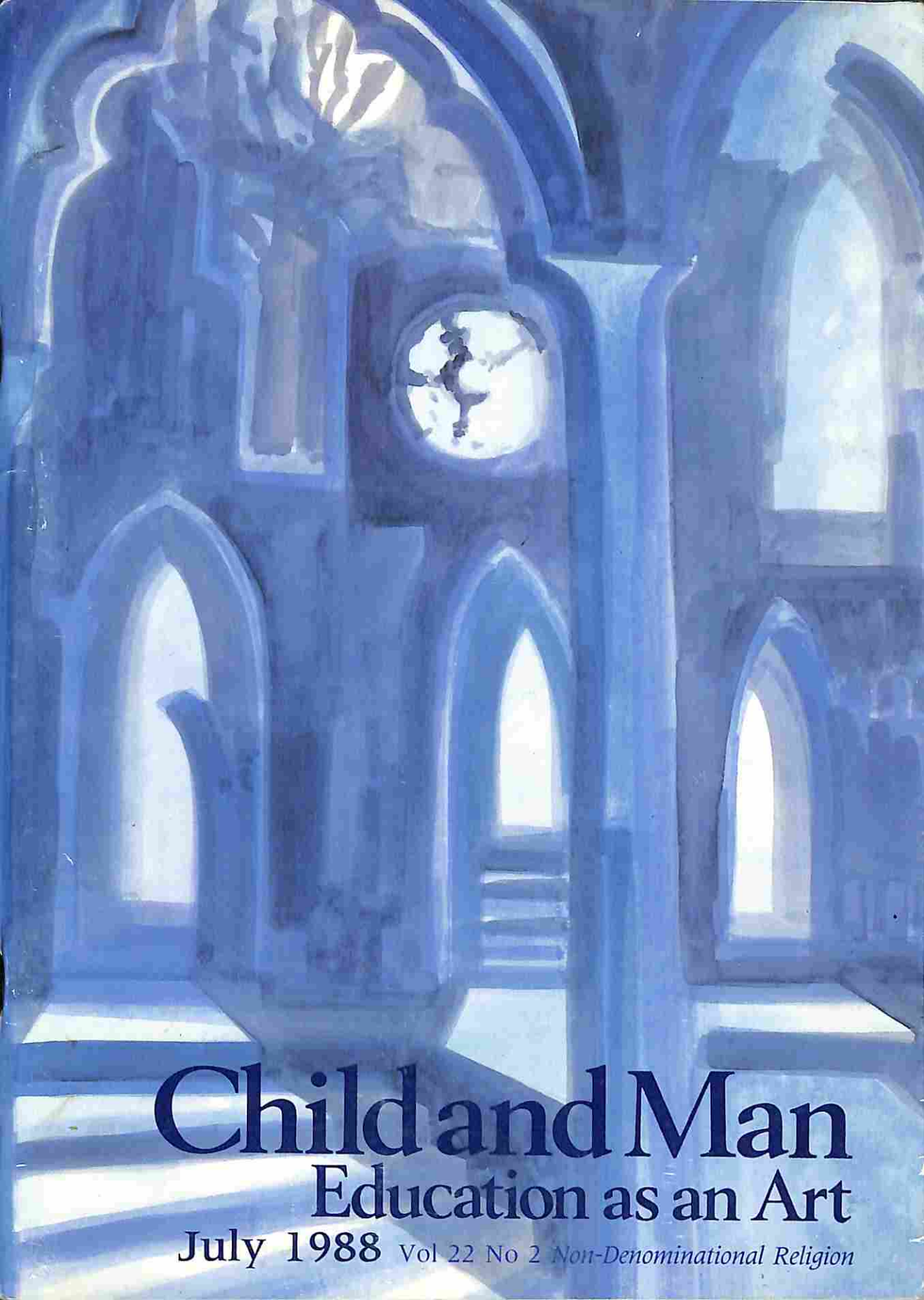


The background of the cover is a monochromatic blue photograph of a Gothic architectural interior. It features a series of pointed arches and a central circular window (oculus) through which light is streaming. The perspective is looking down a corridor or towards a distant opening, creating a sense of depth and light.

Child and Man

Education as an Art

July 1988 Vol 22 No 2 *Non-Denominational Religion*



Child and Man

ISSUE THEME:
Non-Denominational
Religion

If the moral feeling-judgement is well developed when puberty arrives, it can then in the next period of life be taken into the free will.

Rudolf Steiner, April 1923

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Front cover: *From Greek temple to Roman basilica represents an important step in the inner life of the human race. This 'Middle' School painting recaptures the same mood as an outcome of studying a still later architectural epoch.*

Inside Front Cover: *A festive occasion which reveals how an attitude of religious devotion is a natural attribute of the young child. Photo: Alik Watmough*

Journal for Waldorf (Rudolf Steiner) Education July 1988 Vol. 22 No. 2

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

Editorial Introduction to the Theme

'Excuse me! Is this a drama school?'

The scene was an open-air theatre hewn out of the precipitous Cornish coast. The auditorium was steeply stepped into the natural rock-formation. Its stage was perched on the cliff shoulder like a giant gull's nest of concrete high above the Atlantic surge. The waves, though faintly audible, were invisible except to the imagination-stirred mind. What the eye saw as back-drop was not waves but a ceaseless play of light on water, merging into the wonder of sky at the ocean-girding horizon.

The play was Shakespeare's Henry V, the cast a class of 14 year-olds on tour from a Rudolf Steiner school. They were in jeans and trainers, not because they had spared themselves the arduous task of making many of the costumes with their own hands, but simply because it was not a performance.

Nor was it a rehearsal. It was a moment of sheer, exhilarated spontaneity. As part of a cliff-walk to Land's End, the class had come upon the theatre and in a mild fit of frenzied enthusiasm, had formed themselves on the stage under the grey canopy of cloud and had opened up with:

"Oh, for a muse of fire, that would ascend
The brightest heaven of invention;....."

The choral prologue — choral because, as curtain-raiser, the *whole* class clarified its transportingly vivid procession of imagery — melted into the first scene between the Bishop of Ely and the Archbishop of Canterbury, and this, in turn, had given way to the next scene. And so on until the teacher — who had taken a very backseat — tactfully suggested that it was time to go.

It was at this point that everyone became aware that the auditorium had been filling up with astonished sight-seers, a group of which asked the question quoted above, 'Is this a drama school?'

In an age of specialisation it is not surprising to find reactions of this kind. The way the class in question threw themselves into the drama gave the impression of something that was more than the run-of-the-mill school play. And, to be honest, a great deal of effort is and has to be put into a Class VIII leaving play — for that was what it was. Indeed, the performance of such a play is a celebrated occasion in most Rudolf Steiner/Waldorf schools, when the class that is bidding farewell to their class-teacher makes a special gift to the whole school community.

High standards of achievement in speech, acting, music, design and outstanding team-work are usually the hall-mark of such occasions. It is, however, equally important to achieve an overall balance. Such a production cannot be at the expense of mathematics, history, gym, woodwork or any other subjects in the curriculum. A balanced curriculum, at this stage of life, will be a good foundation for one who is attempting to become a balanced human being.

What Steiner saw as a necessarily balanced education embraced three elements; science, art and religion. The sciences, in a broad variety and taught to all pupils; the arts/humanities, also broad-based and with art itself (painting, drawing, sculpture, music, drama, eurythmy, poetry etc.) additionally being used to 'deepen' the educational experience gained in other

subjects; and the religious element, broadly interpreted and strictly non-sectarian, so that pupils stepping into life take with them the all-important dimension of human values, moral stamina, ethical principles and other qualities of this kind.

It is commonplace to find the sciences and humanities well catered for amongst the options on offer in the larger educational establishments of today. There are also possibilities of integration, and many innovative programs are moving in this direction. But over-specialisation at an early age is a spectre that will not easily be exorcised. Steiner, in foreseeing the implicit dangers of this, inaugurated the unprecedented Waldorf curriculum, with its across-the-board appeal and application for all students right up to school leaving or entrance into tertiary education.

So much for the sciences and humanities. With regard to the third, the religious element in education, there can be no question of pumping up the tyres of life with the dogma of a sectarian approach to religion so that the humps and pot-holes of life's journey can be taken with relative ease. It is a matter of attitudes that support life's aims and tasks, and also one's relationship to society at large, hence the breadth (and at the same time, depth) of interpretation that Steiner advised.

Historically, when the first Waldorf school was opened in 1919 there were parents who felt the need for their children to receive instruction in a particular Faith. Accordingly the school opened its doors towards this. Priests from three denominations were invited to take classes for their respective groups of pupils. Today, this practice continues where it is appropriate; but it may also be desirable or necessary to give specific religious instruction of this kind *beyond* the walls of the classroom as such. Parents must be as free to arrange lessons by a Greek Orthodox priest or in Scientology as they are to arrange tuition in trombone playing or coaching in swimming. Though in the best interests of the child — which they share with the teacher — one would expect this to be only after some dialogue had taken place. Further, as Waldorf education spreads into areas of the world where faiths other

than Christianity are deeply rooted, it will be interesting to see how the sectarian needs of families will be met.

Again historically, the two countries that did not have sectarian lessons provided for on school premises were England and Holland. This situation persists. Voltaire once commented — maybe rather wryly — that the English had a hundred religions but only one sauce! Religious tolerance is perhaps the best climate in which a truly religious education of children can flourish. On the other hand, tolerance taken to the extreme of indifference is a danger obviously to be avoided.

At the outset, however, there were many parents of the Waldorf School who were not pledged to a denominational approach to religion and who, at the same time, were well aware of the rich world-outlook that Steiner himself was able to share. These were the parents who requested religion lessons as such for their children, free from sectarianism. Related school services were also requested. Four of these were given, though not all at once, three for the different age groups and one to be celebrated at Christmas.

The anthroposophical world-outlook that flowed through Steiner's genius is a stream that can nourish teachers of all subjects, be they sciences, arts or religion. It goes without saying that anthroposophical literature is not for children, though there is some material that Rudolf Steiner wrote specifically for young people. In this category are the texts of the school services — which only a few children would normally experience, those whose parental support leads in that direction — and a handful of verses.

The school services by no means take place in every school. This serves to emphasise how *individual* a matter we are concerned with. By contrast, the essential balance referred to above of science, art and religion is something which belongs to the *general* life of the school.

At this point, a further consideration should be stressed. Science, art and religion are not to be thought of in terms of departmental school life: time-tabled subjects, teacher appointments

and so on. As has already been pointed out, the science-teaching in Waldorf schools is fully structured (see *Child and Man*, Volume 22 no.1, January 1988 in which this field of Waldorf education was given a very thorough airing). The humanities are also well represented in both the Lower and Upper School curricula. Equally, even if it is not appropriate to hold religion lessons as such in a particular country, qualities of the inner life relevant to any dignified human existence are cultivated.

Moreover, there will be many occasions where there is overlap between the three spheres. For example, exact observation, which must always accompany scientific thought, cannot be laid aside say in the study of comparative religions. These topics will be found in the curriculum of an Upper School. Again, reverence for life is an important ingredient in biology; human values need to permeate history and economics; geography offers special opportunities to cultivate ethics and tolerance. Similarly, an artistic entrée into geometry can carry the less gifted pupils far on its wings; or, the presentation of scientific phenomena in such a way that they may be illustrated in an artistic form has many educational benefits.

In 1874 Verdi's Requiem was performed on the anniversary of the death of Manzoni. In proposing the composition to the Mayor of Milan, Verdi wrote: "It is a heart-felt impulse or rather a crying need, to do all in my power to honour the great spirit whom I valued so highly as a writer and honoured so sincerely as a man." Yet in style the work is as purely theatrical as Aida or Rigoletto.

It is well known that Verdi could not restrict himself to a one-sided approach to religion. He would drive his wife to Mass but would not enter himself. Yet one who can rise to the heights of Verdi's Requiem is more than a humanist. That his librettist Arrigo Boito had perceived this is clear from what he wrote after Verdi's own death. "He knew that faith is a solace to men's hearts;" Boito tells us, "to the labourers in the fields, the unhappy, the afflicted who surrounded him he offered himself, without ostentation, humbly, austere, as an example to their burdened consciences. In the ideal sense, moral and social, he was a great Christian."

In the last bars of this monumental work, the soprano whispers a few notes set to the words 'Libera me'. An imposed dogma begets suppression; a direct experience of the truth, however tentative, can only lead to liberation. Both within the churches and temples of orthodox religions and without there is a longing today for this renewal of the human being's connection with the 'progressive divine-beings'. What better time to nurture it than during childhood — providing it is done in harmony with the child's changing nature?

B.M.

Announcement

The next issue of 'Child and Man', January 1989, will celebrate 70 years of Waldorf Education. It will include leading articles on the development and present position of Waldorf Education in North America, UK, Australia and elsewhere.

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The Child and The Giant

by OWEN BARFIELD

Owen Barfield will be 90 on November 9th. This magazine is not the proper place in which to recognize the importance of his writings in the field of language studies and anthroposophy. It is, however a matter for regret that the works of a scholar who is so respected by academics and laypersons alike in the USA, are so difficult to obtain in bookshops in his own country, and this suggests that the extent and depth of his scholarship are still not well enough known here. For myself, I can only say that at a time when my education and experience made the words of Rudolf Steiner at times impenetrable, I was rescued by having "Saving the Appearances" and "Poetic Diction" put before me.

Even less well known, however, is that Owen was for a brief period a teacher of children. In 1930, he was invited by his friend, Cecil Harwood, to teach English at Michael Hall to the Class which had just emerged from the

chrysalis of the Lower School. He wrote the following story for them — a story which in its form recalls the stories in which they had lived in Class 1, but which presented them with a fresh view of their own experience. Owen has said that in the USA it has often been the young who have brought his work to the attention of their elders; this story, hitherto unpublished, may tempt those who do not yet know his work to go on to give time to the 'grown-up' books, while those who so far have enjoyed the richness of his thinking may come to appreciate that lyricism and imagination which can also be met in his "Orpheus" and which in other places Owen acknowledges to be the fount of his own study.

Gordon Purdy

We are delighted to be able to send our good wishes and our thanks to Owen at this special time, and look forward to his continuing to share with us the fruits of his long experience. Ed.

There was once a child who, having no father and mother, lived alone with a Giant in the middle of a deep forest. Things had been like this as long as the child could remember and, as he himself was always quite happy he never stopped to inquire how they came to be so. How did the Giant live? Every night when the child was asleep, he used to creep out to the nearest town where he would catch a man or woman and eat them up. This is the way he kept himself alive, and it is perfectly true, although he never told the child anything about it.

One day, however, he did happen to mention by accident the word 'man' while he was talking to the child. Whereupon the child, who did not remember ever seeing any living thing except the Giant himself and the beasts of the forest, asked:

"What is a man?"

"A man," replied the Giant quickly, feeling that he had made a mistake, "is — well it is a thing of no importance." And as he spoke, he looked sharply at the child. There was no denying it, the child was growing bigger! Now it had never occurred to the Giant before that such a thing as this could happen for in spite of his enormous size, he was as stupid as an old sheep. Finding the beasts and birds all too clever for him, he had stolen the child from its father and mother some years ago to be a companion to him. And now, thought the Giant, the child will grow up and get clever like the rest, and then I shall have no-one to play with. What am I to do? And his great eyes filled with tears. For, in spite of his cruelty, he was a great baby at heart

and liked playing childish games.

At last he remembered how he had heard that the Owl was the wisest of all birds and resolved accordingly to ask its advice, for the Giant could understand the language of birds and beasts, though the child could not.

He went to the Owl, whom he found sitting perfectly still on the branch of a big oak-tree.

"How can I stop the child growing up and getting clever?" he asked. The Owl shifted one claw about half an inch to the right and set its head very slightly on one side.

"I will tell you," it said. "Tonight, when the child is asleep, cut open your breast and take out one of your heart-strings. With this make an Aeolian Harp, by stretching it tightly between two trees. Then the child will be so enchanted with the never-ending music, which the wind will make in the harp, that he will not *want* to grow up. And therefore he won't. And besides that —" but here the Owl stopped short, thinking that perhaps after all he would not tell the Giant what else would happen if he were to make an Aeolian Harp out of his own heart-strings.

"Yes," said the Giant eagerly, "besides that."

"Be sure and tell him never on any account to cut or break the string. For if it is cut, the child will suddenly grow through all the years he has missed in between. And besides that —" But here the Owl stopped once more, thinking that perhaps after all he would not tell the Giant what else would happen if the Aeolian Harp broke.

"Yes," said the Giant, "besides that —"

"Besides that —" said the Owl, "it's time for me to go to sleep again. Good day to you!" And he shifted his claw half an inch to the left, set his head straight, hunched up his shoulders round his ears, winked one eye and went off to sleep with both eyes wide open.

So that night the Giant did as the Owl had told him, and when the child woke in the morning he was so delighted with the never-ending music which the changing breezes made as they trembled through the Giant's heart-string, where it hung stretched taut between two trees, that he would sit for days on end listening to the mournful and magical sound and also watching the incessant ripples on the surface of a little pool of water which had collected underneath the trees during the night. For though the wind blew sometimes stronger and sometimes weaker, blowing through the harp-string and sounding it, and though the ripples were sometimes higher and sometimes lower and the sound swelled now louder and now again more faintly, yet day and night the wind never *quite* dropped, and day and night therefore the ripples rippled and the string sang out.

Moreover (and this was the *first* thing which the Owl had suddenly thought perhaps he wouldn't tell the Giant) the effect of this wonderful new music was such that the child could now understand the language of the birds and beasts just as well as the Giant could. Here was a new source of delight. He would listen and listen and listen to all that they said to one another and was as happy as the day is long. The Giant was also very happy now that he felt he had secured his companion to himself forever.

One day the child sat beside the Harp listening idly to its music and at the same time to two or three rather mischievous young swallows who were swooping and darting and wheeling through the summer air with shrill little screams of delight. The child noticed that each swallow screamed out something particularly loud every time it swooped past a certain old oak tree that stood near. This made him curious, so he got up and walked over to it. Sure enough there was an old Owl sitting on one of the branches, quite still and very solemn, like an ugly old professor with a large round pair of spectacles on his nose. And every time one of these rude young swallows darted past the Owl, it screamed out something like this:

Owl, Owl,
With your ugly great jowl
You really are the funniest fowl!

They were hoping to annoy it. But the wise old bird simply sat there, taking no notice of them whatever, and the child couldn't help thinking how strange it was that, while the swallows never left off flying to and fro from the moment they woke up to the moment they went to sleep (for their food consisted of little flies which they caught on the wing), yet the Owl spent quite a lot of time just sitting still. The child wondered what it felt like to fly.

"I say, Swallow," he cried next time one of the youngsters passed near him, "what does it feel like to fly?"

"What is that you say?" asked the Swallow flying round the child's head as it spoke, for it could not stop flying even for a moment.

"What does it feel like to fly?" asked the child again.

"To fly," said the Swallow. "What does that mean? I don't know the word." And it started screaming out: "To-fly-ee! To-fly-ee! To-fly-ee! What a funny word!"

