted positively to the AIDS virus antibody test.

The College of Teachers formulated a number of questions that they felt needed to be answered satisfactorily before they could proceed with the normal interview and enrolment procedure required of any child.

These questions, as outlined in a letter to parents on 21st June, 1986, were:

1. What are AIDS, and the AIDS related conditions; what is the significance of AIDS; and what insights can be gained on it from Anthroposophy?
2. What special facilities, methods or techniques are required for the management of children with these conditions, in order to maintain the health and safety of other pupils?
3. Are we able to provide these?
4. Is each and every teacher prepared to work with such a pupil with the commitment that Waldorf education demands.
5. What are the rights of parents of other pupils in relation to the admission and presence of such a pupil in the school?

This set in motion a process that the College of Teachers determined that they would complete, even if the particular application that initiated it was withdrawn, as it was felt to be a vital question of our time that the school should consciously face. To that degree we feel we have been breaking new ground.

The School Association subsequently arranged the showing of a TV documentary on AIDS and then an Information Meeting on Wednesday, July 2nd, addressed by

- *Dr Richard Meech, Infectious Disease Specialist, Napier
- *Dr Rob Maunsell, Napier, School Doctor

*Dr Peter Eccles-Smith, the Hospital Board's Health Education Officer.

This meeting was recorded on video and in shorthand. It was followed by a Discussion Meeting for all parents on Friday, July 4th, and a further meeting for Kindergarten parents in Hastings on Wednesday, July 16th, during which concerns, attitudes and opinions of parents could be expressed and heard by the College of Teachers.

The College of Teachers emphasised that the decision would not be hurried and that no time limit had been placed on the deliberations. The process of decision making went in stages:

- (i) Interest – warming to the question posed by the application
- (ii) Light – airing the question, seeking the light of information and facts
- (iii) Chemistry – allowing ideas to flow to find solutions for the problems posed
- (iv) Crystallizing – letting the best ideas emerge from the flux as a solid basis for the on-going life of the school.

What is AIDS?

AIDS stands for Acquired Immune Deficiency Syndrome. It is a potentially fatal illness which destroys the body's ability to fight off disease. Medical science attributes it to a virus (Human T cell Lymphotropic Virus type III) which attacks specific key cells of the body's immune system, thus destroying their ability to function effectively. AIDS is believed to have originated in Africa and the virus has been transmitted mainly via sexual contact to the West. In the late 1970's and early 1980's it emerged mainly in the homosexual communities of the USA, where it soon attracted serious medical concern and has since become one of the most intensely studied diseases.

From the time of infection AIDS usually takes several years to develop (as the disease has only been monitored for about 5 years an upper limit is not known).

The sequence followed is: (Ref.3)

(a) AIDS Antibody Positive

A few weeks after becoming infected with the virus some people have a short illness a bit like glandular fever. Apart from this they may stay healthy for months or even years. The body reacts to the virus by producing a specific antibody whose presence can be tested. This is the only test available in New Zealand. It is not clear if a person can have the antibody but not the virus; i.e. that the antibody has destroyed the virus.

(b) AIDS Related Condition (ARC)

After months or years the early symptoms of AIDS are developed

- swollen glands, particularly neck, groin and armpits which last for two months or more
- unexplained tiredness which gradually worsens
- returning infections such as herpes, shingles and boils
- frequent fevers or night sweats
- weight loss of more than 4.5 kg
- diarrhoea that won't go away
- frequent headaches, forgetfulness, difficulty concentrating
- unusual marks or 'white patches' in the mouth (oral thrush)

At this stage people are said to have ARC – AIDS Related Condition.

(c) AIDS – the florid stage

People are diagnosed as having AIDS when their

immune system has become very weak and they have begun to suffer from a serious illness such as *Kaposi's Sarcoma* (a form of cancer) and *Pneumocystis carinii* (a lung infection). In this condition a child would be too ill to be at school. Of the people who develop AIDS most will die. Death is due to the opportunist infections, or cancer, not AIDS itself.

There is at present no cure for AIDS, nor has a vaccine to immunise people against AIDS been developed.

How is AIDS spread?

AIDS is spread when the virus passes from one person to another. The evidence suggests that it is not at all easy to catch. (An opinion.) Many other opinions are being expressed about AIDS. The teachers welcome the questions that these raise, but we have looked for the answers only in the facts. Thus casual opinions of medical personnel, or procedures used in this or that institution raise questions, but are not themselves answers. Answers must be sought in the facts. The teachers do not accept the view that too little is known about AIDS. Some aspects of the disease are well known, others not at all. For example, little is known about the progress of the disease in a case where it might take many years to develop. But there have been many studies on the way the disease is transmitted, and this is the crucial area to those considering prevention of the spread of AIDS.

The AIDS virus in the blood of one person is transmitted via blood or semen to another in two principal ways:

- (a) through sexual contact with a person infected with the virus. The high risk groups are:

- homosexual and bisexual men
- prostitutes
- sexual partners of these people and of IV drug abusers
- (b) by infected blood getting directly into a person's bloodstream. A high risk group is that of drug abusers who inject intravenously and then share needles.

Haemophiliacs and other blood transfusion recipients have acquired AIDS through infected blood. However all blood given by blood donors in New Zealand is now tested for AIDS antibodies, so this risk is now considered very remote. There is still the possibility of children acquiring AIDS congenitally, i.e. by being born to mothers who are carriers.

There is no evidence that AIDS has been spread by casual contact – there is no evidence that AIDS can be spread by talking to people; socially kissing; sharing cups, glasses or cutlery; touching door knobs, second hand clothes or toilet seats. There is evidence that points to such transfer mechanisms being extremely unlikely.

In evaluating this 'no evidence' we must be aware that it does not mean the same thing as 'no information about the effects of casual contact'. If AIDS were spread by casual contact we would expect there to be evidence forthcoming, if not, there would be, and is, 'no evidence'. Each patient with AIDS or the lesser conditions AIDS antibody positive or ARC is carefully interviewed to ascertain the source of the infection. Thus 'no evidence' means that in all cases where the interviewing procedure has been completed, another source, much more likely than casual contact, has been found.

The evidence that points the other way includes studies of the families of haemophiliacs (Ref.4). In these families there was the usual range of family contacts, including kissing and sharing of utensils. Such contact did not transmit AIDS.

Other evidence comes from studies of homosexuals.

In some (not many) of these cases the only sexual activity was oral sex, and AIDS was not transmitted by this alone. Semen from AIDS carriers contains relatively large amounts of AIDS virus, yet it did not transmit AIDS. This points to the difficulty of catching AIDS through the mouth.

The transmission of AIDS involves the exchange of blood or semen. From the Kindergarten point of view, that raises questions about the way AIDS has been transmitted by blood, or rather by spilt blood.

Studies (Ref.7) report on over 1000 cases where health care workers have injured themselves with medical instruments, chiefly hypodermic needles previously used on AIDS carriers. In three of these 'needle stick' cases the workers developed AIDS antibodies. Two of these cases were unusual for the nature of the injury, one of them involving the re-injection of a quantity of infected blood. The third case is not clearly a 'needle stick' case – other factors may be involved. In the other cases AIDS antibodies did not develop.

'According to the Centers for Disease Control in Atlanta, Georgia, powerful evidence indicates that AIDS has spread only through intimate sexual contact, use of contaminated hypodermic needles, transfusion of blood containing the virus, or in the case of newborns, infection while in the womb, during birth or from the breastmilk of a mother carrying the virus' (Ref.5).

'Medical experts . . . do not attribute any of the more than 13,000 cases of AIDS reported so far in the USA to casual contact with infected people' (Ref.5).

'Dr Claude Griscelli, head of paediatric immunology and haematology at Necker Hospital in Paris . . . basing his opinion on several years monitoring of 58 children who were AIDS carriers . . . said "Among all the cases we have studied in the world, we do not know of any case of a child being contaminated other than by blood transfusion or by the mother during birth"' (Ref.5).

There is no evidence to establish that transmission of the virus has been caused by direct contact of infected blood with an open cut, sore, graze or other break in the skin.

Although the AIDS virus has been found in small quantities in saliva and tears, there is no evidence of transmission via these mediums.

The AIDS virus is considered 'fragile' (Ref.7) – it is relatively easily destroyed as by the following conditions:

- exposure to temperatures in excess of 65°C (4–5 mins)
- treatment with a 20% alcohol solution
- treatment with a 1:10 solution of household bleach ('Janola') for 1 minute.

Summary

The spread of AIDS is mainly associated with particular lifestyles, namely homosexual communities and intravenous drug abusers. There is no known case of AIDS transmission in a normal school environment.

Management in a School Environment

The teachers have concluded that normal school activities do not pose any threat of the spread of AIDS. They have then looked at abnormal activities; i.e. accidents, and compiled a list of typical kindergarten accidents over the last 25 years. These include grazes and cuts to hands, knees, head, eyes, mouth, etc., teeth coming out, bleeding noses, broken bones, diarrhoea, vomit-

ing and incontinence. Comparison of kindergarten accidents with the injuries to health care workers mentioned earlier shows that kindergarten injuries are very much less likely to lead to the exchange of blood. Such a possibility can be almost eliminated by hygiene procedures that treat all blood as an infectious material. Such procedures are indicated anyway to prevent the spread of Hepatitis B, a disease very much more contagious than AIDS.

The Department of Education (Ref.1) recommends that:

- (a) the school should have an effective *set of hygiene procedures*;
- (b) the school should have the *equipment and facilities* needed in order to give effect to these procedures; and
- (c) that *all staff should be fully aware* of these procedures.

The following procedures have been devised by the Department of Education in conjunction with the Department of Health. They are addressed to and must be used by any member of staff or student who has gone to the assistance of a child with a cut or broken skin.

- (a) *avoid contact* with blood if your hands or lower arms have open cuts or unhealed wounds;
- (b) *use disposable gloves* if available and wash your hands and lower arms and any other bodily parts in contact with, or splashed by blood thoroughly with water and soap after handling blood;
- (c) place any cotton wool, gauze, etc., that has been in contact with blood in a plastic bag and seal it for disposal or incineration;
- (d) wipe down the benches or other bloodied areas with cold or tepid water and then with *household bleach*, e.g. 'Janola', freshly diluted 1 to 10 with water;
- (e) *wash carpeted areas* with water and soap;
- (f) wash scissors or other instruments thoroughly in cold tap water to remove any blood: then instruments can be effectively *sterilised by boiling* for at least 10 minutes or by soaking them for 30 minutes in household bleach diluted 1 part in 10.

Additionally, staff involved in toileting children and in the care of students with special disabilities should continue to exercise strict hygiene, and should pay added attention to cuts or broken skin, protecting them from direct contact with body fluids. Any fresh cut (less than 24 hours old) should be covered by an impermeable dressing (Ref.1).

As a result of this study the College of Teachers has determined to ensure that facilities and equipment are provided or improved to a good standard and that all staff are trained appropriately. It was decided that no child AIDS antibody positive could be admitted until this was established. It was also decided that the measures be taken anyway, whether or not such a child entered the school.

Other criteria also emerged: Because of the risk of Hepatitis and other infections, children accepted into a kindergarten or school situation should have achieved an acceptable level of social behaviour; no biting causing bleeding, be continent and otherwise sufficiently aware of bodily functions. Parents need to be aware of and exercise their responsibility in not sending children with contagious conditions or uncovered sores and grazes to school.

Communications must be established between teachers, parents and paediatrician of an affected child

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Books

Astronomy and the Imagination *A new approach to man's experience of the stars* by Norman Davidson, Routledge & Kegan Paul. £12.95.

This is the book on astronomy I have been waiting for. It describes in clear detail with many excellent diagrams what we can observe when we turn our gaze to the sky. The daily revolution of the celestial sphere with its pole and equator, the differing paths followed by the constellations of the zodiac are shown as they can be seen from our temperate zone, but also mentioning the changes of these experienced at the poles or the equator. Then follows a wealth of observations which can be made of the motions of the sun, the moon and the planets. Comets, meteors, novae and atmospheric lights are also discussed as well as observations possible only with a telescope. What is new and refreshing about the book is that it is based on the observer here on earth and what he actually sees, rather than the usual description of the solar system from a point far outside it which may be relatively simple in its popularised form but is difficult to relate to our experience when we are looking at the sky. Another departure from standard practice is the saturation of the text with references to ancient mythology and discoveries and views of astronomers of all ages. This adds greatly to the understanding of the names used and furthers our appreciation of the successive cultures throughout the ages, since important insights can be gained from a knowledge of man's relationship to the universe. From the above one might get the impression that the book is lacking in scientific facts and recognition of modern achievements. Far from it! A vast amount of scientific and accurate quantitative detail is woven into the text providing a good balance which makes the book very readable indeed.