"Why!" said the child, "that's impossible. You're flying yourself all day long."

"I?" replied the Swallow. "Nonsense, I'm nothing of the sort. I'm a swallow!"

The child saw that he would never make the Swallow understand, so he turned to the Owl.

"Do you know what it feels like to fly, Owl?" he asked.

"Of course," said the Owl gravely.

"How is it that *you* know, if the Swallow doesn't?"

"Because I can sit still just as easily as I can fly," said the Owl.

"Tell me what it does feel like!" said the child.

"I don't see any particular reason why I *should*," replied the Owl. "And it would be no use if I *did*. For the only way to find out is by flying yourself. However, when you can answer the question I am going to ask *you*, perhaps I will. But by that time you will know already."

"What is your question, Owl?" asked the child.

"This," said the Owl. "What does it feel like to be a child?" The child laughed.

"That's easy!" he cried. "It feels like — it feels like —" and he tried with all his might to think of some words. "Well, it feels like being *me*!" he said at last.

"I don't call that an answer!" said the Owl. "It is exactly what the Swallow said."

Now by this time the child was *longing* with all his heart and soul to know what it feels like to fly. "I don't know what it feels like to be a child," he said to the Owl humbly. "Will you please tell me how I can find out, so that I can answer your question?"

"Certainly," said the Owl. "Go and ask the White Fairy!"

"But where shall I find the White Fairy?" inquired the child.

"Follow me!" said the Owl. And he flew off with long slow lazy flaps of his wings, the child following behind.

"And how shall I know the White Fairy, when I see her?" asked the child, as they went.

"You will know her easily," said the Owl, "because her face will be the most beautiful face and her voice the most beautiful voice that you can possibly imagine!"

But when at last they reached a large clearing in the forest, which the child had never seen before, the Owl flew on ahead. It flew on faster and faster, until before long it had left the child quite a long way behind. The last thing the child saw of the Owl was when it flapped its wings three times in a peculiar way over a little hut in the middle of the clearing, the only one the child had ever seen in the forest, before vanishing suddenly out of sight. That must be meant for a sign that the White Fairy lives *there*! thought the child, so when he came up to the hut, he knocked on the door.

"What do you want?" cried a voice inside. It did not sound like a very beautiful voice. The child thought he could easily imagine a much more beautiful one. So he asked if it were indeed the White Fairy speaking, whereat the voice immediately said "Yes!"

"Well," cried the child, "I want to know how to find out what it feels like to be a child!"

"You shall!" replied the voice from within. "You shall!" and with that the door opened and a dreadful old creature with a nose like a meathook and a skin like a piece of lawyers parchment came hobbling out of the hut. She was dressed in *black* from head to foot, and carried under her arm an enormous pair of shears.

"Ha! ha!" she cried out chuckling ferociously and rubbing her hands together with glee. "I'll soon show you! Come along back, dear!" But now the poor child thought in dismay: Oh, this *can't* be the White Fairy! and he tried to tell the old woman that he had changed his mind and did not really want any answer to his question now.

"Nonsense!" replied the Old Woman, "a question asked is a question asked, and the sun, moon and stars together cannot unask it again. Come along with you!" And she caught the child's wrist in her bony fingers with a grip like iron and began hurrying him along the way he had come, for although she hobbled, she moved surprisingly fast over the ground.

Before long they were back at the place where the Giant lived. The Giant was away hunting food for the child.

The White Fairy let go of the child's hand and with one swift stride pounced on the harp-string which she snipped and snipped through in several places with her sharp shears.

"That will teach you what you want to know, my dear!" she said, with a chuckle, and immediately hobbled off again as fast as she had come. At the same instant there was a terrible roar of pain, and then another and another, as the Giant came staggering in and fell down stone dead under one of the trees.

(. . . to be continued.)

Living up to it

A child, who had newly arrived in the Sixth Grade, was asked by another what the differences were between the Waldorf School and that from which she had come. She replied that there were two differences . . . "First, you speak a lot about the Sun, and second your teachers like each other."

From the report of the World Conference of Waldorf Teachers, Easter 1986, on the theme: 'The Religious Element in Education and in the Practice of Teaching', published by The Rudolf Steiner School of Kings Langley.

The Use of Folk Lore in Non-European Countries

by RON JARMAN

When class teachers in Waldorf schools apply Rudolf Steiner's suggestions for lessons in mythology and history at the different stages of childhood, they find not only a wonderful richness of content but a true appositeness for the age of the children they are teaching. The curriculum as developed in the first Waldorf School in Stuttgart answers the child's needs so well: fairy tales in Class One, fables in Class Two and the Old Testament stories for the nine-year-olds in Class Three respond to the inner questions of the child at just the right time . . . Each year of life requires its own pictorial language in which to express the truths of life. The inner development of the child as he or she begins to learn more about the world and its ways does not necessarily run parallel to physical or mental progress. The chronological age is much more reliable in this respect than its developmental age, as measured by I.Q.s and the like. This is one of the reasons why children of the same age are placed in the same class in Steiner schools.

Yet on brief survey of the European Waldorf curriculum posits the question, 'How valid are such themes for schools in other parts of the world?' Have Grimm's fairy tales much meaning for a Central African child? What interest will a Japanese child have for Norse myths or a Chilean child for the French revolution or an Indonesian child for Greek goddesses?

Certainly it is the teacher's job to educate those in his charge to the cultural heritage of the people in which he and they find themselves. To omit

the history of the children's own land or to give it little emphasis would be to fail in his educative task. Yet to concentrate solely on national history and local culture would be unhelpful and unsocial in the modern age, where it has become essential for human beings to understand each other on a world scale, culturally as well as economically and politically. Where the choice of mythological and historical material is concerned, a teacher will do best to draw from both local and global sources and have as guiding questions (and here a central motif of Waldorf education shows itself):

(1) Which source material and which stories will have the optimum educative effect upon the children according to their actual age at the time?

(2) How does the content and style embrace the developing human consciousness of the times described, and in what way does this parallel the similar development in the growing child?

The European Waldorf curriculum is not a narrow one and covers a much wider range of cultures and countries than many historical, sociological and art-historical curricula in vogue in most other schools. Nor is it limited to the few examples already given. A class teacher will seek opportunities to introduce things from Chinese culture and history at the right moment; also from American Indians. The pupils must hear about Islam and communism. Many particular cultures such as those of Maori, Zulu and Eskimo will be treated in geography main lessons, too.

Comparative studies of mythologies, cultures and local histories sometimes concentrate too much on their differences. Yet their similarities are sometimes remarkable. A well known example is that of the great deluge. The story of Noah and the ark is echoed in myths of central Africa, the Americas and Asia, as well as in Ireland and many parts of Europe. The lost continent of Atlantis is described by Plato and many references to this flooded land can be found in ancient legends of widely differing sources.

Three years ago an enormous fossil was discovered in Colombia. Forty feet long, it had huge jaws, wings and a powerful tail. A long shed was built over the fossilised rocks and the first tourist to view 'El Fossil' received printed copies of explanation. This 'cronsaurus' lived long ago when South America and Africa were still one continent. But more than that, the leaflet explained that this was the time when the continent of Atlantis existed to the north where the North Atlantic Ocean is now. The authors of these scientific paragraphs had no doubt about it! They found themselves in accord with the legends of the area.

In Lima there are excellent collections of pottery dating back four thousand years, i.e. well before the relatively recent Incas. The museum guides can show you the change of style in the progression of time. One style at once strikes you as having particularly Egyptian quality and the succeeding style has a distinctly Greek quality. The actual dating seems to be about 500 years late in each case, but there could not have been any direct physical communication between Peru and the Mediterranean in those times. The development of human consciousness and the imagery and style in which it finds expression have common elements the world over.

Reverence for the Sun and deities whose power stream through it is a common trait in very many mythologies. Stories tell of the equatorial African facing the dawn with his head touching the earth, whilst dwellers in the mountain valleys of Scandinavia and the Andes look up to the peaks awaiting the summer morning when the great orb first reveals itself after the long winter. Festivals of such moments in the Sun's course are found everywhere. In the Andes it is called Interayme, where golden concave mirrors are received and

concentrated the sun's radiance to kindle anew the village fires, reminding one of Christian customs whereby candle light is passed from a single candle until everyone's candles are lit and the room is bright — a favourite with children.

Sometimes the doctrines of religious and moral life are found presented in a simpler but no less important way in the southern continents. Whilst Moses declared ten commandments to his people, the South American Indians had just three. Do not lie, don't be lazy and do not steal. In such brief behavioral guidance one can recognise the call to each part of the human being in turn: head, heart and limbs.

Great wisdom is expressed in the stories of the leading civilisations of the Northern Hemisphere in succeeding ages. In growing the child passes through stages of development markedly related to the development of mankind portrayed in these stories. The courage and will the child needs is stimulated through the tales of the heroes in Norse and early Greek legends. The intimate relationship between the heavenly beings of the starry worlds and the human race upon earth brings a confidence to his growing life of feeling in his heart and soul. For he knows in his heart that he is not just a denizen of the material world alone. The ancient Indian myths of Vishnu and the Holy Rishis, the Egyptian myths of Isis and Osiris and the battle between the powers of light and darkness — Ahura Mazdo and Ahriman in the ancient Persian myths are all good food for the child's soul. Chaldean stories show that astronomy is the parent of agriculture and the later Greek stories, especially those of Odysseus, mirror the development of human intelligence.

Rarely are these stories paralleled in wealth of detail and spiritual content as those originating from Southern continents, but in the latter may be found not only the soul nurture which children need to live in those parts, they can also help prepare the way to the stories alluded to above. Conversely there is much in Eurasian stories that can be enriched for Northern Hemisphere children by hearing and reading stories from the South.

Stories from so many countries tell of the gradual disappearance of heavenly instinctive knowledge from humanity. We meet this in Indian, Egyptian and Greek Mythology and a

stronger version is found in German and Nordic stories (Götterdämmerung). The earlier Inca kings had clairvoyant vision and stories tell how efforts were made to prevent its fading. First it was ensured that the king's feet never touched the bare earth, he had to walk upon llama skins. Later the wearing of a golden chain (corichanka) preserved his vision on special occasions, but finally this also failed.

As the age of myth gave way to recorded history so did these super-sensible experiences of peoples in the past steadily decrease. It was just in this period of change in human consciousness that the central religious events and mysteries took place. Where historical events are concerned the right blend of local and world-important happenings has to be striven for, whatever the world locality of a children's school. The nature of Christ's life on earth, however, his death and resurrection, is central to a Waldorf School anywhere. For in the context of the Christ events lies the key to nurturing more than the growing soul faculties of the child — thought, feeling and will.

We are concerned here with the emerging individuality of the child himself, the individual spirit who is to become the 'captain of the soul'. No other story goes as far and deep as the Christian one. There are other individual people whose stories are important to put before children, Buddha and Mahomet for example, but no individuality of comparable strength and power to that of Christ is to be found elsewhere on earth. When an education in some part of the world omits the story of Christ's deeds because they only occurred locally near the common corner of Africa, Europe and Asia, the chance is lost for educating what is more important than anything else — *the human being as a social individual, conscious of the spiritual world active within the material one and striving to act out of a selfless, creative love for the world and its inhabitants.*

What will enrich even this central goal is careful research into myth and culture of every kind, for each one contributes to human evolution as a whole. In European schools the life of the caterpillar, chrysalis and butterfly is described to the younger classes. In it is found the image needed to portray to the child how the

human soul is freed from the body at death. It is not merely an analogy. The world of nature reveals to us a truth about ourselves and it is a revelation which at once is felt deeply by the child. In Argentina it was long the custom of the native Indians to enwrap their dead with richly coloured clothes, bend the body to a foetal position and place in reverse into a woven basket. The shape of these beautiful baskets is similar to that of the womb and the basket top was left with a small opening. It was carried into the hills and left just inside a cave. In this manner the soul was helped to be born again into its spiritual home. What a fine parallel with the emergence of the butterfly!

From folk lore of every land spring pictures which help the child understand world evolution and his part in it. The order of presentation developed in European Waldorf schools contains the key to answering the question, 'At what moments in a child's life is this or that story of greatest benefit?' To discern the relevant qualities in stories from other cultural backgrounds, which enable teachers answer this question there too, will become increasingly needed as Waldorf education is introduced into those lands.

Ron Jarman

Through travelling widely, Ron Jarman has a first-hand acquaintance with different cultures. He works as Educational Advisor to schools of the Steiner Schools Fellowship, UK and Ireland.

If the moral feeling-judgment is well developed when puberty arrives, it can then in the next period of life be taken into the free will. The adolescent leaving elementary school will take with him into life, from the after-effects of the school years in his soul, the feeling that the moral impulses are unfolding in him in social life and intercourse with his fellow-men, out of the inner power of his human nature. And the result will be after puberty a moral strength of the will, which until then was germinating in the rightly cultivated moral feeling-judgment.

Rudolf Steiner, April 1923

Working with the Spiritual Basis of Waldorf Education

by DENNIS DEMANETT

Waldorf Education is dedicated to serving the developing child. How can we teachers do this work unless we try deeply to understand this development? Our starting point must be with a knowledge of the human being that is comprehensive and true. Only by casting all dogma and prejudice aside can we come to a true picture, one that satisfies for all mankind, regardless of religious or racial background. By breaking the confines of sectarian images of the human being, Waldorf Education strives to serve the further development of humanity.

I suppose the thing that really bothers many people is that this "non-sectarian world picture" we talk about is a Christian view. Or so it seems. So then, isn't Waldorf just another sect? Isn't this Anthroposophy another religion? I would have to answer that yes, it *can* seem like that. Yes, if we educators are not very careful, very alert, it can be that way. Living, evolving knowledge — growth and development of the *teachers*, this keeps Waldorf Education from slipping into sectarianism. Our teachers work from three main sources, all inter-related; Anthroposophy, the children we teach, and ourselves, as individuals.

Anthroposophy is the umbrella, giving us a comprehensive world view, placing child development in the perspective of whole world evolution, both physical and spiritual. Here, we find the Christ Being, spoken of often and with reverence. Here, Rudolf Steiner dares to tell us

of Christ as 'Lord of Karma' — being of the highest magnitude now united with our earth, having a daily effect whether we recognise it or not. Events of world history, shaped by spiritual beings, are presented to us and we are challenged, then, not to accept blindly, but to take up and live with, to work with this knowledge so that we can make it our own. Objective recognition of the Christ Being as an all-important force in earth evolution is one major aspect of Anthroposophy. But the importance of the Buddha, Zarathustra and many others is also emphasised. The great religions of the world are revealed by Steiner as manifestations of work that spiritual beings have done to further the development of all mankind. The time for hiding beneath sectarian cloaks is past. The time for recognising the true nature of mankind is upon us.

Man as evolving being of body, soul and spirit stands at the centre of Anthroposophical work. The Waldorf teacher must permeate himself with knowledge, learning to recognise, if not experience the presence and power of divine beings in world evolution and in the development of every human being. This knowledge helps him to form the education, telling him of the absolute sanctity of the human being in childhood. The Waldorf teacher strives never to indoctrinate because essentially he knows it does not work; it would be contrary to the aims of his task. Yet

the teacher's task could never be properly carried out if he were not aware in the depths of his own being of the role of Christ in world evolution and in the life of each human being. Ultimately, it is this awareness that renders the teacher incapable of indoctrinating his pupils. Christ's mission on earth was an intervention aimed at preserving human contact with the divine so that mankind could develop the precious quality, reserved for man alone in the universe, namely, freedom. Human beings could never be free so long as they lived completely in the lap of the gods, as was true in ancient times. Nor could human beings develop freedom if their spiritual origins were denied and materialism were to stand in the way of the ability to perceive the truth. Christ's intervention kept spiritual windows open for those who would see, but in our own century, Christ has made his presence known and felt to countless individuals in a new way. The desperate situations of this age have produced moments of such extreme suffering that Christ's intervention has again been called forth, this time in a completely spiritual manner. Sectarian indoctrination can have nothing to do with the experiences of Christ by the individual; this must be possible even if the person has never heard of Christianity. If Christ is the supreme spiritual entity in connection with the earth, and if each human being enters earthly incarnation from spiritual origins, then it follows that mankind, wishing it or not, has a relationship to Christ. Yet this relationship is different for each single person and must be allowed to develop in a way that is right for that person. Human interference in this realm destroys the individual's freedom. Our task as Waldorf teachers is not to interfere in any way, but to see to it, to the best of our ability, that the doors are left open so that each child will be able in adulthood to face or not to face at all, whatever of a religious nature may come to meet him or her.

Anthroposophy also has important insights to offer the Waldorf teacher in relation to how our schools are seen to fit into modern social life. This is important to the discussion because the very basis of Waldorf Schools is quite different from most schools. Rudolf Steiner saw the social life as naturally forming a three-foldness: the

economic life, determined by man's relationship to his environment; the political or rights life, determined by relationships of man to man; and the cultural life, determined by the relationship of man to his higher self, to his spiritual self. Unlike most forms of education, which are based in some combination of political and economic life, Waldorf Education strives to be centred in the cultural life. Education is an art, not a means to train for industry or a means to indoctrinate children into any political way of thinking. Cultural life, too, can be seen as uniting a three-foldness — the old trinity of science, art and religion. Waldorf Education works on the premise that these three spring essentially from the same source, the soul of man, and that to educate properly we must see our task as helping the little scientist, the little artist, and the little priest which lives in each child, to unfold.

Traditionally, science and religion have been at odds with one another, while art and religion have been good friends. A new relationship, that of art and science, needs to be developed and in Waldorf Education the attempt is certainly made. It may even be so that the rift between religion and science could be healed if the artistic were allowed to work strongly in each realm. The area of child development is a natural area for finding a true relationship between art, science and religion because each child as he/she develops, shows us the human potential for experiencing these facets of cultural life.

The young child, before the change of teeth, has a natural devotion, an awe-filled quality that makes nearly every new experience a religious one. The young child at play, on the other hand, demonstrates a singleness of purpose that any scientist would envy; while the ability to see a bird in a scrap of wood, a baby in a tatter of cloth, views with any artist's imaginative abilities. The secret to meeting the young child successfully lies in the recognition that the relationship to science, art or religion is not an intellectual or even emotional one, but rather a relationship based on *doing*. The life of will, manifest in the child's gift for imitation, guides the young child. An intellectual discussion of world religions would never do for the little "priest" that lives in every child, but preparing for a festival — helping to collect greens for

Advent, acting out a story for Michaelmas — these experiences meet the child's need for activity, directed towards a natural unfolding of devotion. Watch a pre-schooler watching one of the Christmas plays and you will see a look not possible in the eyes of most adults. Witness a kindergarten class in a Whitsun procession with little white doves floating from sticks held above them — and you will see unparalleled joy, the joy that comes when inner experience is united with outer impression. The images that a kindergarten teacher will select to bring the children will be carefully chosen with this in mind. For example, a candle shining in darkness, with little else, can be brought as an expression of Advent. The Gospel content of festivals is not brought to the young children, but it lies behind the images and activities that will be chosen. It should be noted too, that in Waldorf Schools all over the world, local festivals and customs, from many sources will be brought to the children. But even these will not be selected at random simply because they are local; the teachers will always seek the activities and images that are meaningful that will be in keeping with the young child's development.