For the teacher it provides the source of just that material which he needs to make astronomy alive in himself so that he will be able to make it live in his pupils. I would recommend the book to anyone but maybe especially the person who has not been interested in astronomy so far due to the usual presentation of the subject. It is also suitable for older pupils who want to take the subject further than the limited time at school permits.

The book is well produced in hardcover. It is unfortunate that a number of errors were only discovered after the printing necessitating the inclusion of an errata slip.

Mathias Klimm

The Young Child by Daniel Udo de Haes *Anthroposophic Press, Floris Books. 90pp, Paper, £5.95.*

The difference between 'Chop, chop,' and 'Chop, chop, chop,' is obvious at first glance. The *significance* of this difference may have only revealed itself to the Daniel Udo de Haes's of this world. Somewhere within that significance lie both the vulnerability and the world-size potential of the small child. This book is a refreshing commentary on the small child (ages 2-4) and stands in a gap where there is plenty of room for such works as it, for it is able to draw many a fine and clear distinction between this age group and the Kindergarten age that follows. It is therefore ideal for great-grandparents, grandparents, godparents and (mere!) parents, particularly, of course, for the latter.

The author moves from one short chapter to the next, in a style that is at once homely yet deeply thought-provoking, in such a way that, through revisiting themes many times, he is able to build up many fascinating concepts. One of these, which appears quite early on in the book, is that of 'Mother Earth' as the fairy-tale teller for the toddler (the term consistently used for this younger age group), that is to say, the tale of each earthly thing.

Other topics vital for family life and the child's welfare are: whether and how to join in when a toddler is playing. How to deal with (and rejoice in) the toddler's delighted turning over of several pages at once in rapid succession – both forwards *and* backwards! – during a picture-story-book time; and the problem of having siblings of different ages all present. There is also the central position of the Mother Tongue, its correct use, and the far-reaching importance of the proper care for the spoken word. At this age, particularly, one can prepare the ground for the time when bread and wine will be no more. An area of common confusion is the seeming similarity of Steiner's approach and that of Maria Montessori. De Haes shows where the two approaches may be said to have a similar starting point and where they are worlds apart. Coming from a Dutchman, this is extremely interesting.

Perhaps the greatest contribution that the author makes to childhood, however, is his constant evaluation of the story itself and its appropriateness for the 'toddler'. He claims that the story can inhibit or unfavourably accelerate the incarnation process. In qualifying this surprising statement, he is able to give that which is necessary if the adult responsible is going to make a healthy and free decision. Objectively, yet with warmth, he is able to recommend the right kind of story. Equally objectively, he denounces the caricature as vulgar, as tomfoolery, as banal and as striking at the very roots of childhood in an awakening spate of outspokenness.

The book leaves an impression of a grandfather with a child on each knee, all three blissfully happy with their story-book. The grandfather is in his seventh heaven; the children are rediscovering their first (sic) pristine earth. Orbiting around this 'dream-picture' is Humpty Dumpty, The House the Stars have built, picking blossoms in spring, hobby-horses, lullaby melodies, Wendy-Houses and many other shimmering satellites of this truly wonderful age of childhood.

The King of Ireland's Son, by Padraic Colum, *Floris Classics, 275pp, £5.95, paperback.*

This reprint, undertaken by Floris and printed in a style that is attractive for children to read, appears happily in conjunction with the present issue of Child and Man, bearing the theme: Is Waldorf education new? Happily because this Irish folk tale has been a well-established feature of 'the Waldorf curriculum' for many years now, usually forming the substance of a main-lesson in Grade 2. Yet its place there has an interesting history that does *not* derive from traditions that grew up during the years 1919-1925, when so much of the Waldorf curriculum was being established.

Its introduction into Rudolf Steiner education dates from about 1927, through a class-teacher in the first English-speaking Waldorf school, then known as 'The New School' and situated in London. The teacher, Dorothy Darrell, had received the tale – which made a great impression on her – from her mother. Subsequently, she attended the course of lectures that Rudolf Steiner gave in Torquay in August 1924. These were first published in 1964, translated by Helen Fox, who had also been present in Torquay. A third member of that group – all of whom became founder teachers of 'The New School' – was A. C. Harwood. In the preface to the publication of the lecture course he stresses some of the main themes that recurred as Steiner spoke: '... the dangers of stressing the intellect and handling the abstraction before the age of adolescence: the crying need in childhood for the concrete and the pictorial: the education of the soul through wonder and reverence. ...'

Those who knew Dorothy Darrell and were taught by her will be able to attest how firmly she stood for these ideals in her life's work (she died 10 April '71), and one can see how wonderfully the presence of 'The King of Ireland's Son' in Grade 2 supports precisely those same ideals. Here we have an example of how the insight of each teacher can be recognised by colleagues so that Waldorf education can continue to develop and thus meet the changing needs of pupils as the decades march on.

Parents, teachers, old scholars and others may be interested to hear one more anecdote in connection with the present reprint. Padraic Colum visited 'The New School' around 1938 being brought along by Percy Mac Kay, the father of Christie Barnes, she herself being a central figure in Waldorf education in the States. He recited his 'Old Woman of the Roads' to the assembled children and told them a Midsummer story. (It would be interesting to know if any readers have vivid memories of the occasion. Ed.) We read on the back cover of the book that Padraic Colum was a born storyteller and that his prose holds the natural music of the spoken human voice. Anyone who has used the tale can confirm this full-heartedly.

Village Dance Music from around the World by Richard Geisler. \$10.00 plus post, from author: 15181 Ballantre Ln, Grass Valley, CA 95949 USA.

The author, who has much experience and leadership in international folk dancing, has selected and arranged 20 folk melodies from all over the world for a variety of instruments. Basically they are for recorder trio and quartet with additional percussion. Local colour is

obtained by zither, quarter tone Hungarian trills (with fingering demonstrated), bongos, a wooden slit-tongue drum, trilled cow-bells etc.

And what a range! There is a 'Bon' dance from Tokyo, a Lesuoto dance from Macedonia with a haunting asymmetrical tempo of 7/8, the 'Yemenite' step from Israel, a Rundspolska – with its 'Scotch snap' – from a mining town in central Norway, a carnival whirl from La Paz in Bolivia and so on. Such a range, together with the simplicity but musical effectiveness of the arrangements make these suitable material for Grades 5-7 or for an 'after the interval' medley for the school orchestra. One could also see parents getting together and providing live music for a fund-raising event.

The publication has been hand-written (both text and music) throughout, in a very pleasing fashion; it is practical in that there is no awkward turning over; and there is a lovely touch through the fact that the contents page includes a phonetical pronunciation of each title beside the original spelling, so even your Czechoslovakian gets a little face lift, viz, 'cher-ehsh-NIICH-kee!'

Moses: From the mysteries of Egypt to the Judges of Israel by Emil Bock. Translated by Maria St. Goar. *Floris, hardback 224pp £10.95 ISBN 0-86315-017-9.*

Bock's imaginative insight is ablaze from the first to the last page of this book, fuelled by his study of Rudolf Steiner as much as by the powerful events of the bible itself, which he is describing alongside parallel legends. The light of his fire dispels the darkness and obscurity surrounding many biblical characters and stories, while at the same time warming his eminently scholarly approach with zest and enthusiasm.

Thus Bock moves through well-known and evocative incidents like Moses in the bull-rushes, the plagues of Egypt, crossing the Red Sea, the cloud of the Covenant, the walls of Jericho, Samson's destruction of the temple of Dagon and dozens of others with life-giving freshness. As he does so, he leads us into deeper consideration of the geology and geography of the areas in which the events take place. He looks across tracts of land as distant as the Druid Stone Circles of the north, and across aeons of time: forwards to the present and backwards towards pre-history. He considers the significance of similar images to those that are presented in the bible in Greek mythology, in fairy tales and many other sources, so that they become mutually illuminating. He draws many fine but emphatically important distinctions such as the difference between Greek Orthodoxy and Roman Catholicism or between the part played by the forces of Aries and those of Taurus in Egyptian culture. He is able to extend the frontiers of accepted fact to incorporate what appears as apocryphal legend; at the same time he raises the pedestrian into mythological dimensions. He finds new flavours in events that have fed the imagination of generations; at the same time he picks up an overlooked crumb and makes a feast of it.

In the preface Bock states, 'This book attempts a description of history in the sense of a history of consciousness in the directions pointed out and opened by Rudolf Steiner's science of the spirit, Anthroposophy.' The author, of course, can only claim to *attempt* this. There will surely be few readers who are not deeply impressed by the astonishing degree with which the author *achieves* his aim.

Books Received in German

From Atlantis to Rome by Karl Heyer: *Freiesgeistesleben*.

'It has often been so in history that the decisive moments occur much earlier than their tangible results. This "delayed-effect" is one of the strangest and most frequently misunderstood phenomena in world history.' So spoke the German teacher and playwright Albrecht Haushofer to his pupil Rainer Hildebrandt shortly before the Nazi takeover in Germany. This unawareness in his contemporaries for what was most important in history, Haushofer experienced almost as a physical pain. (Although it goes beyond the scope of this book review, the reader and especially the class teacher, not yet aware of Haushofer, might make note of his as a seminal biography of the 20th century.)

The task of every Waldorf school has been from the very beginning to give its pupils a deep and lasting feeling not only for the results of historical events and personages, but also for these 'decisive moments' which lie in an earlier past. The antithesis to this can be seen in much of what passes for modern journalistic reporting.

Karl Heyer in this first book of a nine volume series of 'study material', as it is called in German, takes us through the dim past of Atlantis, illuminated today through the spiritual-science of Rudolf Steiner, to the well-documented rise and fall of the Roman Empire. The class teacher who can read German, looking for the colourful and grand brushstroke or picture of events and biographies to use in their classroom, will not find it here. What the reader will find is a thorough going-over and ordering, a mastering really, of the seminal cultures and personalities of world history, their contributions to what came after them, and their debt to their predecessors. What Karl Heyer has done for us, we should also try to do for ourselves, and in this sense his book(s) are really study-material. Through his long and intensive study of Anthroposophy, the inner connection of historical occurrences and the decisive moments in Man's historical and social development, Heyer gives us that most needed and living skeletal structure necessary in building a picture of historical and cultural Man. As such, I can well imagine that some German-English readers may find it 'dry' - we do have the expression 'dry-bones', don't we? Yet Heyer provides us with more than enough

to fire our further study of biography, event or culture in a new spiritual-scientific light. For example, in an aside which does not belong to this chronological study, Heyer notes the use of music by the Jesuits in bringing Christianity to the Indian cultures of South America and in particular Paraguay; or a more well-known insight for students of Anthroposophy, the re-emergence of a transformed animal cult from ancient Egypt, working behind much of the work of Charles Darwin.

'From Atlantis to Rome' is not what one could call 'bed-side' reading, nor is it a book, that one could get through a few weeks before that next history block in class five or six. One must not, however, read it strictly chapter-for-chapter. One can, I believe, begin where one's interests lie at the time, be it Egypt or Rome. What the historian in us will encounter in each chapter, is the author's intensive study of Rudolf Steiner's contribution to history and his striving to understand the inner connections and decisive moments of the history of the world.