For the young child, whose inner and outer lives know no separation, the images we choose to bring take on a significance that charges the teacher with the responsibility of working closely with the GOOD. Goodness is the ideal striven for whenever images or activities are sought and this seeking lies at the heart of the artistic working of a kindergarten teacher. Art as a separate subject, removed from the daily rituals, makes little sense for young children, if the "artist" in the child is to be met. Then of course, the artist in the teacher must be at work also. The child is actually a natural artist in play. Unhampered by self-consciousness, the little child can turn a bush into a house, a stump into a table, his friend into a pet cat! From the beginning, the child moulds and creates with delight — out of the very forces that are forming his own body. This means we cannot yet give any artistic instruction — for the body is the "instructor" of the child. In the same way that a leaf can be fan or a fish in play, a scrawl of colour on a young child's page can be a tree or Mommy doing the laundry. As forms emerge in

the child's drawing, then the un-selfconscious self-portraiture begins. The child directs the forces building his own body onto the page or into the bees' wax. This is perhaps most dramatically seen in the case of aberrations. A little girl I know very well one day painted a series of bright red dots on her page, then carefully surrounded them with blue. Her teacher was surprised by this unsolicited work of art and put it carefully aside. Three days later the little girl broke out in chicken pox herself! The point we must see here is that the "artist" in the child is still so bound up with the organism, that it is not yet free. This "artist" however can be kept intact in the child if we are careful to meet it in the non-intervening manner suggested here.

The same could also probably be said for the "scientist" in the young child. Again, if we allow it, this quality lives naturally, unself-consciously in the pre-schooler. What can we imagine here? Taking our starting point in child development, then we have to see the small child as an experimenter with unparalleled energy amongst his older, white-coated colleagues. The "scientist" emerges in those endless attempts to do, do, do until the perfection desired is achieved — to try every dangerous, hair-raising scheme: tasting the holly berries, balancing on grandma's Hepplewhite chair, sliding down the bannister, walking out on the ice — the list for one day alone could be endless! The little scientist, like artist and priest, is a doer. She is also the asker of the great question WHY? But in answering our little scientists we must again remember; this is a child speaking, not a tiny adult. Answers removed from the child's experience will tend to alienate her, drawing her into a sphere that divorces her from her priest-artist reality. Keeping this in mind, we can act in two ways: Find answers that are true, while speaking to the budding artistic-religious being. Or, say to the child, "Suppose you tell me why." Then listen carefully and you will get some surprising answers and also some help in forming your own answers to the child's questions. Maintaining a balance is the real challenge here. Sensing the importance of wonder and ritual to the young child, while allowing the little experimenter to carry out his work, should keep us on the right track.

It is probably apparent by now, that I see the young child living most strongly, most naturally in the sphere we would call religious. The intellectual and emotional forces required for a person to be fully engaged in scientific or artistic pursuits are not yet freed. The child's body is being formed, but at the same time, the will forces are very active. These will forces are those which bind the child so firmly to the world around him, the world he will be devoted to whatever it contains. This content, then, is our responsibility. We can cut the child off from this natural religious connection to the world, or we can nourish it carefully, knowing and trusting that the one-sided experience of young childhood evolves into full experience later on, *with* important forces still intact.

As we enter the middle realm of childhood, the child's relationship to the cultural life goes through a gradual change. Eventually the child comes to experience the world through her feelings, through the sway of antipathy and sympathy. If the young child is largely "priest" then the "artist" emerges most strongly in the child of seven on up to the age of fourteen or thereabout. The child of this age glories in experiences which speak strongly to the feeling life. Imagination, freed now from pure activity, becomes the foundation for the growing thinking capacity in the child. The Class teacher period has often been described in these pages as a time when an artistic meeting between the child and the whole world takes place. Although perhaps mostly "artist" the child continues to develop the "priest" and "scientist" qualities in these years and the curriculum provides many precious moments for this unfolding. The shift away from imitation to following an authority figure takes place, charging the teacher with the responsibility of bringing the BEAUTIFUL to his pupils.

In the child's religious life now, it's as if all that formed in the kindergarten now becomes more conscious. The seasons, carefully noted and providing background to festival celebrations, begin to help mark the passage of time. "When will St Nicholas come?" "Will we make candles for Candlemas this year?" "Can we do a play for Easter?" These kinds of questions reflect the growing awareness in the children. The objective placement of festivals in

the year gives the teacher opportunity for working with an important aspect of traditional religious life: waiting. The festivals cannot be celebrated, except at the right time. This waiting helps to build a strength not always found amongst modern children who seldom have to wait for anything. The child's development passes through the light-filled heart of childhood in these years, probably the most harmonious time in human life. The curriculum is rich in subjects that could be considered "religious" in nature: "Old Testament Stories," "Norse Mythology," "Greek Mythology" and so on. Each of these is in the curriculum for one reason only — they all have to do with child development. Old Testament Stories are not given as Sunday school lessons. They reveal important qualities in man's past relationship to his God and to life in general — a relationship not unlike that which the 9 year-old experiences. Third Graders live strongly in Old Testament consciousness. How well I recall my class at that time: Moses was a favourite and the class ringleader had all her classmates trooping around after her as the Lost Children of Israel, while she led them through deserts and seas on the playground each break time. Here, the child's own state of being is met with what lives in our own cultural heritage. This happens again and again. Later when the child is twelve and entering an awkward pre-adolescent stage, the stores of the middle Ages, given in a wholly subjective manner, speak strongly to the soul. The heroic knight, the pious monk, the business-minded merchant — these qualities speak strongly, but never if studied from an intellectual, condescending point of view. It may happen that an adult will have a strong opinion about a certain way of thinking: for example, this adult may dislike "Old Testament consciousness" and think it quite wrong to bring these stories to the children. Unless we tell them that the stories are not true, this adult would not bring the stories. He fears that the children will grow up with "an eye for an eye" as an ideal. But we don't have to worry about that if we bring this content strongly, making it a living experience for the children. In this way, the children can be so thoroughly drawn into "Old Testament consciousness" that they no longer need it. The

child grows, develops onward from this stage — not needing to cling to it because he has lived through it and can pass onwards. The point here is really this: bringing the children suitable content to meet some of the developmental stages needs to be understood in this context. Lesson material on its own, without an understanding for its relationship to the child's development, could appear as if teachers were wishing to drum in a certain way of thinking. But this is not the case because Waldorf teachers recognise that the students experience lesson content deeply through the feeling life, assimilating and passing on the next stage.

The imagination of the child, stirred in this way, is thereby kept intact as she approaches a new stage of development. It is important too, that we remember the imagination is really a cognitive faculty. The child's ability to picture the characters and events of mythology and history help him to develop an important quality that the budding "scientist" in him also needs: the ability to grasp processes with thinking. For example, only through the imagination can the child really understand the life of a plant, from seed to blossom. The entire science curriculum depends on the child's evolving ability to imagine. The teacher too, remembers that his students relate to this subject through the feeling life. The objective, critical observer is not yet born, but the child-scientist is able to observe minutely and with deep appreciation for the beauties inherent in the nature studied: animals, plants, minerals, the stars, and of course, man. As we approach the second half of the eight-year class teacher period, more and more hours are given to meeting the "scientist" in the child. Even as the mythologies and history speak to the development of the child, so do the sciences as they are chosen and taught in the Waldorf Curriculum. The chemistry of combustion of the Seventh Grade is a wonderful example of scientific material suiting the stage of development precisely. This grade can be difficult for both the children and the teacher, but I have never known the chemistry block to fail to bring the classes to absolute attention. What bubbles and boils there in the lab in front of them is nothing less than an imaginative picture of the bubbling going on in their own

souls. In this way, the young scientist is not only satisfied, but something deeper is also met in the child.

Ultimately, in the child of this age, it is the "artist" that is ascendent, even as the boy or girl goes through the changes that bring him or her from wide-eyed wonder in the First Grade to the youthful enthusiasms that rock nearly every Eighth Grade. This is not to say of course, that the children paint, draw and model their way through the class-teacher period at the expense of other kinds of experience. But the way of perceiving the world is naturally artistic in that the children are moved in their lives of feeling as they face the world. The artist, after all, is able to see beyond the mere sense impressions and know the possibilities for creativity in all he beholds. The block of stone contains a statue the artist can see; the rose is a poem and the rushing brook the background mood for a symphony. The mood that brings about this kind of perception is the mood of the class-teacher period and it is a mood that is not misplaced when science is studied or when religious matters are considered. More and more as the child approaches the end of this middle period, then we see the artistic actually forming to unite religious and scientific experience. The mood of wonder generated as a class studies magnetism and electricity for example, stirs the feelings and actually helps the children to grasp the content the teacher brings. Why? Because the teacher presents this subject with dramatic demonstration, at the same time placing it in a historical and geographical context, perhaps also bringing poetry and music that express the qualities studied. Something of a religious experience emerges in the children as they appreciate the mystery of the forces of magnetism and electricity, while the scientist in them is satisfied by the grasping of the laws that govern these forces. But overall, the artistic working of the teacher makes it possible that this study, and many others beside, work out of the recognition of the whole human being unfolding in childhood.

As we pass on to the next stage of development, it follows, if the young child is mainly "priest" and the child of the middle period mainly "artist" that our High School

student we can characterise as mainly "scientist." Interesting, then, that one of the first main lesson blocks taken in the Ninth Grade is "History of Art." At this age, for the first time, the role of art is looked at in a more objective way. It happens, just when the young person might be wanting to reject this artistic approach that has nourished him for eight years, that his budding ability to grasp intellectually, the unfolding of processes is met by a study that shows one such unfolding in a way directly related to man's relationship with the spiritual world. The "scientist" is satisfied by the block, but the artist and priest are not forgotten.

The "scientist" that comes to the fore in the High School student will probably be a different sort than a student who might not have had the "priest" and "artist" in him recognised. With the Waldorf Lower School behind him, the adolescent comes to his studies with some idea for wholeness, for the way things fit together or work together. Details may be sketchy, but he knows these can be filled in. And in many ways, he is ready to start filling them in.

In the High School, the relationship of science, art and religion can be emphasised. An astronomy block, for example, can take a correct scientific approach to the subject, while at the same time, considering deeper questions of existence that arise when artistic and religious aspects of astronomy are looked at. What lived as mood so strongly in the younger child becomes more conscious and can form now in the teenager, not merely as thought or idea, but more often as IDEAL. Questing for TRUTH, the teenager can be more relentless than the preschooler in his asking of WHY? The answers he seeks must ring true: bare, skeletal, materialistic answers will not do. Recognition on the teacher's part of the humanity growing forth so strongly now as individuality, is of utmost importance. Even when peer pressure is at its strongest, and the young people apparently want to be what is acceptable to the crowd, nonetheless, the cry is SEE ME, NOTICE ME, I AM DIFFERENT!

The teacher can perhaps be helped in developing a sensitivity for the emerging individual by observing the "scientist," "artist" or "priest" in each youngster. If the student is a "scientist," is he a relentless experimenter, a

doer? Or is he more intuitive, able to make shrewd guesses based on careful observation? Or does he ponder, carefully weighing up facts before coming to conclusions? If a "priest", does he seem to accept blindly without question, a faith-filled sort of person? Does he become active in the pursuit of truth, questioning thoroughly? Does he inspire others, or is he, in turn, easily inspired? Is there a natural or developed gift for seeing those in trouble and wishing to help them? If an "artist" is he an impressionist or an expressionist? Does he make surprising and accurate comparisons? Can he get groups of people to follow him — is he a social artist? The list of questions a teacher might pose to himself could go on and on. The point at which we finally arrive is this: The "scientist" appealing to the world through thinking, is ready to apply this quality to all kinds of subject matter. Life itself must be scrutinised, tested, weighed and measured. But the artistic-religious natures are also maturing, thereby balancing the situation and helping the young person to find a world view that he can make his own. Once again, our hope is that he can do this with all his faculties intact, as a fully recognised human being.

There are of course, many ways of looking at child development in the light of anthroposophy, both from Rudolf Steiner's own words, and importantly, from the ongoing work of Waldorf pedagogy world-wide. It is ultimately, the ongoing pedagogical work that makes Waldorf education alive. This work, as mentioned earlier, with its umbrella of anthroposophy and its focus on child development, has a third important element: the teacher's own work on himself.

Waldorf teachers come from a variety of social, economic, racial and religious backgrounds. There is no "profile" that I could draw of the typical Waldorf teacher. But one thing is certain: all of them are working to understand the riddle of man. Their viewpoints on politics or economics may diverge tremendously, but insofar as the child, in relation to the whole of mankind is concerned, a shared picture will emerge. A shared knowledge of what the child needs also will arise. But the ways and means of bringing the children what they need will vary from classroom to classroom, from school to school. It is clear then, that the



In the Michaëlic season, religion streams from inner resolve to outer action. (opposite) Age 12.

teacher's own individuality is an important and powerful aspect of our work. Each teacher strives to the very best of his ability to meet the needs of his pupils. He knows he can only do that if he works on himself. If the teacher can be a growing, developing being himself, then he will have a far greater effect on his pupils than the teacher who learns some method and tries to implement it. The very young child will experience this in quite a subconscious way appreciating the teacher for her priestly nature. The child of the middle period will benefit because of the artistic work every class teacher undertakes, gifted or not. Only the High School pupil will ask the question, now out of the "scientist" mentality, what is this anthroposophy? What keeps you going teacher? It must be understood, that when a teacher, working consciously on his own development, has an effect upon the children, that this has little to do with the teacher's personality, if the effect is to be a truly positive one. The teacher's personality, indeed, is the very thing he needs most to "Leave outside the classroom door". Reacting to the children only out of personality would be disastrous for example, if the personality were naturally morose or grumpy! Taking his cues from the children and from the qualities of his subject matter, the teacher gives a lesson, hoping all along that his own higher being will shine through his work. By striving to serve this higher being, the teacher is aware that he serves the spiritual world at large. He recognises the human being as a spiritual being, part of a whole hierarchy of beings. And he knows that the Christ Being, belonging to the realm of the highest gods, is now united with the earth. This being can be served, perhaps surprisingly in ways that are in no way connected to any sacrament, dogma or sect. A teacher striving to serve the needs of the incarnating child and basing his work on a concrete knowledge of man, ultimately serves the Christ. He does this in many ways, but among his tasks are: keeping his outlook on life fresh and alive, never growing sour; remaining ever watchful, ever wakeful of world events, being aware of what goes on in the environment surrounding him; and basing his pedagogical decisions on knowledge rather than whim.

Finally we arrive again at the opening remarks of this article. A knowledge of child development forms the foundation of our work. In serving the child, Waldorf teachers hope that they are serving mankind. These ideals of Waldorf education are indeed lofty. The aim is towards freedom. This can only be achieved by our striving to understand the evolving human condition, and then, acting out of this work. I must end by reiterating: to act out of knowledge of Christ's work in the world, is to act so that each developing child is left *free of indoctrination*. To do otherwise, is to act contrary to Christ's mission.

Dennis Demanett

Dennis Demanett has recently returned to Honolulu after a sabbatical. He has a long and rich experience of teaching in the grades.

Jump over the Atlantic

Harlemville, New York, USA, has sponsored conferences for Physical Education Teachers in Waldorf Schools in the summers of 1986 and 1987 led by Jaimen McMillan, co-director of the Graf Bothmer Schule fur Gymnastik Stuttgart.

One practical result of these conferences was to invite Jaimen McMillan for a five-week tour of the USA and Canada. The purpose of the tour was to introduce an approach to physical education that is based upon an anthroposophical picture of the growing child.

Teachers and parents from over forty Waldorf Schools actively took part in the workshops, discussions and demonstrations. Children, parents and teachers responded warmly and joyfully.

The American Waldorf Schools have seen that a physical education programme based upon anthroposophical ideals is both possible and necessary.

Fund raising efforts have begun to establish a training centre in the USA for physical education teachers for Waldorf Schools.

Adrienne Arias-Morrow

Making the Invisible Visible

By CHRISTOPHER CLOUDER

'Tell me if anything was done', is a cry that Leonardo reiterates in his notebooks as he approached the end of his life. It is a statement of personal despair at the thought of not having achieved the potential that lay within him. It is also a question not completely alien to an Upper School teacher's mind on completion of a main lesson. There is a certain confidence that seeds are being planted, that will come to fruition some time in the future, but the nature of the adolescent sometimes makes it difficult to keep this conviction. Their enthusiasm, or lack of it, is not necessarily what will endure, and they are adept at seeming to shrug things off while really feeling them deeply. There are however main lessons that speak directly to the hearts of the students and allow no such barrier and one of these is the history of art in Class IX. The expressive powers of the great artists overcome such disguises.

Ideally the main lesson should be in two halves, the first dealing with the sculpture of Egypt, Greece and Rome, and the second tracing the course of western European art from the catacombs to Rembrandt. The high point is usually when dealing with the three great masters of the High Renaissance when a mood of expectancy and excitement is generated.

In spite of a profusion of disorderly and unedited notebooks Leonardo remains an enigmatic personality. Most of his extant paintings are either unfinished, disastrously varnished, or have been 'improved' over the centuries by artists rarely up to the task. Yet

through these ghosts of his original intentions his genius shines through. He filled his contemporaries with awe as he 'displayed infinite grace in everything he did . . . The grace of God so possessed his mind, his memory and intellect formed such a mighty union and he could so clearly express his ideas that he was able to confound the boldest of opponents'. Although it was not unknown for this awe to lead to alienation. Pope Leo X claimed that Leonardo gave him the shivers but this feeling was probably reciprocated in the light of the Pope's statement: 'How very profitable this fable of Christ has been to us through the ages'. Profit was far from Leonardo's mind and he was renowned for his generosity and magnanimity of spirit. 'By his every action Leonardo adorned and honoured the meanest and humblest dwelling place'.

Towards the end of his life he was drawn to the Franciscans; one of his closest friends was a Franciscan monk. He shared their qualities of gaiety and humility, their love of song and music and also their respect for the material world as a manifestation of God's handiwork. Like many of them he had an intelligence that moved with sudden leaps and a deep foreboding for the future of mankind. Unless humanity was able to overcome its frailty the whole world would be drawn down with it. As he grew older he became preoccupied with thoughts of a second deluge that would obliterate all traces of mankind's endeavour. In a passage entitled 'Of the Cruelty



At each festival the religious life is enacted strongly within the wider social setting. Advent Garden (above), Whitsuntide (below) and, page 21, May dancing (above), St. John's fire (below).



photos: Alick Wainwright

of Man' he wrote: 'Creatures shall be seen upon the earth who will always be fighting one with another with very great losses and frequent deaths on either side . . . there shall be nothing remaining on the earth or under the earth or in the waters that shall not be pursued and molested and destroyed'. Yet at other times, in his brighter moments, he felt that this was not inevitable: 'Every obstacle yields to effort', and he exemplified this more hopeful side by his very presence that 'brought comfort to the most troubled soul'. He was given to quiet contemplation and only when involved in this did he really feel himself, 'Alone you are all yourself, with a companion half yourself'. And out of this solitary, inward struggle he painted, having set himself a task which needed all the inspiration he could receive: 'A good painter has to achieve objects to paint, man and the state of his soul. The former is easy, the latter hard'. To this end he harnessed his unique abilities of observation. This intense inner struggle should not be underestimated; from it the perfection of his work flows. Like Janus, the two-headed god of ancient Rome, he had a dual nature. He termed war 'the most bestial of passions' and his fresco of the battle of Anghiari, which he painted in the Palazzo Vecchio and which is now lost, showed the insensate fury of armed combat, where the soldiers are no longer really themselves. Yet he designed war machines. He was a vegetarian, highly unusual for that age, yet had no qualms about sitting beside the deathbed of a terminally-ill old man and chatting about old times, only to dissect him straight after his death, and thereby becoming the discoverer of arteriosclerosis. At one moment he was saying that to understand the world one should reduce it to particles, at another that we can only understand by trying to comprehend the whole. He stood between two historical epochs and looked back to the Middle Ages as well as forward to our time.

There are always crowds of people gathered around the Mona Lisa in the Louvre but a few yards away are two pictures of his, of greater significance but totally disregarded. These are his last two paintings; one is known as Bacchus, because of the late 17th century alterations to it, and the other as St John the Baptist. Both suffer

from a misnomer. Leonardo believed that we all harboured within us a desire 'which finding itself imprisoned with the soul is ever longing to return from the human body to its active agent'. The Italian for 'active agent' actually means 'mandated one' and Leonardo meant by this the divine world of the angelic beings. If on looking at the so-called Bacchus we dismiss the later additions of leopard skin and vine leaves, we are faced with a vision that emerges from the landscape itself. This visionary figure of Man, with its golden gleaming body, is pointing away from the world of colour and light into a world of darkness behind him. The figure is herald but not an angel of death, rather one of annunciation. Leonardo's career has come full circle, for his first known painting is an exquisite angel in Verrochio's 'Baptism of Christ'. This final vision impelled Leonardo to take a closer look, to face the angel from nearby. Here too, the angel smiles benignly, with a smile similar to those to be found on the archaic Greek statues of Apollo, whose expression suggests they are aware of something we have forgotten. However this angel is completely enveloped in darkness. It has deep inner strength and burning eyes which look out at us, yet it exudes gentleness. Its left hand is gently resting on its heart, while its right, sinuously and decisively points upwards to a world above ours. A Crucifix emerges from the surrounding gloom. At the time, the picture was found deeply shocking and unorthodox, its mystery was too overwhelming. The flowing and interweaving gestures connect two worlds, the inner world of feeling and the divine world that is omnipresent but invisible, and to this world Leonardo felt he was returning.

In Leonardo's paintings it is the gesture that speaks, the movement of the limbs and the poise of the body tell us of things that are not perceptible to the senses. The two paintings of the 'Virgin of the Rocks' are themselves rewarding subjects of contemplation. With all the fertility and restlessness of Leonardo's mind it is extraordinary that he painted the same basic picture twice, which he did, in spite of arguments over the authenticity of one or the other. The theme must have been signally important for him and we know he painted many more Virgins than those that have survived. He disregards the

standard iconography of the time and is completely original. The London National Gallery version is springlike, bluer and the waters in the background flow, while the Louvre version is more autumnal, but both are visionary paintings. The Louvre version contains one extra gesture. He completes a crucifix between the movements and, although invisible, it is at the heart of the picture. The crucifix is also linked to the gestures in their revelation of mood: one child clasps his hands in devotion, the other blesses with his right hand. Mary's hands both protect the children and show affection, while the angel has again the characteristic pointing gesture that brings energy to the composition. This is a truly pedagogical painting, the depiction of the ideal relationship between adult and child. In spite of his inner doubts about himself and his fellow humans his creations are imbued with a serenity and completeness which Walter Pater called 'a beauty touched by strangeness'. In 'The Last Supper' Christ may have caused consternation around him with his revelation of the betrayal which impels each disciple to reveal his individuality in his reactions, but Christ himself remains untroubled, heroic, a man of compassion not a man of sorrows. Leonardo trembled before he painted, not out of fear or nervousness, but out of the greatness of the vision that inspired him: 'all the good and evil, that you have in you, Will to a certain extent appear in your figures'.

Leonardo never painted a Crucifixion, a Deposition or an Entombment. These scenes were much more closely connected to Michelangelo's inspiration. While working on the Sistine Chapel ceiling he wrote to his father:

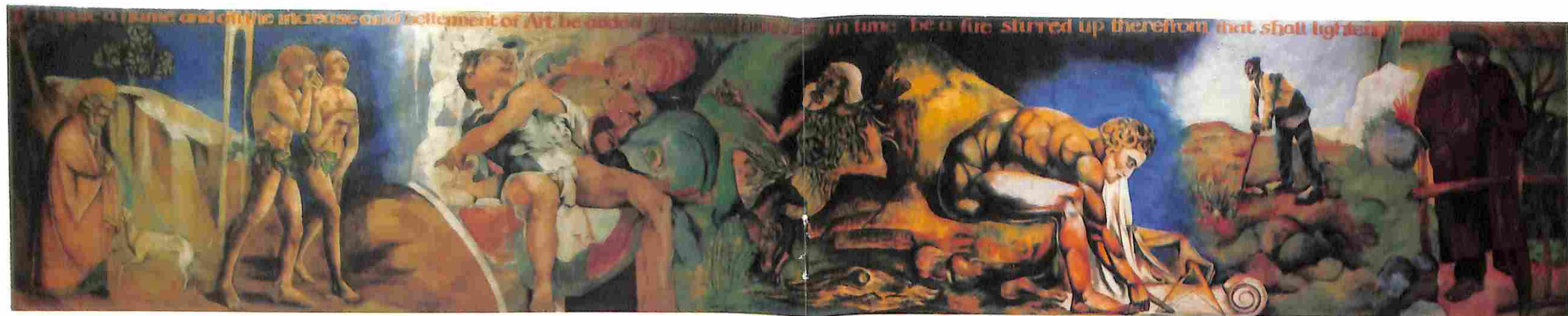
'See to it that you live, and if you cannot have earthly honours, as other countries do, be satisfied with little and live well with Christ and poorly, as I do here, living meanly and paying no attention to life or prestige, that is, to the world, and I live with enormous labour and a thousand suspicions. . . . Don't fret, for God did not create us to abandon us'.

The frescoes on the ceiling are a depiction of Michelangelo's inner struggle. The nude figures twist and turn on the frames of the biblical scenes and assumed more tormented and contorted positions as the work progressed.



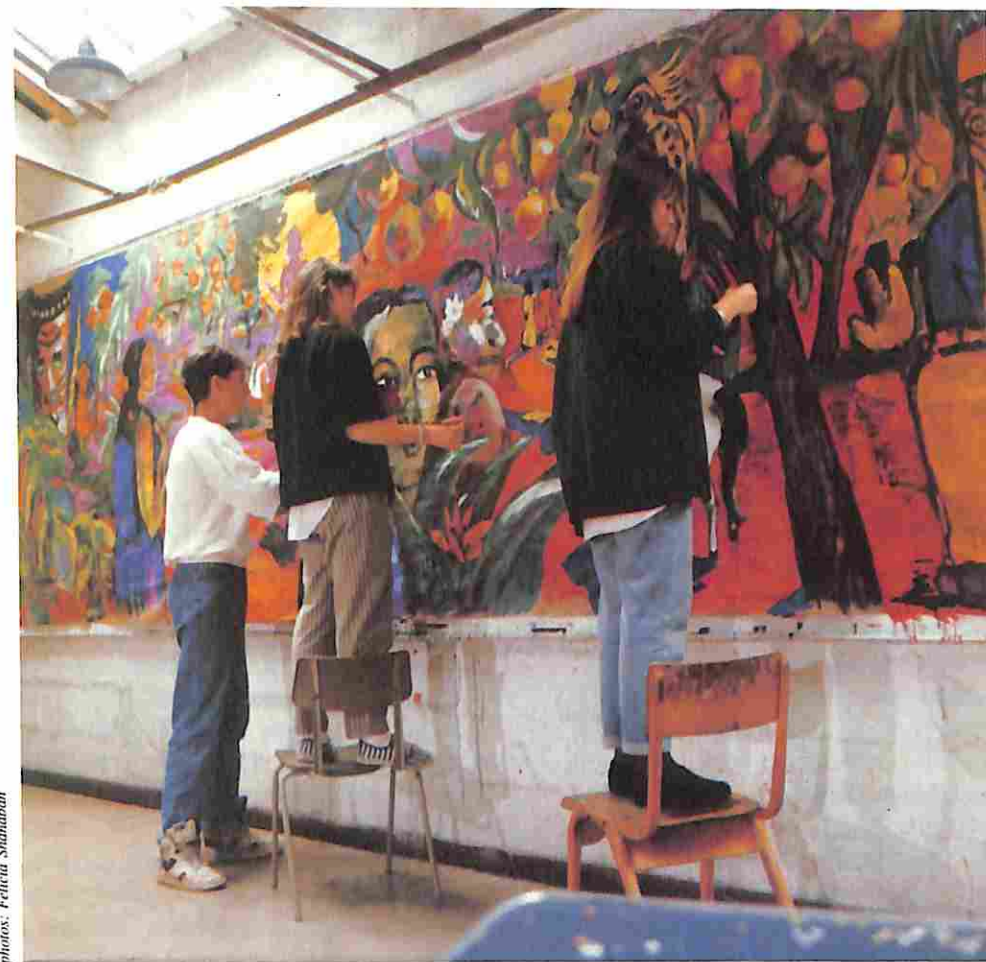
Through studies in gesture and poise adolescents discover the spiritually vibrant in the Renaissance masters. (see also pages 26 & 27)

There are two contradictory ways of reading this masterpiece. If one stands by the altar and looks straight up, there is depicted, as though through a gap in the ceiling, God separating light from darkness. Following the succession of pictures from this point we are taken chronologically through Genesis until the final scene which shows the drunkenness of Noah. Viewing it thus it is a portrayal of deepening despair, of how man loses his contact with the divine energy and ends up befuddled and entrapped in his material body. Noah lies insensible while his sons, ashamed for their father, cover his nakedness and Ham jeers him derisively. This is the usual reading as it follows the biblical narrative. Mankind is saved but falls back into a state of sin. But it could equally well be read the other way round. Again standing at the altar, from where the central pictures look the right way up, and following a more natural progression, that is, first looking to the other end where the entrance is and following it through to the point vertically above, a radically different view is obtained. Mankind evolves from being a servant of the instincts of the body to a liberation of the soul. These two are the themes of Michelangelo's art. He made numerous drawings of both the Pietà and the Resurrection as he wrestled with the conflict between the spiritual and the material that was also his artistic struggle. In one sonnet he laments



Page 24 below shows detail of the sequence above, marking milestones in style. The quote is from Dürer: *If I kindle a flame and all the increase and betterment of art be added thereto, there may be in time a fire sirred up therefrom that shall lighten the whole world.*

Inspired by Gauguin, Upper School examination pupils broaden the curriculum in creative, Waldorf fashion to create a vividly colourful composition out of the mood of a contrasting culture. (page 25 below)



photos: Felicia Shanabun



that it was a 'fond fantasy which made my soul, the worshipper and thrall of earthly art'.

This dichotomy obsessed him ever since, as a young man, he came into contact with the Neo-Platonists who made up Lorenzo de Medici's court. One of them, Marsilio Ficino, who tried to unite Christianity and Platonism, taught: 'Take this stone. It is a shapeless piece of stone, it means nothing. Yet inside it there is an idea hidden, there is a form imprisoned. All the sculptor need do to find it is to take away all that is extra around it, gradually and wisely, and then he will bring it out, in fact he will set free, a wonderful statue'. For Michelangelo this was not only a method by which one could sculpt but it was imitative of the greatest artist of all, God. He was attempting to free the spirit from its material encumbrance, the body, but the only way to present this artistically was by depicting the body. The two are interdependent, as the English Neo-Platonist Spencer wrote 'soule is forme, and doth the bodie make', yet they are also constitutionally opposites. When he was asked of his Pietà in St Peter's why the mother of a full-grown man who lies dead in her lap, and who is in the depth of grief could appear so young and beautiful, his reply was that her beauty was the mirror of a pure and noble spirit.

Michelangelo took a dim view of both himself and his achievements. A few days before his death in 1564 he wrote: 'I regret that I have not done enough to save my soul and that I must die, just as I am beginning to learn the alphabet of my profession'. He still felt unable to capture in an artistic form the spiritual energy that, for a time, inhabits the human body. When Veronese was on trial before the Inquisition for including drunkards and Germans in his picture of the Marriage at Cana, he defended himself by alluding to Michelangelo's use of nude in 'The Last Judgement.' To which the chief Inquisitor retorted, 'Do you not know that in these figures by Michelangelo there is nothing that is not spiritual?'

Michelangelo's art was an attempt to comprehend 'The Word made Flesh', and the meaning behind mankind's exile from the spiritual reality and in having to endure life 'life a frail bark on a stormy sea'. The constant physical and mental effort needed by the artist to enable him to create a beautiful image was, for Michelangelo, like the perpetual effort needed to distinguish between good and evil. He felt that life was full of pitfalls. On the one hand, that which could be revealed is hidden and reclusive 'From the high mountain and a great ruin, hidden and surrounded by a great stone, I came down against my will to be revealed'. On the other, mankind forgets his spiritual antecedents and relinquishes his moral quest 'He becomes so used to his pitiful state that he scarcely demands freedom'. He saw love as the force to overcome such obstacles, and the artist should be guided by this capacity to find that which is beautiful. The act of creation is a moral activity.

'Painting nor sculpture now can lull to rest my soul that turns to His great lore on high whose arms to clasp us on the cross were spread.

Class IX invariably respond with enthusiasm to Michelangelo's life-history and his art, especially the manifestations of his tremendous will-power. His capacity constantly to question himself appeals to both their imagination and their sympathetic understanding being a similar experience, albeit on a grander scale, to their own as they grow towards adulthood. A more

subtle approach is needed when discussing Raphael. Sir Lawrence Gowing has recently related that when giving a course surveying European Art at university he dreads December. For at this point he reaches the High Renaissance and on arriving at Raphael he finds his audience greatly diminished. Rudolf Steiner suggests that as time progresses we understand Raphael less and less and if we want to grasp him we have, in a sense, to grow young. 'What we can personally do for Raphael is really only this, describe how the paintings evolve into each other as if they had been painted by a supersensible being, who did not actually disturb the world with his earthly life.' Such were the words of Herman Grimm who, having written a masterly biography of Michelangelo in the middle of the last century, attempted to do likewise for Raphael. He found he could not do so and despite four attempts his 'Raphael as a World Power' remained fragmentary. The difficulty lies with the special character of Raphael. Vasari, a contemporary, wrote 'those who follow Raphael in the future will win fame on earth. If they also follow the example of his life, they will be rewarded in heaven'. Goethe suggested that the gods created a figure 'so alluring that everyone strives after them, and so great nobody reaches them. Thus they set up Raphael with whom thought and act were equally perfect'. Compared to Leonardo's copious notebooks and Michelangelo's numerous letters and personal statements, physical evidence concerning Raphael's life is sparse indeed, except his paintings. He left seven letters, no house he lived in remains standing and very few of his utterances were recorded by his contemporaries.

Leonardo struggled to comprehend the natural world and to understand humanity by penetrating the secret of nature, hence his fascination with the face as a means by which the spirit expresses itself. Michelangelo was concerned with how the whole body reflected spirituality; note the contrast between God and Man in the most famous scene in the Sistine Chapel. Raphael absorbed lessons from both. As Michelangelo said in very rare compliment, he gained his abilities by his industry. Raphael created from an inner vision, from an idea which was just as vital as the sight of the natural world. 'In order

to paint a beautiful woman I should have to see many beautiful women, but since they are scarce I make use of a certain idea that comes to my mind. Whether it has any artistic value I cannot say! I strove just to have it.' So nothing in his picture is harsh or fixed, his universe is a malleable one in which everything flows, his colours are resonant, his lines gentle and plastic and the facial features tend to be angelic or childlike. He painted the Deposition with great difficulty and strain as if he found it foreign to his nature. He did not incline towards the realistic view of other Renaissance artists nor did he depict life as tragedy. Instead his pictures overflow with compassion. His constantly



evolving motif of the Madonna and Child are an embodiment of human love, with all its strengths and contradictions. As he developed he was able to express the Virgin's sanctity without any of the traditional symbols; thrones and attendant saints are omitted. Like the Greeks of the classical era he could see the divine in the human and could depict it non-denominational, by discarding any attributes that would limit its appreciation to only those of his creed. His Madonnas become outer variationis on a deep inner theme. This constant metamorphosis is reflected in the way he worked. He laid out all his sketches and studies on a table, then chose an idea from one or another of them, these were included in a new sketch and so he continued

until he found something he wished to paint. To us they look so natural and obvious that it is difficult to imagine the diligence, study and perseverance that was needed initially to create them.

His contemporaries admired his extraordinary eclectic abilities. 'The master has no trace of pride. No-one suffers so willingly that his propositions are doubted and discussed, his greatest pleasure in life seems to be to teach and be taught'. However he had a formidable intelligence. In the Stanza della Segnatura, one of the rooms he decorated for Julius II in the Vatican, he composed the frescoes so as to invoke contemplation. The walls together with the ceiling form a complete programme that shows that through the practice of philosophy, theology, jurisprudence and poetry man can attempt to reach truth. Each branch of knowledge is placed between Aristotelean elements; earth, air, fire and water, and just as these elements strive to find their proper place and are therefore restless, so each sphere of human activity strives in its own particular way to know God. It was this intellectual ability as well as a tremendous passion for the antique, that led him to be given the post of chief conservator of Rome's antiquities, which he performed with such exactitude that we could justly consider him the first conscious archeologist.

It is perhaps the quality of youth that infuses his paintings that makes it difficult for a more cynical century to appreciate. Such claimis that he was 'a new angle on earth, as a man a stranger' or 'He had a very noble and gentle disposition, so that his life was attached to his body as if by a thread because he was all spirit', sound somewhat strange to us. But if we consider, say, the Sistine Madonna we can see what these phrases meant. The body of the child condenses out of a cloud of angelic children that hover around his mother thus creating a balance between the earthly and the spiritual, just as the Madonna seems to descend towards us and to be substantial yet at the same time weightless and divine. This balance was never to be recaptured again and when this theme was taken up by such artists as Rubens the earthly realm predominates. Another example is the Madonna di Foligno in the Vatican, where the Madonna floats above the

earth in an orb of light surrounded by puti and the child in her arms is about to descend, but, as he does so, he pulls her skirt across her lap with his left foot, giving, what could be assumed to be a purely mystic vision, an element of reality. The mother is torn between the realisation that her son must make his own way in life and face the consequences; and the love she bears him wishing, if she could, to withhold him from his fate. These pictures, if we are awake to them and can see them afresh, transcend the contemporary iconography and capture emotions and thoughts that we all have in common, whatever our creed.