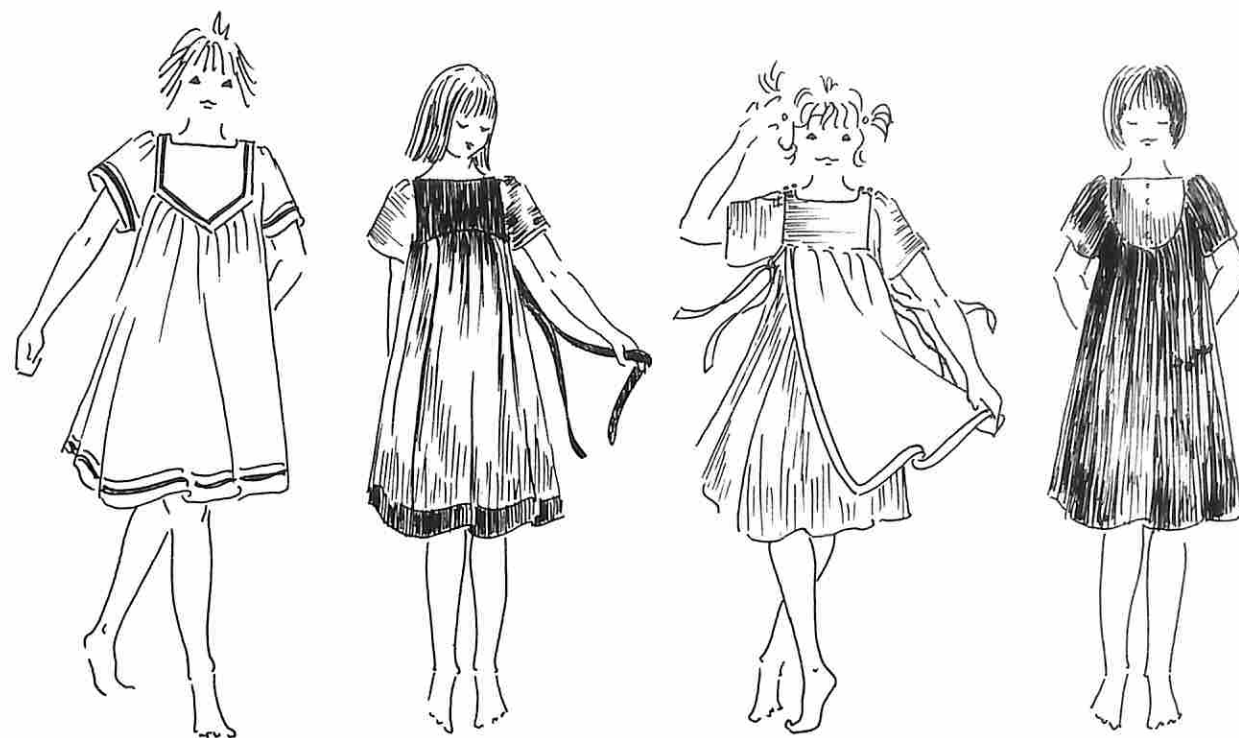
John Anderson

Der Goldschmied und der Dieb by Tonke Dragt translated by Liesel Linn. Verlag Freiesgeistesleben. Hardback. 353pp liberally illustrated. DM28.

An adventure of identical twins with a difference. Lorenzo is apprenticed to a goldsmith, while Giacomo follows the footsteps of a thief. Tonke Dragt unravels the exciting plot in such a way that it has become a favourite in Holland. Dust jacket and supporting illustrations are from the author's own hand.

Yvain der Löwenritter told by Erika Dühnfort. Verlag Freiesgeistesleben. Hardback 159pp and 12 full page illustrations by Herbert Holzing. DM28.

This story comes from King Arthur's famous circle of chivalrous romance. Its high point is reached when Yvain's inexorable fate compels him to fight his closest friend without either recognising the other. It is the sort of book that brings history alive. Herbert Holzing's artistic versatility is well exemplified here following the earlier publication of the Kalevala and the volume of bible stories: 'Zieh hin ins gelobte Land.'



a Choliker

b Melancholiker

c Sanguiniker

d Phlegmatiker

Kinderbekleidung, by Ulrich Rosch/Traute Nierth. Verlag Freiesgeistesleben. 92pp with many illustrations and sketches. Paper DM14.

This is volume 10 of the series *Werkbücher für Kinder, Eltern und Erzieher*. The authors bring together many

suggestions, patterns and guidance for children's clothing, taking age, expense, quality, materials, temperament and other factors into account. Their many years' experience (including commercial) results in a valuable and interesting guide to what can be a problematic side of family life today.

Continued from page 35

to provide regular monitoring of the child's condition and to ensure that the teachers are informed at all times.

Further considerations arose: the class size in relation to adequate supervision; the availability of other adult help in the event of an emergency.

Rights of Parents

After some consideration the College of Teachers propose that the rights of parents of other children in relation to the admission of an AIDS antibody positive child into the school are:

- (1) to know the school's plans on how to manage a pupil with such a condition
- (2) to have their opinions and views heard by the decision makers (in this case the College of Teachers)
- (3) to know the school's decision about admission
- (4) to be free to make their own decision about the continued enrolment of their own children.

References

1. Department of Education Circular 1986/35 (23rd May 1986).
2. 'AIDS: how to keep yourself safe', Health Dept. of NZ, 1985, C4220.

3. 'AIDS in Perspective' Health Dept. of NZ, 1985, C4221.

4. Australian Federation of Haemophilia, AIDS News Bulletin, 8 April 1986.

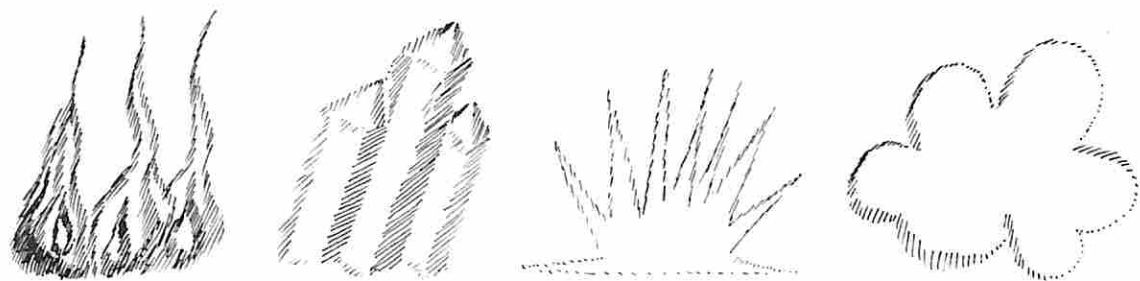
5. Agence France Presse, Report by Eric Eckholm: 'French find AIDS kids no threat to playmates' as printed in Sydney Morning Herald.