In the main-lesson there are only a few days in which to deal with these artists, and a Class IX would need a lot more detail, substance, and anecdotes than are possible here. Their impact never fails, even with the most awkward of classes, and the pupils are usually evenly divided as to which they like the most. These great men chose the visual arts as their medium and however much one tries, the pictures and statues cannot be adequately translated into words. Their art speaks and the adolescents can sense a reflection of their own strivings in what they see. Hopefully the main-lesson has enabled them to perceive what the artist was trying to say regardless of the barriers of time. They were all three deeply religious men and only with that background can they be fully understood, but nevertheless their interpretation of Christianity, in spite of their living in a time of schism, overcomes divisions of belief. It is salutary to remember that Michelangelo died on the day that Galileo was born, for somehow their immediacy has not dimmed even with the coming of a new age.

Christopher Clouder

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More Gauguin from the Tahiti period: "Where do we come from? Who are we? Where are we going?" Such questions also become an earnest search, however hidden, in adolescence (on opposite page).



From Heaven to Earth From Earth to Heaven

Qualities essential to the teacher

by JESSE DARRELL

When the Secretary for Education was preparing his Education Reform Bill some months ago, the Bishop of London persuaded him to include Religious Instruction among the subjects to be made compulsory in the State Schools throughout England and Wales. Whether the State under healthier social conditions would be allowed such a role we need not consider just now, but from the side of Waldorf pedagogy we cannot but have the fullest sympathy with the Bishop's essential concern. In their depths — they all as well as adults have them! — children hunger for what might be better called Religious Education; their innate sense of life tells them that they will be incomplete without it: their will to become more fully human as they grow up will be enfeebled by a veritable soul-anaemia. As in all education at the present time, however, but particularly just in this most intimate sphere, the 'how' as well as the 'what', the *modus operandi* at all age-levels of childhood and youth needs to be given an entirely new turn. For above all to-day it urgently behoves us to realise, to awaken to the fact that in this century we have come into a relationship to the present and through this to the future of human life on earth which has no precedent: there is a growing intimation of this, however unclear, in many people to-day; it points them in the direction indicated by Julian Huxley some years ago, when he said with all emphasis that man himself must now take on responsibility for further evolution. That in almost the same breath he cut the ground from under his and our feet by re-asserting that all evolution began in accidental happenings is a notable instance of the short-windedness of much of our modern way of thinking. It is little wonder that Taghore saw western man as an intellectual giraffe! A telling picture, for our thinking is very remote to-day from the other forces of the soul,

from the feeling and willing in whose domain our social, artistic, moral and religious impulses are born. These are excluded by science from any role in explaining the world because it recognises only the subjective qualities in them which would distort its world-conception, and not those which relate to the spiritual and therefore objective reality in man and nature. Yet the world-problems which beset mankind to-day are largely due to the kind of thinking which is used not only in the scientific but in every contemporary sphere, and which that thinking has so far shown itself, despite its great and beneficial achievements, as pretty incapable of solving. It is a highly dangerous dilemma, a sick condition, and only a diagnosis which at the same time points to the cure will be of any real value.

To understand the present situation we need in the first place to discover how it has come about, how it has evolved. Charles Darwin was not the originator of the idea of evolution, but it was his 'Origin of Species' that popularised it among the scientists and the general public: the idea as such, which sees man and world as caught up in a process of becoming, of progressing through a series of metamorphoses, is basic to any understanding of them. By the scientists, however, it has been almost entirely applied so far only to the stage by stage development of outer bodily forms in nature, and hardly at all to the opposite, the inner sphere of human consciousness. Yet it is just such a use of the concept which is necessary to-day, for only through the development of a qualitatively more resourceful, more deeply penetrative consciousness can man give an upward turn to his affairs. H. G. Wells may have had some dim inkling of this when near the end of his life, and in contrast to much that he'd written before, he entitled what may have been his last writing 'The

Mind at the End of its Tether'. It is heartening that the American psychologist, Julian Jaynes, through his remarkable study of Homer's 'Iliad' in his 'Origin of Consciousness', has assured himself beyond doubt that the earlier Greek consciousness out of which it was born must have been quite different from our own. And perhaps heartening too that a fair number of scientists have become very doubtful about Darwin's explanation of how animal forms came in the course of time to change; they tend to see his views as pure speculation for which there is no evidence whatever.

We can find an essential difference not only between the Greek consciousness and our own, as Jaynes did, but also between that consciousness and the kind that the Egyptians lived in, which immediately preceded it. This will enable us by then following the direction of development down into the present time to understand how our own consciousness comes to be what it is and what future evolution lies before it. When tourists survey what is left as fragments of Egyptian culture such as the Great Pyramid or the Sphinx, or the statues of animal-headed gods or all-wise, all-swaying pharaohs, some will surely find that whatever aesthetic experience is aroused in them is mingled with feelings of deep reverence. Like the hieroglyphs, the sacred writing, they speak of holy things: Egyptian culture was in fact religious through and through, devoted in all its activities, including those we regard as purely mundane, to the immortal gods. The Pharaoh, the *Per A*, supreme among the supreme priesthood, was, in Wallis Budge's interpretation of the title, the Great House of his people; he was we might say their all-sheltering higher self, with his theocratic representatives throughout the land ranked in order like the hierarches of heaven.

In the subsequent epoch of the Greeks a different consciousness emerged. Religious feeling certainly persisted — the 5th century Athenians still celebrated some seventy festivals each year! — but it comes to be deeply modified by an unprecedented regard for Man, himself of Man, as he lives in the body. 'Many wonders there be', run the chorus words in Sophocles' 'Antigone', 'but none more wondrous than man'. The Greek strove to maintain a balance, as he did in so many things, between his fading but still animating sense for the cosmic heights and his growing familiarity with the earth below; his humanity felt bound up with both, and in consequence could not but express itself

artistically by giving earthly substance a heavenly form. He sculptured the gods in ideal human form. Centuries after its construction the Greek Plutarch could say of the Parthenon, 'There is the bloom of eternal youth about it.' For the Greek consciousness, after all, the temple was a home, a body on earth for a living divinity; not a place in which worshippers congregated.

The relationship of man to man in society also went through a change for the Greek as the city-state evolved. Whereas the Egyptian population had felt itself as one being with its heart and centre in the Pharaoh — throughout these historical references we are speaking of course of cultures in their prime — the citizens of the Greek city-commonwealths, while still to some extent aware of a common unifying element of soul within themselves, felt also an ever strengthening impulse towards its opposite, towards a more personal inner life such as the Egyptian had never known. This stepping back from communal experience the Greeks tried to restrain by very extreme measures. Phidias, the great sculptor and architect of the Parthenon, was heavily punished, some authorities said even put to death, because he had carved his own effigy on the shield of his gigantic statue of Athene; such 'Hubris' could not be tolerated. Socrates, his contemporary, was as is known in fact condemned to drink the hemlock, on a charge of leading the Athenian youth away from the ancient gods. However unintentionally, he was indeed doing just this, by cornering his fellow citizens and obliging them to think more clearly. The abstract reasoning which he used with such effect in his interlocations had been born amongst the Greeks and had overhauled and left behind the imaginative but less awakened consciousness of old. What had united the life of things with life within man could no longer fashion the results of this union into living objective pictures: a stiffening, so to say, was taking place in the soul such as happens in the body with old age. Humanity was entering into the isolation of personality. Nevertheless, it was centuries after

Socrates' death before a final inner rigor mortis took place in man's thinking. Even with their new rationalising kind of cognition the Greeks still experienced a last intimation that in their thinking they were taking hold of thoughts bestowed by the gods. The philosophers felt they themselves were developing the form of this further, guiding it as a rider guides his horse. There is a clear indication of how an older consciousness among another people also



experienced its thoughts as a gift in the fact that the words, 'thinking' and 'thanking' have the same derivation!

By the time of Augustine in the 4th and 5th centuries AD, as his 'Confessions' show, thinking had become entirely personal: it is clear that in him it is born with exceptional vigour out of the depths of his most intimate feelings. Even in the 12th and 13th centuries, however, the so-called Realists like Anselm and Thomas Aquinas still felt that their concepts were the final crystallisations of a cosmic intelligence. Their opponents, the Nominalists, however, scoffed at this, for in their view concepts were entirely man-made, mental contrivances whereby the phenomena of the world could be distinguished and classified; they are mere nomina, mere names.

This view of thinking has prevailed down to our own day. In the 17th century Descartes so strongly experienced himself as the sole producer of his thoughts that he saw his thinking as proof that he himself existed. In the 18th century David Hume finally laid human thinking to rest in its coffin by maintaining that it had no capacity whatsoever of contacting any reality behind the sense-world; it is a purely subjective, private production, whose forms are determined by the mental habits of the mind. Immanuel Kant set out to refute this, but ended up in full agreement as far as human thinking is concerned; it became his unshakeable opinion that it could attain no iota of knowledge about what he called the 'thing in itself', the reality behind sense-perceived phenomena. Contrary to Hume, however he did not see the soul as completely cut off from this reality, for he allowed it a link with it through its moral being, its sense of duty, its submission to what he called 'the categorical imperative'. The reasoning faculty, on the other hand, no matter how keen and well-trained, is quite powerless to forge such a link. Peter Aberlard, in dispute with St. Bernard centuries before, could argue that faith proceeds from understanding. He could speak in this way as one who, while still a medieval man, felt the first stirrings of a later consciousness; but we who are fully in that consciousness to-day cannot agree with him; we must say 'yes' to Kant. (Following on the Medieval age of faith), the fully awake modern awareness as it is maintained above all by the scientist can take stock, though with astounding and invaluable precise observation, only of the surface appearance of things, the outer phenomena and nothing more;

From a Class XII (age 17/18) study of modern art, a student turns to Feininger for a language of colour and form that will break through the bondage of materialism.

while in its attempt to win some notion of what is behind them, what is expressing itself through them, it can only speculate. It tests its speculations in the laboratory, but that doesn't alter their quality. They are sheer guesswork, though always with a scrupulously conscientious eye towards what is shown to it by laboratory testings they can only be provisional, as new observations may require their modification or upset them altogether. As the physicist Eddington once put it: for the scientist 'objective truth is not the point at issue'; he sharpened the point that is in fact at issue when, in speaking of nuclear investigation he said 'Something unknown is doing we don't know what'.* In view of what has been done with nuclear power already and what may even more potently be done with it in the future, the insufficiency of our present understanding of nature and sub-nature becomes disconcertingly obvious.

This condition of consciousness is impressed on the modern soul by its much closer union in our epoch with the physical body, especially with its tougher, more mineral constituents, than ever it had experienced in classical or medieval times. We can detect something of this process by turning to the individual, and following the psycho-physical development of the child from babyhood to adolescence. The tender, rounded body of the infant, within which even the bones have still some living elasticity in them, allows it the life-filled objective, almost cosmic consciousness characteristic of its first years. With puberty the bodily tissues have hardened. We can witness this in the thickened vocal chords of the broken-voiced boy — at the same time as childhood phantasy has faded into detached abstract thinking, and childhood togetherness into personal separation. In the modern adult this close association which the evolutionary process brings about to-day between the inner man and the bodily tissues in which there is least vitality, namely the nervous and boney system, has resulted for one thing in our tendency to identify ourselves with the body — in English, after all, we speak of 'everybody' and so on! — and thus to materialise and superficialise our whole sense of self. As regards the outer world, when we are wide awake in it, as above all the scientist must be in his observation of it, but which we all must be, for example, in crossing a busy road, we see it in the first place as a multiplicity of disconnected surface details which are disconnected also from ourselves. The links which we do discover between them are at the

same surface level as they are themselves. As for the attempt to find out something about their causative background, we can come to no certainty, as we have seen. Thus the feeling of isolation, of acutely personal self-centredness which the body prompts into us to-day cannot be countered by what our sense-bound thinking can offer; on the contrary, it strongly accentuates it. Deep calls to deep is a verifiable reality, but there is no depth in our world picture to do any calling. It is no wonder that American psychologists assert that the killer-illness among contemporary adults is boredom; and in regard to this an eminent psychiatrist in Germany said some years ago that boredom is responsible for more suicides than depression; perhaps they would seem to most of us as two sides of the same illness.

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eye in its act of observing a rose or a lily might as well be looking at a plastic copy. It is through our powers of feeling that we know when we are dealing with what is alive. In the world picture that science has arrived at there is accordingly no trace of life; in the machines with which we have populated the whole human environment we have ourselves added a realm to nature which is not only seen as dead, but is so in all actuality, as dead as any stone-desert. In consequence it multiplies but also drives more deeply home the lifeless impressions and thoughts which make up so much of our mental content to-day. For example, by the way in which machinery works, its parts acting externally upon one another, it is endlessly demonstrating the cause-effect nexus that prevails in the inert mineral kingdom, from whose materials it has itself been constructed, and inducing in us the habit of seeing such a nexus in spheres beyond the mineral where it doesn't belong. But the machine world threatens us with a quite other distortion of human experience as well.

We have created a world-robot whose ways of working we have ourselves devised and imposed upon it, but which we in its employment must of course go along with. The extreme results of this necessary fitting of our own actions to those of the machine can be gauged from their extreme effect, for instance, on the men and women who work on a car- or packaging-production line: the endless repetition, day in, day out, of the same few manipulations cannot but mechanise human action. Thus, if the modern scientific picture banishes life from our thought, technology, through the routines it enforces in many provinces of economic life and organisation, threatens the freedom, and therefore ultimately the morality of the will. All one-sidedness tends to de-humanise us, and our modern variety of it demonstrates this only too well. Alexis Carrel, scientist in the New York Rockefeller Institute, in his book significantly called 'Man the Unknown', summed up his findings by saying: 'The sciences of inert matter have led us into a country that is not ours . . . Man is a stranger in the world he has created'.

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Nor does the individual strive only on his own behalf. If Browning could say, 'When the fight begins within a man, then is he worth something,' Steiner could add, 'If more would take up the inner fight, there'd be less fighting outside'.

It is in the very nature of where we are at present that whilst the combat is undertaken on all levels of the soul, on the moral, social and cognitional, it is on the last that the thick of it is bound to be experienced at first.

The science that directs our thoughts, the technology that dominates our dealings with nature and the outer world in general, and the economic activity that is pre-eminent in the life of the community to-day, are all in the end expressions of an intensely secularising intellectuality which is concerned only with matter and is blind to the reality of spirit. The fact that it is thought that has made possible the shaping of earthly matter and the use of its forces can tell us of a fundamental difference between our age and the classical, medieval epoch which preceded it. In the latter, thought was essentially valued as a means of discovering the relationships between phenomena, whereas to-day its significant role has been, and must so continue, to impress itself through the human will on to the environment, on to the earth itself. Knowledge, Bacon proclaimed, is power, and in doing so exactly characterised his own and our age. But power can also be used in the inner struggle towards truer manhood, in what St. Paul

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could not himself in fact carry it out: 'Sit down before the facts like a little child!' In modern terms it was recalling what Christ said, 'Unless ye become as little children, ye shall not enter into the kingdom of heaven'. A little child has nothing of the deadening force of preconception or convention or routine within it, and so it dreams into what Thomas Traherne, spoke of long ago in one of his poems, out of his own remarkable recollections of earliest infancy, 'Everything that I did see did with me talk'. What the babe is given, the adult henceforth must consciously win back. Then out of the reality out of which all future evolution must flow, we shall not need to say, as the present Archbishop of Canterbury felt obliged to say last year: 'Of course I believe in the Resurrection, but I don't understand it'. Scientific thinking of the modern sort has already played havoc with the older form of faith in many people, for it tends to erode all sense of connection in the soul, and that preeminently which relates to the spirituality of the universe. Were this to continue as the only means of understanding, all religious feeling would steadily fade away in the future.

It is, however, just the understanding of the Resurrection mystery upon which all other understanding worthy of the name, including that of the material world, will depend in the future. The first half of the Earth's evolution ended with the Crucifixion; the second began with the Resurrection. What flowed into the Earth from outside in the first phase as divine creative force, flows out from it into the universe in the second. Through the spiritual Science of Anthroposophy, evolution in the individual and in mankind becomes comprehensible, reveals its meaning as the becoming that proceeds from life through death to resurrection and through being understood it becomes effective guidance in man's practical dealings with the Earth and with each other. There is a picture in the Louvre by the Renaissance painter, Ghirlandaio, which shows a grandfather looking down at his upward-gazing little grandson. The little boy has all the innocent beauty which only a child can have, and he looks up at the elderly man with a look that seems to ask for, and at the same time is sure it will be given, loving protection. The grandfather is shown with a nose somewhat disfigured by a number of protuberances, which emphasises that it is not in his face that we are to look for beauty. Yet beauty there is in his wise and caring contemplation of the child, and in the tender, almost smiling curve of his lips. It is an interior

beauty that he has. To his left there is a window, through which we see a road that winds round the base of two hills: the nearer has an easy slope and is pleasantly green with grass and bushes, and has a house at its foot, the other is like a steep cliff of entirely bare, grey rock. It seems as if this is telling what the grandfather is thinking as he looks down at his grandson: he also must travel the road of life that will bring him joy and sorrow. But there is a quiet confidence in the old man's gaze, as if he knows that one can come through all the ups and downs of life to final loving serenity. It is as if the form of the whole of evolution is indicated here, a lemniscate which shows in the one loop how divinity works upon the body of the child as it were from outside, whereas in the other it shows how it shines out of the old man from within. It is just such an inversion that we are here on earth to achieve. In earlier times humanity lived more in the dream of feeling than it did later, and was given the wisdom it needed through its life in religion. Today we still must be given the wisdom we need, for it is always a gift of grace, but we have to work for it, and that in fully awake consciousness. That work consists in asking questions, as the scientist has always done from the beginning; but to his respect for exactly observed facts there must now be added the arduous training of the soul, so that in its questioning the spirit of man is active with its whole being, its moral and social, its religious and artistic power, as well as its scientific. The All of the world can make itself known only to the All of man. It is through such a questioning that we come into the same curative relationship to ourselves and to mankind as the medieval Parzival came into with the sick Amfortas: for in its essence the redemptive, healing spirit of love is actively present. We shall need the rest of earthly and human evolution to achieve this questioning power in its fulness, but the problems we are faced with to-day in every sphere of life demand that we make a beginning. And when those who make this beginning and remain true to it have to do with children or younger people, something flows through all they say and do, whether explicitly or otherwise, which transforms it into the kind of Religious Instruction, Religious Education, which is needed in the schools to-day.

After graduating in Cambridge in the '20s Jesse Darrell has devoted his life to Waldorf Education and has become a prominent figure on both sides of the Atlantic.

*I have borrowed my quotations of Eddington and later of Carrel and Whitehead from Ernst Lehrs' 'Man or Matter'.

Books

Papa's Story and Other Tales by George MacDonald, Bookmakers Guild Inc. Edited with an introduction by Mary Dorsett. Illustrated by Don Borie.

Information about the Scottish writer, George MacDonald 1824-1905, is not readily available so the introduction is welcome. I wish there had been a further paragraph or two concerning the last years of the writer and his remarkable wife.

The publishers claim that these stories are favourite tales which will fascinate parents and children alike.

Mary Dorsett, Head of Special Services at Buswell Library at Wheaton College in Illinois, writes that they deal with relationships between people and their interdependence; with basic themes: day and night, light and dark, evil versus good, and the need of co-operation if good is ultimately to triumph. She urges that these tales be read, shared with a friend.

'Papa's Story' was published in 1865, ten years after 'Within and Without' in 1855, a narrative poem, admired by Tennyson, and the first of 52 books by George MacDonald. Between 1855 and 1867 eleven of these books were published and there was certainly a great need for prolific writing as between 1853 and 1867 eleven children were born to their loving and generous parents, always conscious of needy neighbours and ready to give.

When reading 'Papa's Story', the most realistic of the tales, one may well be irritated by the author's voice interjecting in conversation with his listening children. Certainly irritation grows with re-reading this story of strong, relentless moral content.

'The Carasyn' has the charm of folklore but is uncomfortably contrived in the telling, something never found in a true Folk Tale at its best, such as the wonderful story of 'The King of Ireland's Son' by Padraic Colum.

The same contrivance, and a sense of padding for length mars the other two tales. Lovers of 'Back of the North Wind' 1871, 'The Princess and the Goblin' 1872, and 'The Princess and Curdie', 1873 and students of this writer who strongly influenced C. S. Lewis, and J. R. R. Tolkien, will be interested to read these tales, but I do not recommend them as an introduction to the writings of George MacDonald.

The book itself is handsomely and sturdily bound, and clearly printed on strong glossy paper. There are a few annoying printing errors and it gives off an unpleasant odour — scent-sensitive readers beware!

My greatest criticism concerns the illustrations by Don Borie, an award-winning designer in America, and a member of the Colorado Artists Association who 'has secured such prestigious clients as Frontier Airlines, and the Wyoming Tourist Council'. I consider them entirely unsuitable, detracting from the text, and especially wrong for children's contemplation with their many ugly distortions of features and limbs, and a hardness of line that is strangely disturbing.

The black and white illustrations, in addition to the water colours, are without subtlety, or power to nourish fantasy. I wished I had not seen any of them, and took great care to keep my copy away from children.

Barbara W. Low

From Buddha to Christ by Rudolf Steiner — Anthroposophic Press, paper 103pp.

This collection of five lectures given by Rudolf Steiner at different places between 1909 and 1912 on the theme of Buddhism and Christianity contains valuable insights in helping one understand the differences and yet also, on a deeper plane, the connections between these major world religions. In fact, Steiner's emphasis on characterising them as important and necessary impulses in the evolution of humanity, rather than seeing them as institutionalised religions, with their varying dogmas and rituals, helps the reader guard against polarising, in an unbridgeable manner, their world views, and creates a healthy tolerance towards other religious faiths different from one's own.

Yet, it would be foolish and false to pretend that there were no fundamental differences. Buddhism (at least in its 'Thervada' form) Steiner describes as a religion of individual redemption. It fosters a desire to escape from the earthly world of 'maya' (illusion) with its suffering and sorrow, and seeks release from the wheel of rebirth; its ultimate aim being the achievement of 'nirvana'. In this sense it lacks an historical dimension possessed by Christianity, which Steiner characterises as a religion of resurrection. Through the 'Fall' man's relationship with the external world is put out of joint, but this is not an irredeemable situation. Through the penetration of the Christ impulse into humanity, and in this sense Christianity points to the future, whereas Buddhism is described as the 'sunset' of the primeval wisdom of the past.

Despite this characteristic difference considered from an exoteric point of view, Steiner has much to say about the intimate, esoteric connection between these two great spiritual streams: the spiritual influence of Buddha at the birth of Jesus, and on figures like St. Francis of Assisi; the Buddha's continuing spiritual mission; and the work of the Future Maitreya Buddha as 'the greatest teacher of the Christ impulse' in future epochs of humanity.

Thus, in this light, some truth may be seen in Steiner's statement at the end of the fourth lecture that 'the mission of anthroposophy today is to bring about a synthesis of religions'. These thought-provoking lectures are themselves a step in fostering such an aim.

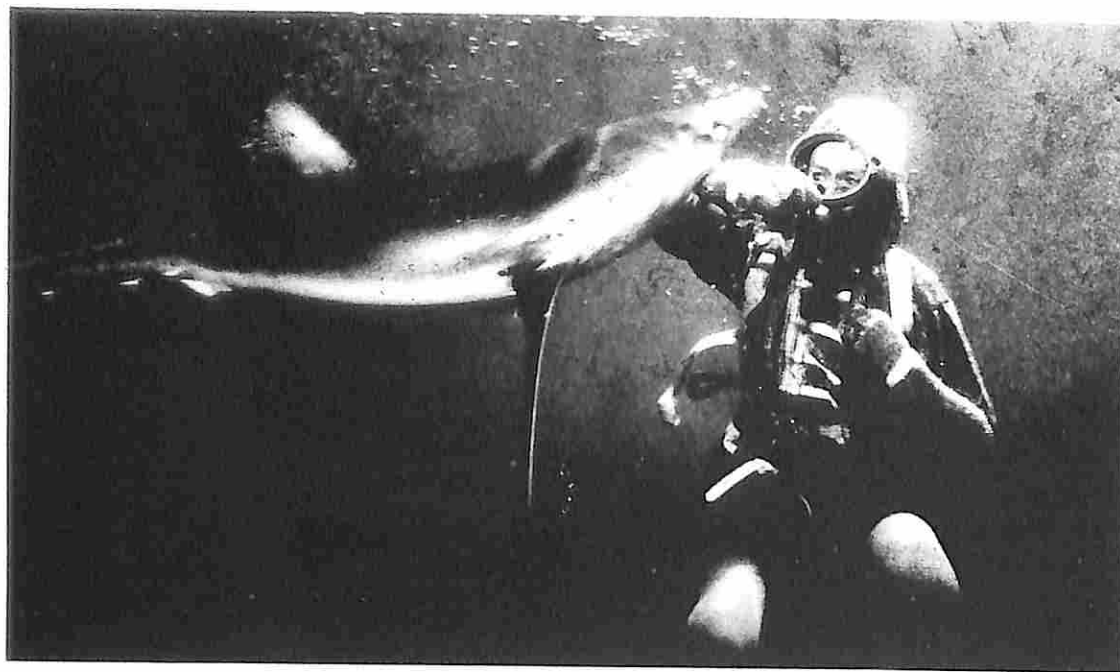
Tony Brown

Festivals With Children by Brigitte Barz, Floris Books, £5.95.

I found this a very interesting book. It is written for anyone wanting to celebrate the year's festivals in a deeper way. As someone moderately new to these deeper meanings, I found it very valuable. It gives first an adult description of each festival and then explains how to bring these to children in the most suitable way for each age, through stories, decorations and activities. The book starts with a description of the basic elements common to all festivals and continues with an account of each one as it occurs throughout the year. Included are some less familiar ideas such as St. Barbara's Branches, and for its American readers Halloween and Thanksgiving.

In all a lovely little book either for those who know the customs for the different festivals, but want to understand their deeper meaning, or those who know the meaning but need advice on how to celebrate them in practice; or, of course, for those who need both.

Diana Jonkers



A Call to Adventure by Hillary Hanser. B.M.G. Inc.

In a time when teenagers can easily have their healthy desire for new adventure and challenge diverted into base and negative channels, through the onslaught of media and social pressures which are sadly too much a part of our era, it is of great strength to a teacher and to parents too, to know that there are many examples of courage and enthusiasm among adults for young people to aspire to.

In reading 'A Call to Adventure' by Hillary Hanser I was greatly impressed by its lively — but not colloquial or sensational — style which enables the reader to feel himself to be almost a co-partner in the adventures of such individuals as Jacques Cousteau in the deep; Joe MacInnis working under the Arctic Ice-cap and Robert Ballard — in his search for the Titanic. We accompany Sir Edmund Hillary in his conquest of Everest and risk our lives in following the challenges that the individuals in this book have set themselves. I find it particularly healthy in its accounts because each individual is setting their humanity not against the earth, but *with* it — to explore it, understand it and steel oneself through experiencing it. The narrative would hold the interest of children from Class 8-10 easily and it is supported by many excellent and action-filled photographs — which again are not of a sensationalist nature. In all, 10 varied and unique accounts of man's meeting a physical and inner challenge presented to him by the Natural World, give the reader a positive and altogether healthy taste of experiencing oneself as Man incarnated in a physical body — dealing with the world in such a way which a teenager would relish. The individuals who are featured in 'A Call to Adventure', I feel, present a fine example of that which we should encourage teenagers to look up to, whilst healthily stimulating their interest in the world as it presents itself to us in great physical challenges. A book suitable for Class 7 onwards, I would suggest it a useful addition to a school or home library.

Alex Naylor

Animals by Carla Grillis, published by Floris Books £2.50.

The Forest by Frantisek Chochola, Floris Books £2.50.

Animals is a well constructed thick card book suitable for two to four year-old children. The animals which range from domestic, garden, farm and hedgerow are most beautifully depicted in soft pastel colours mostly engaged in a natural activity like the kitten washing its face, the hen feeding its chicks: pictures to share time and again with small children. The Forest is also made in thick card and suitable for two to three year-olds. The opening page depicts a small girl in a forest glade meeting rabbits, birds, flowers and butterflies and in the ensuing pages she meets other woodland animals most likely to be found in North America. Green is the dominant colour, it being spring time, though the style of these pictures leaves little to the imagination.

Frankie Stevens

Thoughts to Consider. Extracts selected by Conrad Mainzer. Pädagogische Forschungstelle beim Bund der Freien Waldorfschulen.

This booklet of 50 pages is a lively and eclectic harvest of material from the prose works — mostly essays — of writers in English; all are post-war and all address themselves to serious issues now confronting us. The collection falls into six sections: moral and social problems of race, work, nationalism; the power and fragility of art; the nature and effects of science today; communication; the use and abuse of English; and the morals of confronting our environment, both human and natural.

As the subtitle indicates, there are several diverse world-views that inform the extracts: from the latent anthroposophy of authors like A. C. Harwood, Adam Bittleston, Karl König and Owen Barfield to the counter-Goethean scientific methodology of J. Bronowski. This is deliberate, for the collection is intended for use in the classroom by 17-to-19-year olds; the teacher is clearly expected to discuss the implications as well as the content of the extracts. Each

one is thought-provoking and demands re-reading. In fact, native English speakers may marvel at what is expected of the young linguist in German Waldorf Schools, for many passages depend for their effect on broad vocabulary, subtle usage and a graceful, artistic turn of phrase as well as on clear syntax and thrust of meaning. They are a joy to read for the adult, well worthy of use in, say, English lessons for senior pupils of Waldorf Schools in the English speaking world.

Warren Ashe

The Wisdom of Fairy Tales by Rudolf Meyer. Anthroposophic Press & Floris Books. Hardback 267pp. £9.95.

"Western man reached his 'earth maturity' only with the coming of the age of discovery of scientific invention and the liberation of his personal and private life from the dictates of the Church". This is how the author formulates one of the leading thoughts woven into his introductory chapter: The inner meaning of fairy tales. Implicit is the question: Whence springs the guidance of the human being's moral life? There are, of course, those resources deep within human nature itself. These, the author would contend, are both tapped and refreshed through fairy-tales being told at the appropriate time and in an appropriate manner in childhood. (Not that this is the only way.) Moreover, the process comes about not through any 'dictates' but with that breath of freedom that is at play whenever images arise and fade as they do in fairy-tale-telling.

The titles of the tales discussed form the bulk of the index, though a thematic approach to the subject, stimulating more browsing, would also be a justifiable use of the book. Either way, the style in which the author couches his thoughts nurtures further pondering rather than giving slick interpretations, the main danger when embarking on 'research of this nature. Anthroposophic Press and Floris Books are to be thanked for their initiative in bringing out this translation, a major contribution on the subject, much needed in an age in which an attempted revival of imaginative consciousness is evident.

Phases of Childhood by Bernard Lievegoed. Floris and Anthroposophic Press. 206pp paper.

How many of us pause to think of moral geniuses? Or consider that the sandpit is as vital to a toddler as bread and butter? Onto his finely woven fabric of thought, Professor Lievegoed embraces such concepts, with threads drawn from his concern for people.

Most Waldorf parents and teachers are familiar — and find helpful — the division of childhood into seven-year phases. The author's ability to sub-divide these into nine never becomes a rigid pigeon-holing. His detailed observations are awakening, particularly as they derive from a medical background. In this way he elaborates Rudolf Steiner's approach to childhood, correlating "the development of the organs and the child's psychological development" (p. 127). En route, he takes us through topics as widely varied as sport and fairy-tales.

GERMAN BOOKS

Die Heilige Ikone by Wladimir Lindenberg. Urachhaus. 79pp (A4) 16 colour illus. hardback DM 36.00.

That icons appear as late as the 17th century yet still with a gold background indicates that they are no ordinary art genre. The author, a brain surgeon, confirms this. Of Russian birth, he represents them as inner, religious experiences made visible. They defy orthodox art analysis and are revealed as

a legacy of the 'Eastern' Church — consoling, strengthening, re-affirming and inspiring the soul in its deep vale of destiny.

Tanz und Singt — Rhythmical games during the course of the year. 100pp. Drawings by Christiane Lesch. Paper. DM16.

In a world where TV in particular and technology in general encroach on childhood, the question is often asked: What can be put in their place? This book provides answers. It has a complete cycle of rhythmical games for the year — a large section being devoted to a Christmas play. The music consists of a wealth of pentatonic melodies. There is an extensive introduction going into many aspects of this Kindergarten work.

Sonne, Wind und Regenbogen, and Durch das Jahr published by Bund der Freien Waldorfschulen, Stuttgart.

The new research Institute for the Bund der Freien Waldorfschulen in Stuttgart has published two textbooks for the teaching of German as a foreign language, and a slim but excellent introduction by Uta Taylor to the whole ethos of language teaching in Waldorf schools, a lucid account of method and curriculum with a wealth of ideas and practical advice. She offers exercises for the teaching of pronunciation, syntax and grammar, a brilliant play with tricky adjectives, advice on how to use the two new textbooks and some serious reflections on the importance to choose the right kind of literature. There is plenty of humour in its 24 pages.

The first volume 'Sonne Wind und Regenbogen' is for classes four and five and contains songs with music, poems, short plays, a tongue twister, legends and fine black and white illustrations by Rainer Lechler. The texts offer plenty of dialogue and though there is simplicity nowhere do we find trivialities. The poetic language and dramatic quality of the text offers food for the soul and encourages the development of human values. 'Durch das Jahr' aims at classes six to eight and follows the course of the year. That means the teacher chooses out of each section what is right for the standard of his class. There are fables, historical anecdotes, stories from Austria and Switzerland and lots of songs and poems, a lively collection indeed, illustrated by the same skilful hand. Quite complicated material like the biography of Henry Dunant, founder of the Red Cross f.ex. is told in such clear sentences that it is well within the grasp of a class eight. A key event in every Steiner school is the celebration of festivals and almost every one of the texts in these two volumes is worthy to be performed on stage. German is a difficult language but it is also rich and very beautiful, offering a wealth of literature. To give our pupils access to this treasure Ute Taylor and her colleagues did a splendid job. I suggest that every teacher of German should obtain both books.

Sibylle Alexander

Das Spielende Kind by Ingeborg Haller. Verlag Freies Geistesleben. 67pp paper. DM14.

Several eyes have closed in the adult over the course of the years. One of them is the eye that sees potential for play in a draped table-cloth, an old copper coal scuttle, pebbles in the bed of a stream or a gap between curtains. In this booklet, Ingeborg Haller presents the observations of young children that she has contemplated — from their earliest days in the cradle, onwards. With such help, that eye — of Kindergarten teacher or parent — can be re-opened with bounteous, creative and life-giving results for the children in their care. Almath Regens — Haller's thumb-nail sketches catch the most delicate moments with telling artistry.

Das leben nach dem Tod. Ten lectures by Rudolf Steiner
 edited by Frank Teichmann. Verlag Freies Geistesleben.
 280pp paper. DM14.80.

The work of Kubler-Ross has brought knowledge of life after death to a different level of awareness in recent times. Rudolf Steiner's research pre-dates her findings by several decades. From it is drawn the content of this paperback. The editor introduces the theme via the relationships that existed in former culture epochs, providing a helpful background to the many approaches that Steiner is able to bring, thus giving opportunity to take the facts into everyday considerations.

Correspondence

Emerson Waldorf School,
 Chapel Hill, N.C.

Dear Editor,

The "environmental issue" so major in our time will undoubtedly become yet more crucial in the years to come with the unceasing pace of development. As natural areas continue to diminish, and natural resources and living things are destroyed and polluted in a variety of technological ways surely one of the greatest problems for mankind will be how we are to treat the earth — and the question will be whether life on all levels is to be valued or not. We already see the tragic implications of this question in the suicides of children, in the drug addictions and in teenage pregnancies. A crisis of meaning exists and in this crisis Waldorf education can have a major role to play — a role of potential leadership much needed everywhere.

Because my first encounters with Rudolf Steiner's teachings and Waldorf education impressed me deeply with their sensitive attitude towards life and nature, I moved in the direction of anthroposophical communities, studies and eventually to a training as Waldorf early childhood teacher. However after many years of teaching and connectedness with Waldorf schools I have come to feel that this is an area wherein Waldorf teachers might do well to become as conscious and clear in their attitudes and teaching as they try to be in their daily classroom work. For here is a realm in which there seems (to me) to be danger of unclarity, discrepancy and even a form of hypocrisy — albeit perhaps unconscious — in many Waldorf school settings.

In my training as an early childhood teacher it was impressed on me that the children — at all ages — learn from *what the teacher is* and does — and not so much from what she or he may say. It is how the teacher touches an instrument, a piece of cloth, a tree, a flower or animal that the student — the child — picks up and learns from; and it is this teaching that penetrates most deeply into their beings. The playground, the park areas surrounding the school building(s) are as much a part of the school experience for the child as is the classroom and a place where much that is taught in the classroom can become experience. Yet many times teachers who give great attention to the morning verse or poems or graces in which nature is revered and blessed when in the actual setting of nature with the children offer no guidance to the children as to their behaviour in nature — yet here is an area where children are seeking and needing moral guidance and example from the elders they respect. In my experience most children are grateful and relieved when we demonstrate and explain simply (depending on the ages of the children) our own love and respect for living things, and are consistent to our own words with our actions thus helping them to be able to shape their own behaviour in relationship to nature and natural

things they meet everyday in their world.