6. A M Geddes, 'Risk of AIDS to health care workers', British Medical Journal, Vol.292, No.6522, p.711, 15 March 1986.

7. Shorthand Report of talk by Dr. R Meech, 2nd July 1986.

The Outcome

Therefore, through the whole process that involved everyone at an appropriate level, it was possible for the College of Teachers and the Board of Management to send out a combined letter, informing parents of the College's decision to admit Eve into the Kindergarten. This was done on 29th July, the media was informed a few days later and Eve started school after the holidays, a child among children in a school utterly and consciously devoted to its task.



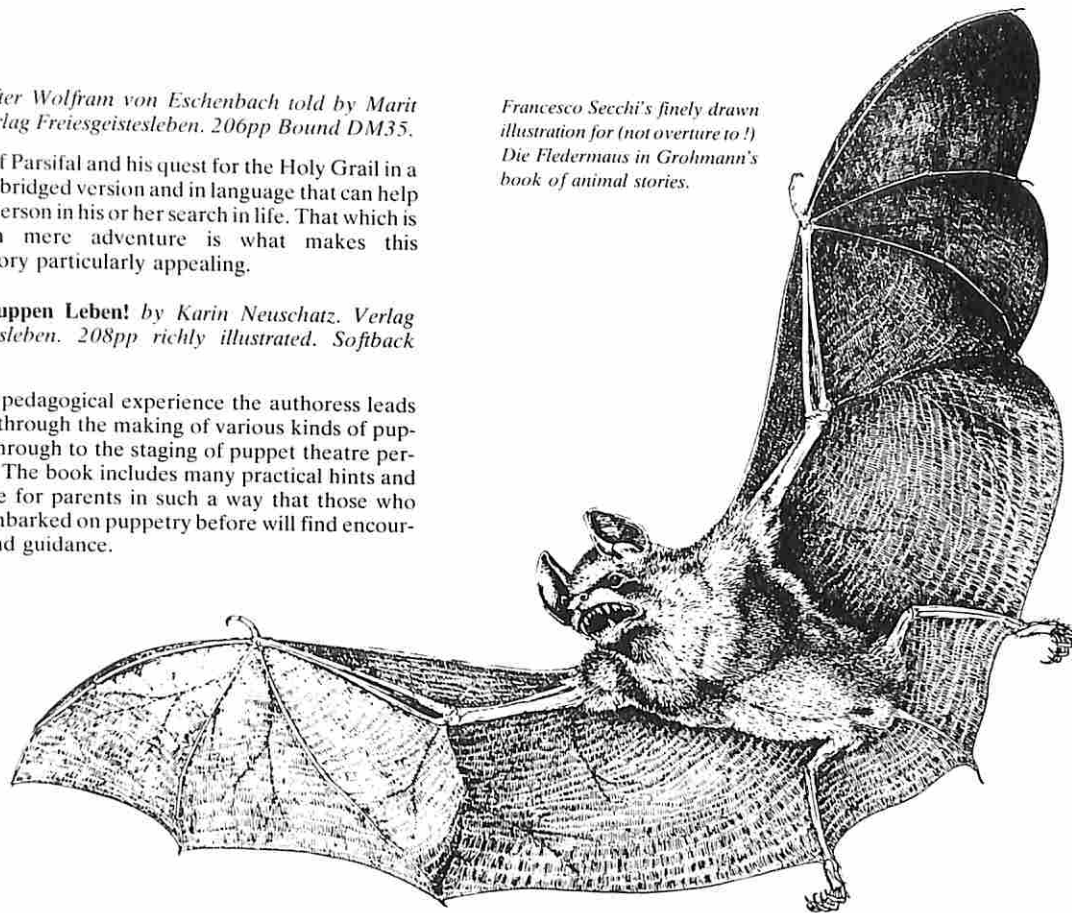
The four gestures of flame, crystal, light and cloud as inspirers of the styles of dress (opposite) suited to the four temperaments.

Parzival after Wolfram von Eschenbach told by Marit Laurin. Verlag Freiesgeistesleben. 206pp Bound DM35.

The story of Parsifal and his quest for the Holy Grail in a delicately abridged version and in language that can help the young person in his or her search in life. That which is more than mere adventure is what makes this legend/history particularly appealing.

Gib den Puppen Leben! by Karin Neuschütz. Verlag Freiesgeistesleben. 208pp richly illustrated. Softback DM24.

Out of her pedagogical experience the authoress leads the reader through the making of various kinds of puppets right through to the staging of puppet theatre performances. The book includes many practical hints and good advice for parents in such a way that those who have not embarked on puppetry before will find encouragement and guidance.



Francesco Secchi's finely drawn illustration for (not overture to!) *Die Fledermaus* in *Grohnmann's book of animal stories*.

Unter Glücklichem Stern by Thea Beckman. Verlag Urachhaus. 408pp paper. DM29.80.

This is the last volume of Thea Beckman's trilogy concerning the time of the hundred years war. Robert's lucky star urges him to launch out early in life. Instead of becoming a 'Minnesinger' like his foster parents he follows his hero-image Du Guesclin. Although he has a long and adventurous way to go, his breakthrough comes as a result of his experiences on reconnaissance.

Lesebuch der Tierkunde by Gerbert Grohnmann. Verlag Freiesgeistesleben 136pp with 17 full page illustrations by Francesco Secchi. Hardback. DM22.

The author packs a wealth of deep-sighted knowledge of several species of animals into these few pages in a way which the 10-year-old as well as the adult (layman) will find accessible. His own sympathy for the animal world shines equally through the fascinating, the uncanny, the amusing, the disgusting, and the astonishing aspects of animal nature which he frankly and unsentimentally assembles here.



A group of four sharing a travelling rug on their journey through puppet land - from: 'Gib den Puppen Leben'.

World List of Waldorf (Rudolf Steiner) Schools

ARGENTINA

Buenos Aires Colegio Incorporado 'Paula Albaracin de Sarmiento' Rudolf Steiner Schule, Warnes 1322, 1602 Florida, Pcia. de Buenos Aires, Tel. 797-92 48
Buenos Aires Escuela San Miguel Arcangel, Ituzaingo 592, San Isidro, Prov. de Buenos Aires, Tel. 743-2515

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Melbourne Melbourne Rudolf Steiner School, 213 Wonga Road, Warranwood, Vic. 3134, Tel. 870 2003
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East Grinstead ‡ Dunelm Waldorf Nursery, Lingfield Road, East Grinstead, Sussex, Tel. (0342) 25483

Edinburgh * The Rudolf Steiner School of Edinburgh, 38 Colinton Road, Edinburgh EH10 5BT, Tel. (031) 337-3410

Forest Row * Michael Hall, Kidbrooke Park, Forest Row, Sussex RH18 5JB, Tel. (0342-82) 2275

Gloucester * Wynstones, Whaddon Green, Gloucester GL4 0UF, Tel. (0452) 22475

Hereford † Hereford Waldorf School, Much Dewchurch, Hereford HR2 5DE, Tel. (0981) 540221

Ilkeston * Michael House School, The Field, Shipley, Heanor, Derbyshire DE7 7JH, Tel. (0773) 718050

Kings Langley * Rudolf Steiner School, Langley Hill, Kings Langley, Herts WD4 9HG, Tel. (092-77) 62505

London ‡ North London Rudolf Steiner School, P.O. Box 280, London N8 7HT, Tel. (01-348) 5050

London ‡ Primrose Nursery, Glenilla Road, London NW3, Tel. (01-722) 3587

London ‡ Waldorf School of South West London, 12 Balham Park Road, London SW12 8DR, Tel. (01-675) 4443

Morayshire ‡ Moray Steiner School, The Park, Forbes IV36 0TZ, Tel. (0309) 30819

Plymouth ‡ Plymouth Rudolf Steiner Kindergarten, c/o 234 Peverell Park Road, Plymouth PL3 4QF, Tel. (0752) 702427

Ringwood * Folly Farm School, Ashley, Ringwood, Hampshire BH24 2NN, Tel. (042-54) 2664

St. Albans ‡ St. Albans Kindergarten, Fleetville Community Centre, 67 Hempstead Road, Kings Langley, Herts, Tel. (092-77) 64253

Sheffield ‡ Sheffield Steiner School, 2 Meadow Bank Road, Sheffield S11 9AH, Tel. (0742) 551638

Snowdonia ‡ Snowdonia Steiner School, Plas Tan yr Allt, Tremadoc, Gwynedd LL49 9RG, Tel. (0766) 2068

Stourbridge * Elmfield School, Love Lane, Stourbridge, West Midlands DY8 2EA, Tel. (0384) 394633

Stroud ‡ Stroud Valleys Kindergarten, The Lindens, Lower Street, Stroud, Glos, Tel. (0452) 812393

Stroud ‡ Sunlands Nursery, Cairns Cross Road, Stroud, Glos, Tel. (0452) 813795

Totnes † Rudolf Steiner School South Devon, Hood Manor, Dartington, Devon TW9 6AB, Tel. (0804) 26528

York † York Steiner School, 55 Fullford Cross, York YO1 4PB, Tel. (0904) 54983.

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Concord Golden Path School K, 1732 Vincente Road, Concord, California 95419

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Northridge Waldorf Institute of Southern California (adult education), 17100 Superior Street, Northridge 91325

Redwood City Waldorf School of the Peninsula, 2434 McGarvey Ave., Redwood City, California 94061

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San Rafael Marin Waldorf School K-8, 755 Idylberry Road, San Rafael, California 94903

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Santa Cruz Santa Cruz Waldorf School K-8, 2190 Empire Grade, Santa Cruz, California 95060

Santa Rosa Summerfield Waldorf School of Santa Rosa K-8, 155 Willowside Road, Santa Rosa, California 95401

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Boulder Shining Mountain School K-5/6, 3685 Martin Drive, Boulder, Colorado 80302

Denver Denver Waldorf School K-8, 735 E. Florida, Denver, Colorado 80210

Denver Parsifal Shield Kindergarten, 2180 South Madison, Denver, Colorado 80210

Durango Animas Valley Waldorf School, P.O. Box 1487, Hocker Drive, Durango 81301

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Washington Waldorf School (See listing under Maryland)

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Gainesville Dayspring Waldorf School K-5, 921 S.W. Depot Road, Gainesville, Florida 32601

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Young Harris Appalachian Mountain School, Box 257, Young Harris, Georgia 30582

HAWAII

Honolulu Honolulu Waldorf School K-8, 350 Uluu Street, Honolulu 96821

Maui Haleakala School K-8, Rt. 1, Box 790, Kula, Maui 96790

Pahoa Malamalama School, P.O. Box 1045, Pahoa, Hawaii 96778

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Chicago Chicago Waldorf School, St. Bonaventure's Church K-1-8, 2755 N. Marshall, Chicago, Illinois 60614

Chicago Ravenswood Presbyterian Church Presch. K, 4300 N. Hermitage, Chicago, Illinois 60613

MAINE

Blue Hill The Bay School K-6, P.O. Box 269, Blue Hill, Maine 04614

Freeport Merriconag School, P.O. Box 237, Freeport, Maine 04032

MARYLAND

Baltimore The Waldorf School of Baltimore K-8, 4901 Springarden Drive, Baltimore, Maryland 21209

Bethesda Washington Waldorf School K-11, 4800 Sangamore Road, Bethesda, Maryland 20816

Silver Spring Acorn Hill Children's Center K, 9500 Brunette Ave., Silver Spring, Maryland 20901

MASSACHUSETTS

Gloucester Cape Ann School, 7 Hill Road, Gloucester 01930

Great Barrington Great Barrington Rudolf Steiner School K-12, West Plain Road, R.D. 1, Box 37B, Great Barrington, Massachusetts 01230

Hadley The Waldorf School K-2, 94 Bay Road, Hadley, Massachusetts 01035

Lexington The Waldorf School K-8, 739 Massachusetts Ave., Lexington, Massachusetts 02173

Sudbury The Longfellow School K, c/o Hammel, 610 Peakham Road, Sudbury, Massachusetts 01776

Woods Hole Woods Hole School, School Street, Woods Hole 02543

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Ann Arbor Ann Arbor Rudolf Steiner School K-8, P.O. Box 2596, Ann Arbor, Michigan 48106

Detroit Detroit Waldorf School K-12, 2555 Burns Avenue, Detroit, Michigan 48214

Southfield Waldorf Kinder House, 25205 Coder Road, Southfield, Michigan 48034

MINNESOTA

Minneapolis Minnesota Waldorf School K-4, 3225 E. Minnehahah Parkway, Minneapolis, Minnesota 55417