Of course if we ourselves are unclear as to the value of life — other than human life — and not aware of the ways in which our lack of concern affects our own spiritual development we can not expect the children to act differently or to learn reverence. If a teacher were to see a child hitting or ripping at another child she or he would be quick to speak out and restrain such action. Yet when children rip at or break trees and bushes, grab at flowers and fruits they do not need and quickly throw away — out of a wildness that is part of the sickness of our time, and it is harmful to them, unbalancing and fragmenting what we would heal; and when teachers offer no guidance in such situations the children are confused. Surely we want children in Waldorf schools to care about the life of a tree. Trees offer us healing shade, fruits, cleanse the air and are beautiful. Is gratitude not a part of learning? I love this poem* of Albert Steffen:

O let us love the trees.
 They do us so much good!
 Within their fresh green leaves
 Flows God's own living blood.

The wood was growing hardened
 Till Christ hung there as man;
 That we be fed and pardoned
 Eternal bloom began.

Let us love the trees and protect them from harm. When children learn how to love nature they are happy. We can help offer them a way to understand that a deep spirit resides in all manifestations of life. And in protecting life — even the trees — the children too will feel protected.

Alwyn Moss

*The writer is not suggesting this be used with children.

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 Buenos Aires Escuela San Miguel Arcángel, José María Moreno 1221, 1607 Villa Adelina. Buenos Aires.

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Sydney Lorien Novalis College of Teacher Education, address as above.

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Antwerpen Hibernia Rodestraat 33 & Keizerstraat 62, 2000 Antwerpen.

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Mainz Freie Waldorfschule Mainz, Merkurweg 2, D 6500 Mainz-Finthen.
Mannheim Freie Waldorfschule, Neckarauer Waldweg 131, D 6800 Mannheim 24.
Marburg Freie Waldorfschule Marburg, Ockershäuser Allee 14, D 3550 Marburg/Lahn.
Mülheim/Ruhr Freie Waldorfschule in Mülheim, Karl-Forst-Straße 13, D-4330 Mülheim/Ruhr 13.
München Rudolf Steiner Schule, Leopoldstraße 17, D 8000 München 40.
München-Gröbenzell Rudolf Steiner Schule München, Schulhaus Gröbenzell, Spechtweg 6, D 8038 Gröbenzell.
München/Daglfing Rudolf Steiner Schule, Zweigschule Daglfing, Max-Proebstl-Straße 7, D-8000 München 81.
Münster Freie Waldorfschule Münster, Laerer Landweg 153-157, D 4440 Münster.
Neu-Isenburg Rudolf Steiner Schule Neu-Isenburg, Zepplinstraße 10, D 6078 Neu-Isenburg.
Nürnberg Rudolf Steiner Schule, Steinplattenweg 25, D 8500 Nürnberg.
Neuwied Rudolf Steiner Schule Mittelrhein, Freie Waldorfschule in Neuwied, Mittelweg 10, D 5450 Neuwied-Block.
Nürtingen Rudolf Steiner Schule, Erlenweg 1, D 7440 Nürtingen.
Offenburg Freie Waldorfschule Offenburg, Rheinstraße 3, D 7600 Offenburg.
Oldenburg Freie Waldorfschule, Kleiststraße 43, D 2900 Oldenburg.

Ottersberg Freie Rudolf Steiner Schule, Amst-shot 5, D 2802 Ottersberg 1.
Pforzheim Goetheschule - Freie Waldorfschule, Schwarzwaldstraße 66, D-7530 Pforzheim.
Remscheid c/o Waldorfschulverein, Bürgerstraße 81, 5630 Remscheid.
Rendsburg Freie Waldorfschule, Nobiskrüger Allee 75/77, D 2370 Rendsburg.
Rendsburg/Eckernförde Freie Waldorfschule Rendsburg, Zweigschule Eckernförde, Schleswiger Straße 112, D 2330 Eckernförde.
Reutlingen Freie Georgenschule, Moltekestraße 29, D 7410 Reutlingen.
Saarbrücken Freie Waldorfschule Saarbrücken, Großwaldstraße 2, D 6623 Altenkessel.
Schloß Hamborn Rudolf Steiner Schule Landschulheim Schloß Hamborn, D-4799 Borchten - Schloß Hamborn.
Schopphelm Freie Waldorfschule Schopphelm, Stettiner Straße 9, D 7860 Schopphelm.
Schwäbisch Gmünd Freie Waldorfschule Schwäbisch Gmünd, Heinrich-Steinle-Weg 1, D 7070 Schwäbisch Gmünd.
Schwäbisch Hall Freie Waldorfschule Schwäbisch Hall, Teurerweg 2, D 7170 Schwäbisch Hall.
Siegen Rudolf Steiner Schule Siegen, Marienborner Straße 151, D 5900 Siegen 1.
Stuttgart Freie Waldorfschule Uhlandshöhe, Haußmannstraße 44, D 7000 Stuttgart 1.
Stuttgart Freie Waldorfschule am Kräherwald, Rudolf-Steiner-Weg 10, D 7000 Stuttgart 1.
Stuttgart Michael Bauer Schule, Freie Waldorfschule mit Förderklassenbereich, Othellostraße 5, 7000 Stuttgart 80.
Trier Freie Waldorfschule Trier, Montessoriweg 7, D 5500 Trier.
Tübingen Tübingen Freie Waldorfschule, Rotdornweg 30, D 7400 Tübingen-Waldhäuser-Ost.
Überlingen Freie Waldorfschule am Bodensee, D 7770 Überlingen-Rengoldshausen.
Ulm Freie Waldorfschule Ulm und angeschlossene Sonderklassen für Lernbehinderte, Römer-strasse 97, D 7900 Ulm.
Villingen-Schwenningen Rudolf Steiner Schule, Schluchseestraße 55, D 7730 VS-Schwenningen.
Wahlwies Freie Waldorfschule Wahlwies, D 7768 Stockach 14.
Wangen Freie Waldorfschule Wangen, Rudolf-Steiner-Straße 4, D 7988 Wangen i. Allgäu.
Wanne-Eickel Hiberniaschule, Holsterhauser Straße 70, Postfach 2849, D 4690 Herne 2.
Wattenscheid Widar Schule Wattenscheid, Höntröper Straße 95, 4630 Bochum 6.
Wiesbaden Freie Waldorfschule Wiesbaden, Kohlheckstraße 43, D 6200 Wiesbaden.
Witten Rudolf Steiner Schule Witten, Billerbeckstraße 2, D 5810 Witten-Heven.
Würzburg Freie Waldorfschule Würzburg, Oberer Neubergweg 14, D 8700 Würzburg.
Wuppertal Rudolf Steiner Schule, Schluchtstraße 21, D 5600 Wuppertal 2 (Barmen).
Wuppertal Christian Morgenstern Schule, Waldorfschule für Erziehungshilfe, Haderslebener Straße 14, D 5600 Wuppertal 2 (Barmen).
Wuppertal West Freie Waldorfschule Wuppertal-West Schluchtstraße 21, D 5600 Wuppertal 2.

ITALY

Milano Scuola Rudolf Steiner, Via Celeste Clericetti 45, 20133 Milano.
Rome Scuola Rudolf Steiner "Giardino del Cedri", Via delle Benedettine 10, 00135 Roma.

LUXEMBOURG

(Grand-Duché) Kindergarten: Rue de Trèves 154, Cents - Luxembourg. Primärschule: Rue Sax, Luxembourg-Limpeertsberg.

NETHERLANDS

Bond van Vrije Scholen in Nederland Secretariaat: Hoofdstraat 20, 3972 LA Driebergen.

Amst. Upper School. - Only Kindergartens
Alkmaar Rudolf Steinerschul, Sperwerstraat 1, 1826 KL.
***Alkmaar** Vrije School Bovenbouw, Loudelsweg 20A, Postbus 222, 1860 AE BERGEN.
Almelo Vrije School Almelo, Biesterweg 6, 7608 RN.
Almere Vrije School, Heerlenstraat 33A, 1324 MC.
Alphen A/D Rijn Vrije School, Liszthof 90, Postbus 165, 2400 AD.
Amersfoort Vrije School, Romeostraat 74, 3816 SE.
Amstelveen Parcivalschool, Lindenlaan 317, 1185 LM.
***Amsterdam** Geert Grooteschool, Hygieaplein 47, 1076 RS.
Apeldoorn Vrije School, Morinstraat 8, 7312 KC.
Arnhem Percivalschool, Woudrichemstraat 141, Postbus 30093, 6803 AB.
***Assen** Vrije School, Carsnumstraat 2, 9404 RV.
***Bergen** Vrije School, Prins Hendriklaan 58, 1882 EL.
Bergen Vrije School Bovenbouw, van de Veldelaan 179, 1860 AE Bergen.
Bilthoven Rudolf Steinerschul, Weltevreden 6, Postbus 332, 3720 AH.
Den Bosch Rudolf Steinerschul, Waalstraat 30, 5215 CK.
***Boxmeer** Vrije School, Jeron Boschstraat 49, 5831 VV.
Breda Rudolf Steinerschul, Minckelersstraat 27, 4816 AD.
Bussum Vrije School Michael, Esther de Boer van Rijklaan 22, 1403 GD.
Delft Vrije School, De Meesterstraat 2, 2613 XB.
Deventer Vrije School, Houtmarkt 6, 7411 CG.
Dordrecht Vrije School, Wijnstraat 119, 3311 BV.
***Driebergen** Vrije School, Faunalaan 250, Postbus 207, 3970 AE.
Ede Vrije School, Nachtegaallaan 47a-49, Post-bus 40, 6710 BA.
***Eindhoven** Vrije School Brabant, Woenselsestraat 316, Postbus 1073, 5602 BB.
Eindhoven-Zuid Vrije School, Hadewychlaan 3, 5643 RT.
Ennen De Vrije School Michael, Prinselaan 80, 7822 CJ Emmen.
Gouda Vrije School, Ridder v. Catsweg 256a, 2805 BC.
***Groningen** De Vrije School Bovenbouw, Wassenberghstraat 26, 9718 LL.
***Den Haag** Vrije School, Waalsdorperweg 12, 2597 JB.
Den Helder Vrije School, Reggestraat 38, 1784 XN, 02230-35755.
***Haarlem** Rudolf Steinerschul, Engellandlaan 2, 2034 NA.
Harlem-Noord Vrije School Kennemerland, Weltevredenstraat 9, Postbus 2161, 2002 CD.
***Harderwijk** de Valentijnschool, De Ruyter-laan 19, Steynlaan 122, 3851 BV Ermelo.
Helmond Vrije School Peelland, Helmond-selaan 71, 5702 NM.
Hilversum Vrije School, Oude Amersfoort-seweg 198, Postbus 1643, 1200 BP.
Hoorn Westfriese Vrije School, Nachtegaal 146, 1628 DJ.
Krumpen A/S IJssel Krimpener Vrije School, Hobbemalaan 2, 2923 XH.

Leeuwarden Michaelschool. Emmanuel Murandstraat 37, Postbus 1140, 8900 CC.
Leiden Rudolf Steinerschul, César Franck-straat 9, 2324 JM.
Leiden-Noord Vrije School Mareland, Maresingel 19, 2316 HA.
***Leiden** Vrije School Bovenbouw, Kerkstraat 11, 2514 KP Den Haag.
Maastricht Vrije School, Heugemer Pastoor-straat 12, Postbus 2026, 6201 CC.
Meppel Vrije School, Julianastraat 22, 7941 JC.
***Middelburg** Vrije School Zeeland, Willem Arondeusstraat 59, 4333 DD.
***Nijmegen** Steinerschul, Meyhorst 24-74/76, 6537 GR.
Nijmegen Vrije School 'Oost', Groesbeekseweg 146, 6525 DN.
***Nijmegen** Regionale Bovenbouw, Villa Nova-straat 6, 6542 JA.
***Oldenzaal** Vrije School, Jacob Catsstraat 2, 7576 BS.
Oosterhout Vrije School, Brabantlaan 7, Postbus 4010, 4900 CA.
Oud Beijerland Vrije School Hoeksche Waard, Kortenaarstraat 2, Postbus 1176, 3620 AD.
Roermond Vrije School, Midden Limburg, Schouwburg 27, 6041 AG Leeuwen/Roermond.
***Rotterdam** Vrije School, Vredhofweg 30, Postbus 4292, 3006 AG.
Tiel Johannesschool, Kloosterhof 4, 4003, DH.
Tilburg Vrije School, Wilhelmijnapark 54, 5041 ED.
Uden Vrije School, Bosveld 120, 5403 AG.
***Utrecht** Vrije School, St. Maartensdreef 1, 3564 TA.
Venlo Rudolf Steinerschul, Noord-Limburg, Zusterstraat 5, 5914 XX VENLO.
***Voorschoten** Rudolf Steiner Kleuterschool, Burg, de Koolplantsoen 19, 2253 KD.
Wageningen Vrije School De Zwaneridder, Nolenstraat 3, 6702 CS.
Winterswijk Vrije School, Wielewaalstraat 2, 7102 HB.
Zaandam Vrije School Zaanstreek, Galjoen-straat 111B, 1503 AR.
Zeist Zeister Vrije School, Socrateslaan 22, 3707 GL.
***Zeist** Stichtse Vrije School, Regional Bovenbouw, Socrateslaan 24, 3707 GL.
Zoetermeer Vrije School, Schansbos 5-6, 2716 GV.
Zutphen Vrije School 'de IJssel', Henri Dunantweg 4, 7201 EV.
Zutphen Vrije School 'de Berkel', Weerdsdag 14b, 7206 BR.
***Zutphen** Vrije School Bovenbouw, Weerdsdag 14a, 7206 BR.
Zwolle Vrije School, Bachlaan 6-8, 8031 HL.

NEW ZEALAND

Auckland Michael Park School K-12, 55 Amy Street, Ellerslie, P.O. Box 28-150, Remuera, Auckland 5.
Christchurch Christchurch Rudolf Steiner School K-12, 19 Ombersley Terrace, Opawa, Christchurch 2.
Dunedin Kotuku School K-2, 95 Norwood Street, Normanby, Dunedin.
Hastings Rudolf Steiner School K-12, 415N Nelson Street, P.O. Box 888, Hastings.
Wellington Raphael House Rudolf Steiner School K-7, 27 Matuhi Street, Belmont, Lower Hutt, Wellington.

NORWAY

Steinerskolene i Norge. Secretary: Finn-Einar Kellström, Flyveien 2, 0384 Oslo 3.

Asker Rudolf Steinerskolene i Asker, Nes terrasse 45, 1360 Nesbru.
Bergen Rudolf Steiner-Skolene i Bergen, Rieber-Mohns vej 15, 5040 Paradis.

Bærum Steinerskolene i Bærum, Grav Gårdsvej 5, 1342 Jar.
Drammen Steinerskolene i Drammen, Tredje ström terrasse 13, 3000 Drammen.
Fredrikstad Steinerskolene i Fredrikstad, Nabeholtpveien 99, Boks 1188, 1601 Fredrikstad.
Haugesund Steinerskolene i Haugesund, Solvang, 5500 Haugesund.
Hedmarken Steinerskolene i Hedmarken, Kjonerud gård, Boks 100, 2310 Ottestad.
Horum Rudolf Steinerskolene i Horum 3483 Kana.
Lillehammer Lillehammer Steinerskolene, Bakkegrenda, Sigrid Undsets vei 70, 2600 Lillehammer.
Lørenskog Steinerskolene i Lørenskog, Postboks 13, 1473 Skårer.
Nesodden Rudolf Steinerskolene på Nesodden, Eysens vei 4B, 1450 Nesoddtangen.
Oslo Rudolf Steinerskolene i Oslo, Postboks 25, Hovseter, 0705, Oslo 7.
Rygge Steinerskolene i Rygge, Boks 130, 1510 Rygge.
Stavanger Steinerskolene i Stavanger, Nylundsgt. 1, 4000 Stavanger.
Trondheim Steinerskolene i Trondheim, Postboks 3521, 7001 Trondheim.
Vestfold Steinerskolene i Vestfold, Postboks 10, Vestskogen, 3140 Borghem.

PERU

Lima Collegio Waldorf Lima, Aptdo. 03-0164, Salameca, Lima 3.

SOUTH AFRICA

Southern African Federation of Waldorf Schools - Secretariat: Waldorf School, Constantia.
Cape Town Waldorf School, Spaanschemat River Road, Constantia, 7800.
Cape Town Michael Oak Waldorf School, 4 Marlow Road, 7700 Kenilworth.
Durban Natal Waldorf School, P.O. Box 503, Hilecrest 3650.
Johannesburg Michael Mount Waldorf School, P.O. Box 67 587, Bryanston, 2021.
Pretoria Max Sibbe School, 257 Mooiplas, P.O. Box 11384, Brooklyn 0011, Pretoria/Transvaal.

SWEDEN

Delsbo Rudolf Steinerskolene vid Staf-fångärdan, Furugatan 1, 820 60 Delsbo.
Göteborg Rudolf Steinerskolene, Birkagatan 61, S 41656 Göteborg.
Järna Örganskolene, Rudolf Steinerskola i Järna, Nibble, S 15300 Järna.
Kalmar Nibble skolen, Nibble, S 15300 Järna.
Kalmar Stiftelsen Kalmar Waldorfskola, Drottning Blankas Väg 10, 393, 52 Kalmar.
Lund Rudolf Steinerskolene i Lund, Harde-berga, S 24107 Södra Sandby.
Norrköping Rudolf Steinerskolene i Norrköping, Box 748, S 60116 Norrköping.
Örebro Örebro Waldorfskola, Box 140 29, 700 14 Örebro.
Spånga Ellen Key skolen, Stockholms Norra Waldorfskola, Duvbovägen 94, 163 58 Spånga.
Stockholm Kristofferskolene, Box 124, S 16126 Bromma.
Stockholm Martinskolene, Söders Waldorfskola, Munstäcksvägen 18, S 123 57 Farsta.
Umeå Waldorfskola, PL 5285, S 90251 Umeå.

SWITZERLAND

Baar Rudolf Steiner-Schule Zug, Asylstrasse 15, CH 6340 Baar.

Basel Rudolf-Steiner-Schule, Jakobsberger-holzweg 54, CH 4059 Basel.
Basel Christophorus Schule, Bühnenfluhstr. 20, CH 4059 Basel.
Basel Helfenbergsschule, Förderschule, Starenstr. 41, CH 4059 Basel.
Bern Rudolf-Steiner-Schule Bern, Itigenstr. 31, CH 3063 Itigen.
Biel Rudolf-Steiner-Schule, Rosenheimweg 1, CH 2502 Biel.
Chur Rudolf-Steiner-Schule Chur, Münzweg 20, CH 7000 Chur.
Dornach Rudolf-Steiner-Schule Birseck, Wollmattweg 10, CH 4143 Dornach.
St. Gallen Rudolf-Steiner-Schule, Zwinglistr. 25, CH 9000 St. Gallen.
Geneva Ecole Rudolf-Steiner, 213 route d'Aire-la-Ville, CH 1242 Satigny.
Ins Heimschule "Schloßli", CH 3232 Ins/BE.
Kreuzlingen Rudolf-Steiner-Schule, Bahnhofstrasse 15, CH 8280 Kreuzlingen.
Lausanne Ecole Rudolf-Steiner, "La Longeraie", CH 1110 Morges.
Lenzburg Rudolf-Steiner-Schule, Aargau, Alte Bernstrasse, CH 5503 Schafisheim.
Lugano Scuola Rudolf-Steiner, Carnago, CH 6900 Origgio.
Pratteln Rudolf-Steiner-Schule, Mayenfels, Schloß Mayenfels, CH 4133 Pratteln.
Schaffhausen Rudolf-Steiner-Schule, Vorders-teig 24, CH 8200 Schaffhausen.
Schuls-Tarasp Bergschule Avrona Rudolf-Steiner-Schule, CH 7553 Tarasp bei Scuoi, Unterengadin.
Solothurn Rudolf-Steiner-Schule, Solothurn, Weissensteinstr. 65-67, CH 4500 Solothurn.
Wetzikon Rudolf-Steiner-Schule, Zürcher Oberland, Usterstrasse 141, CH 8623 Wetzikon.
Winterthur Rudolf-Steiner-Schule, Maierstrasse 15, CH 8406, Winterthur.
Zürich Rudolf-Steiner-Schule, Plattenstrasse 37, CH 8032 Zürich.
Zürich Rudolf-Steiner-Schule, Sihlberg 10, CH 8002 Zürich.
Zug See Baar.