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Bozeman Meadowlark, c/o Rocky Mountain Health Clinic, 1015 Mendenhall, Bozeman, Montana 59715

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Keene Monadnock Waldorf School K-7/8, 98 South Lincoln St., New Hampshire 03431

Keene Antioch/New England, Roxbury Street, Keene 03431 (adult education)

Wilton High Mowing School 9-12, Wilton, New Hampshire 03086

Wilton Pine Hill Waldorf School K-8, Wilton, New Hampshire 03086

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Princeton Princeton Waldorf School, 22 Lake Lane, Princeton 08540

NEW MEXICO

Questa Children's Garden K-2, Genoa Bliven or Alicia Santacrocce, North Star Route, Questa, New Mexico 97556

Santa Fe Santa Fe Waldorf School, Rt. 7, Box 50-B3, Santa Fe, New Mexico 87501

NEW YORK STATE

Garden City Waldorf School of Garden City K-12, Cambridge Avenue, Garden City, New York 11530

Ghent Hawthorne Valley School K-12, R.D. 2, Box 225, Ghent, New York 12075

Ithaca Waldorf School of the Finger Lakes K-6, 54 Gunderman Road, Ithaca, New York 14852

Ithaca Hillside Kindergarten K, 110 East Upland Road, Ithaca, New York 14850

New Paltz Mountain Laurel School, 304 Route 32 North, New Paltz, 12561

New York City Rudolf Steiner School K-12, 15E, 79th Street, New York City, New York 10021

Saratoga Springs Spring Hill School, P.O. Box 3, Saratoga Springs, New York 12866

Spring Valley Green Meadow School K-12, Hungry Hollow Road, Spring Valley, New York 10977

Spring Valley Waldorf Institute, 260 Hungry Hollow Road, Spring Valley 10977 (adult education)

Warwick Terros Children's Center, RD2, Box 24, Warwick, New York 10990

NORTH CAROLINA

Chapel Hill Emerson Waldorf School, Route No. 2, Box 476AA, Chapel Hill 27514

OHIO

Cincinnati Cincinnati Waldorf School K, 320 Resor Ave., Cincinnati, Ohio 45220

Akron Spring Garden School K-6, P.O. Box 3942, Akron, Ohio 44314

OREGON

Eugene Eugene Waldorf School K-3, 3411-A Willamette Street, Eugene, Oregon 97405

Jacksonville Light Valley Waldorf School K-6, P.O. Box 610, Jacksonville, Oregon 97530

Portland Portland Waldorf School (K-4), P.O. Box 1312, Portland, Oregon 97207

PENNSYLVANIA

Kimberton Kimberton Waldorf School K-12, West Seven Stars Road, Kimberton, Pennsylvania 19442

SOUTH DAKOTA

Kyle Little Wound School, Kyle, South Dakota 57752

TEXAS

Austin Austin Waldorf School K-8, 8702 South View Road, Austin 78737

Dallas Hearthstone Kindergarten, 5614 Bell Street, Dallas, Texas 75206

VERMONT

Brattleboro Waldorf Children's Garden K, RD Box 306, Brattleboro, Vermont 05301

Morrisville Green Mountain School, Box 537, Morrisville 05661

Shelburne Lake Champlin Waldorf School K, Box 55, Shelburne, Vermont 05482

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Charlottesville Crossroads Waldorf School, P.O. Box 5221, Charlottesville, Virginia 22905

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Gig Harbor Morning Star Waldorf School, P.O. Box 45, Gig Harbor 98335

Seattle Seattle Waldorf School K-5, 2800 S. Massachusetts, Seattle, Washington 98144

Seattle Kinderhaus, 103 N.E. 60th Street, Seattle, Washington 98115

Seattle Golden Garden Kindergarten, 1810 NW65, Seattle, Washington 98117

Stanwood Rainbow Valley Waldorf School, 17615-53rd, Dr. N. W. Stanwood, Washington 98292

WISCONSIN

Mequon Sunnymeadow School K-3, 12351 N. Granville Road, Mequon, Wisconsin 53092

Viroqua Pleasant Ridge School K-4, 321 East Decker, Viroqua, Wisconsin 54665

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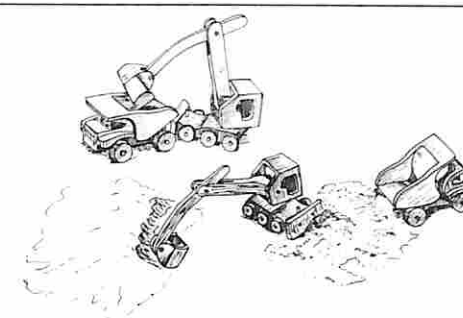
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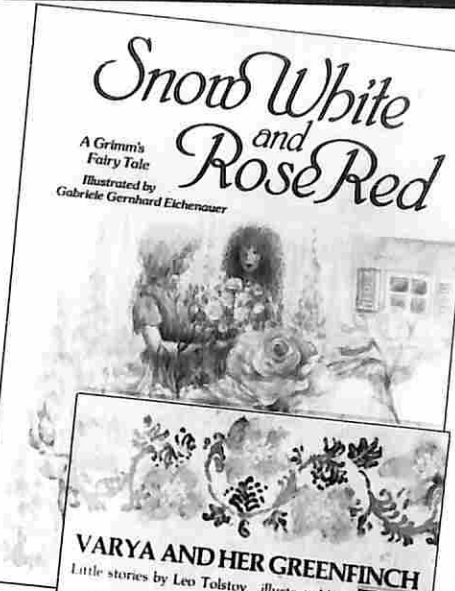
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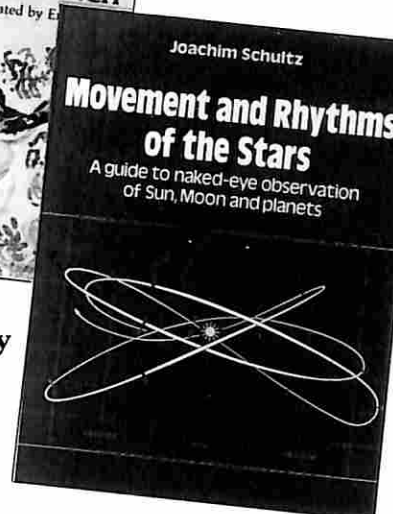
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