In play, children can express some of their inmost nature. It can be profoundly serious or (as here outside a classroom block at Michael Hall) as carefree as a deer bounding in a garden of paradise.

UNITED KINGDOM AND IRELAND

Steiner Schools Fellowship, Kidbrooke Park, Forest Row, East Sussex RH18 5JB, Tel. (0342-82) 2115.
*** Full Membership of Steiner Schools Fellowship - Associated Schools**
♂ Newly Founded Schools
& Playgroup and/or Kindergarten recognised by Steiner Kindergarten Steering Group.
Aberdeen - Aberdeen Waldorf School, 111 Gallowgate, Aberdeen AB1 1BU, Tel. (0224) 646111
Belfast - Holywood School, 34 Croft Road, Holywood, Co. Down, BT34 9OD, Tel. (0232) 42 80 29
Botton - Botton Village School, Danby, Whitby, N. Yorks YO21 2NJ, Tel. (0287) 60871
Brighton - Brighton Steiner School, 363 Ditchling Road, Brighton, Sussex BN1 6JU, Tel. (0273) 561086
Bristol - Bristol Waldorf School, Park Place, Clifton, Bristol BS8 1JR, Tel. (0272) 260440
Canterbury - Perry Court School, Garlinge Green, Chartham, Canterbury, Kent CT4 5RU, Tel. (0227) 738285
Cheltenham - 79 Hewlett Road, Cheltenham, Glos. Tel. (0452) 22475
Dyfed - Nant-y-Cwm Steiner School, Llanycefn, Clynderwen, Dyfed, SA66 7QJ, Tel. (09916) 640

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 8DE, Tel. (0981) 540221
Ilkeston - Michael House School, The Field, Shipley, Hearn, Derbyshire DE7 7JH, Tel. (0773) 718050
Kings Langley - Rudolf Steiner School, Langley Hill, Kings Langley, Herts WD4 9HG, Tel. (092-77) 62505
London - Mulberry Bush Kindergarten, c/o 19 Jeffreys Place, London NW1 9PP, Tel. (01-485) 9859
London - North London Rudolf Steiner School, P.O. Box 280, London N8 7HT, Tel. (01-348) 5050
London - Primrose Nursery, 34 Glenilla Road, London NW3 4AP, 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, Drumduan, Clovenstone Road, Forres IV36 0RD, Tel. (0309) 76300
Oxford - Oxford Waldorf Kindergarten, The Old Primary School, Stanton-St-John, Oxford OX9 1ET
Plymouth - Plymouth Rudolf Steiner School, c/o 234 Peverell Park Road, Plymouth PL3 4QF, Tel. (0752) 702427
Ringwood - Folly Farm School, Ashley, Ringwood, Hampshire BH24 2NN, Tel. (042-54) 472664
St. Albans - St. Albans Kindergarten, Fleetville Community Centre, 67 Hempstead Road, Kings Langley, Herts, WD4 8BS, Tel. (092-77) 62453

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) 512068
Stourbridge - Elmfield School, Love Lane, Stourbridge, West Midlands DY8 2EA, Tel. (0384) 394633
Stroud - Stroud Valleys Kindergarten, The Lindens, Lower Street, Stroud, Glos. GL5 2HT, Tel. (0452) 812393
Stroud - Sunlands Nursery, Cainscross Road, Stroud, Glos. GL5 4HB, Tel. (0452) 813795
Totnes - Rudolf Steiner School South Devon, Hood Manor, Dartington, Devon TQ9 6AB, Tel. (0804) 26528
Tunbridge Wells - The Golden Spring Waldorf Kindergarten, Tel. (0342 82) 2115
York - York Steiner School, 55 Fulford Cross, York YO1 4PB, Tel. (0904) 654983.

UNITED STATES OF AMERICA

**Full members of the Association of Waldorf Schools of North America, 17 Hemlock Hill, Gt. Barrington, MA 01230. (K-12 indicates Kindergarten through Twelfth Grade or the range of each school at the time of going to press)*

CALIFORNIA
Auburn - Live Oak Waldorf School K-6, P.O. Box 6565, Auburn, California CA95604
Altadena - Pasadena Waldorf School K-6, 209 E. Miraposa St., Altadena, California CA91001
Brentwood - Golden Path, Route 1, Box 206, Brentwood, California CA94513

Calpella - Mountain Meadow Country School K-9, Box 313, Calpella, California CA95418
Cedar Ridge - Mariposa Waldorf School K-6, P.O. Box 1210, Cedar Ridge, California CA95924
Concord - Golden Path School K, 1732 Vincente Road, Concord, California CA94519
Emeryville - East Bay Waldorf School K-7, 1275 61st Street, Emeryville, California CA94608
Fair Oaks - Sacramento Waldorf School K-12, 3750 Bannister Road, Fair Oaks, California CA95628
Fair Oaks - Rudolf Steiner College (adult education), 9200 Fair Oaks Boulevard, Fair Oaks, California CA95628
Menlo Park - Waldorf School of the Peninsula K-6/7, 360 La Cuesta Drive, Menlo Park, California CA94025
Monterey - Waldorf School of the Monterey Peninsula K-4, P.O. Box 221057, Carmel, California CA93922
Northridge - Highland Hall School K-12, 17100 Superior Street, Northridge, California 91325
Northridge - Waldorf Institute of Southern California (adult education), 17100 Superior Street, Northridge, California CA91325
San Diego - San Diego Waldorf School K-3/4, P.O. Box 1284, La Jolla, California CA92038
San Francisco - San Francisco Waldorf School K-8, 2938 Washington Street, San Francisco, California CA94115
San Rafael - Marin Waldorf School K-8, 755 Idylberry Road, San Rafael, California CA94903
Santa Barbara - Santa Barbara Waldorf School K-4, P.O. Box 50125, Santa Barbara, California CA93150
Santa Cruz - Santa Cruz Waldorf School K-8, 2190 Empire Grade, Santa Cruz, California CA95060
Santa Rosa - Summerfield Waldorf School of Santa Rosa K-9, 155 Willowside Road, Santa Rosa, California CA95401

COLORADO
Boulder - Shining Mountain School K-7/8, 987 Locust Avenue, Boulder, Colorado CO80302
Denver - Denver Waldorf School K-8, 735 E. Florida, Denver, Colorado CO80210
Denver - Parsifal Shield, Kindergarten, 2180 South Madison, Denver, Colorado CO80210
Durango - Animas Valley Waldorf School K-4/5, P.O. Box 1487, Hocker Drive, Durango, Colorado CO81301

DISTRICT OF COLUMBIA
Washington - Waldorf School (See listing under Maryland)

FLORIDA
Boca Raton - Waldorf School of Boca Raton K, Box 951, Boca Raton, Florida FL33432
Gainesville - Dayspring Waldorf School K-5, 921 S.W. Depot Road, Gainesville, Florida FL32601
Miami - South Miami Waldorf School K-4/5, 8571 S.W. 112th Street, Miami, Florida FL33156

GEORGIA
Atlanta - The Children's Garden, 2089 Ponce de Leon Avenue, Atlanta, Georgia 30307.

HAWAII
Honolulu - Honolulu Waldorf School K-8, 350 Ulua Street, Honolulu HI96821
Maui - Haleakala School K-8, Rt. 1, Box 790, Kula, Maui HI96790
Pahoa - Malamalama School, P.O. Box 1045, Pahoa, Hawaii HI96778

ILLINOIS
Chicago - Chicago Waldorf School, St. Bonaventure's Church K-8, 2755 N. Marshfield, Chicago, Illinois IL60614
Chicago - Ravenswood Presbyterian Church Presch, K, 4300 Hermitage, Chicago, Illinois IL60613

MAINE
Blue Hill - The Bay School K-6, P.O. Box 269, Blue Hill, Maine ME04614
Freeport - Merriemcog School, P.O. Box 237, Freeport, Maine ME04032

MARYLAND
Baltimore - The Waldorf School of Baltimore K-8, 4701 Yellowwood Ave., Baltimore, Maryland MD21209
Bethesda - Washington Waldorf School K-12, 4800 Sangamore Road, Bethesda, Maryland MD20816
Silver Spring - Acorn Hill Children's Center K, 9500 Brunette Ave., Silver Spring, Maryland MD20901

MASSACHUSETTS
Gloucester - Cape Ann School K-3, 628 Washington Street, Gloucester MA01930
Great Barrington - Great Barrington Rudolf Steiner School K-8, West Plain Road, R.D. 1, Box 37B, Great Barrington, Massachusetts MA01230
Hadley - The Waldorf School K-4, 94 Bay Road, Hadley, Massachusetts MA01035
Lexington - The Waldorf School K-8, 739 Massachusetts Ave., Lexington, Massachusetts MA02173
Sudbury - The Longfellow School K, c/o Hammel, 610 Peakham Road, Sudbury, Massachusetts MA01776
Woods Hole - Woods Hole School K-3, School Street, Woods Hole MA02543

MICHIGAN
Ann Arbor - Rudolf Steiner School of Ann Arbor K-8, 2775, Newport Road, Ann Arbor, Michigan MI48103
Detroit - Detroit Waldorf School K-12, 2555 Burns Avenue, Detroit, Michigan MI48214
Southfield - Waldorf Kinder House, 25205 Coder Road, Southfield, Michigan MI48034

MINNESOTA
Minneapolis - Minnesota Waldorf School K-6/7, 3225 E. Minnehahah Parkway, Minneapolis, Minnesota MN55417

NEW HAMPSHIRE
Conway - White Mountain Waldorf School K, P.O. Box 1069, Conway, New Hampshire NH03818
Keene - Monadnock Waldorf School K-7/8, 98 South Lincoln St., New Hampshire NH03431
Keene - Antioch/New England, Roxbury Street, Keen New Hampshire NH03431 (adult education)
Wilton - High Mowing School 9-12, Wilton, New Hampshire NH03086
Wilton - Pine Hill Waldorf School K-8, Wilton, New Hampshire NH03086

NEW JERSEY
Princeton - Princeton Waldorf School K-4/5, 1062 Cherry Hill Road RD3, Princeton, New Jersey NJ08540.

NEW MEXICO
Santa Fe - Santa Fe Waldorf School K-7, Rt. 9, Box 50-B3, Santa Fe, New Mexico NM87505

NEW YORK STATE
Chester - Terros Children's Center, RD No. 2 75B, Sugar Loaf Mt Road, Chester, New York NY10918
Garden City - Waldorf School of Garden City K-12, Cambridge Avenue, Garden City, New York NY11530
Ghent - Hawthorne Valley School K-12, R.D. 2, Box 225, Ghent, New York NY12075
Ithaca - Waldorf School of the Finger Lakes K-8, 855 Five Mile Drive, Ithaca, New York NY14850
Ithaca - Hillside Kindergarten K, 110 East Upland Road, Ithaca, New York NY14850
New Paltz - Mountain Laurel School, 304 Route 32 North, New Paltz, NY12561
New York City - Rudolf Steiner School K-12, 15 East, 79th Street, New York NY10021

Red Hook - The River Valley School, P.O. Box 157, Red Hook, New York NY12571
Saratoga Springs - Spring Hill School K-4, P.O. Box 3, Saratoga Springs, New York NY12866
Spring Valley - Green Meadow School K-12, Hungry Hollow Road, Spring Valley, New York NY10977
Spring Valley - Waldorf Institute, 260 Hungry Hollow Road, Spring Valley, New York NY10977 (adult education)

NORTH CAROLINA
Chapel Hill - Emerson Waldorf School, K-7/8, Route No. 8, Box 92F, Chapel Hill, North Carolina 27514

OHIO
Akron - Spring Garden School K-7/8, P.O. Box 3942, Akron, Ohio OH44314
Cincinnati - Cincinnati Waldorf School K-2, 320 Resor Ave., Cincinnati, Ohio OH45220

OREGON
Eugene - Eugene Waldorf School K-8, 1350 McClean Blvd, Eugene, Oregon OR97405
Jacksonville - Light Valley Waldorf School K-8, P.O. Box 610, Jacksonville, Oregon OR97530
Portland - Portland Waldorf School (K-6), P.O. Box 1312, Portland, Oregon OR97207

PENNSYLVANIA
Kimberton - Kimberton Waldorf School K-12, West Seven Stars Road, Kimberton, Pennsylvania PA19442

TEXAS
Austin - Austin Waldorf School K-8, 8702 South View Road, Austin, Texas TX78737
Dallas - Hearthstone Kindergarten, 5614 Bell Street, Dallas, Texas TX75206

VERMONT
Brattleboro - Waldorf Children's Garden K, RD Box 306, Brattleboro, Vermont VT05301
Morrisville - Green Mountain School K-6, Box 537, Morrisville, Vermont VT05661
Shelburne - Lake Champlin Waldorf School, K, Box 55, Shelburne, Vermont VT05482

VIRGINIA
Charlottesville - Crossroads Waldorf School, P.O. Box 5221, Charlottesville, Virginia VA22905
Floyd - Blue Mountain School, Route 3, Box 220, Floyd, Virginia VA24091

WASHINGTON
Bellingham - Whatcom Hills Waldorf School, 920-24th Street, Bellingham, Washington WA98221
Eastsound - Dolphin Bay School K-4, Route 1, Box 80, Eastsound, Washington WA98245
Gig Harbor - Morning Star Waldorf School, P.O. Box 45, Gig Harbor, Washington WA98335
Langley - Chinook Waldorf School K-3/4, 2845 East Highway 525, Langley, Washington WA98260
Olympia - Olympia Waldorf School K-3/4, P.O. Box 2798, Olympia, Washington WA98507
Seattle - Seattle Waldorf School K-6, Phinney Neighborhood Center, 6532 Phinney Ave. N, Seattle, Washington WA98103

WISCONSIN
Mequon - Sunnymead School K-4, 10221 N. Le Grande Blvd., Mequon, Wisconsin WI53092
Viroqua - Pleasant Ridge School K-5, 321 East Decker, Viroqua, Wisconsin WI54665

URUGUAY
Montevideo - Colegio Novalis, Metodo Waldorf, Avenida Bolivia 2122, Montevideo.

The Editorial Group would be glad to receive photographs of any of the above schools, preferably showing children as well as school buildings.

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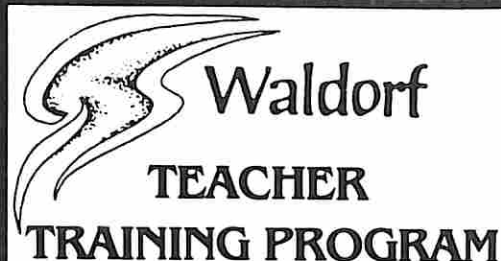
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The Wisdom of Fairy Tales

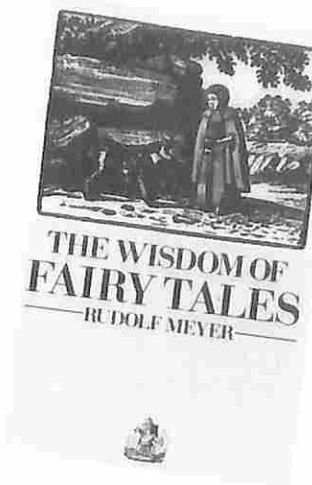
Rudolf Meyer

The fairy-tale with its archetypal images lives on through changes and decline of civilizations, and is always popular with generations of children.

The prince, the tailor, the miller, Thumbling, Cinderella are images of different elements of our own soul. It is this resonance which endears these figures to us. There is wisdom in these characters deeper than allegory or what can be found in psychoanalysis.

The fairy-tale is a remnant of an old long-forgotten clairvoyance which still lived on here and there. Telling fairy-tales to children today gives spiritual nourishment which later in life can be a source of ideals and imaginative, creative thinking. The author rediscovers the 'lost meaning' (as Wilhelm Grimm described it) of these stories.

G; 1988; 288pp; 22 x 14cm
0-86315-041-1; hb; £9.95



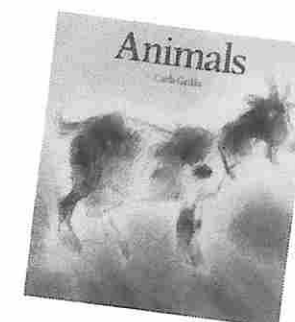
The Blacksmith and the Fairies

and other Scottish
Folk Tales

Collected by Elizabeth
Howden

A collection of much-loved Scottish folk and fairy-tales sensitively retold with the authority of an experienced story-teller who has heard them from childhood. Written with young children (age 5+) in mind, grown-ups are in danger of enchantment.

1988; 144pp; 20 x 13cm
0-86315-067-5; sb; £4.95



Around the Year

Elsa Beskow

With delightful verses and her characteristic pictures, Elsa Beskow takes us through the months of the year. (Age 3-5)

S; 1988; 32pp; illus; 31 x 23cm
0-86315-075-6; hb; £6.95

JULY 28

Animals

Carla Grillis

This board book without text has delightful pictures of young children's (Age 2-4) favourite creatures.

D; 1988; 8pp; illus; 16 x 14cm
0-86315-072-1; brd; £2.50

The Forest

Frantisek Chochola

A journey through the forest, discovering the animals which live there. (Age 2-4)

D; 1988; 8pp; illus; 16 x 14cm
0-86315-073-X; brd; £2.50

JUNE 30

Toymaking with Children

Freya Jaffke

The toys surrounding a child during his first five years are of great importance. They awaken the imagination and stimulate creativity. Out of her long experience as a kindergarten teacher Freya Jaffke makes numerous suggestions for making toys from wooden boats, log trains, doll's furniture to rag dolls, puppets, and soft animals.

This greatly expanded edition of her earlier *Making Soft Toys* is an excellent handbook abounding with ideas for parents of young children.

G; 1988; illus; 21 x 17cm
0-86315-069-1; sb; £4.95

JUNE 30

Nine Magic Pea-hens

and other Serbian
Folk Tales

Collected by Vuk Karadžic
Chosen and translated
by John Adlard

These are the authentic folk tales of Serbia from the classic collection of Vuk Karadžic who did for his native land what the brothers Grimm did for theirs. They bubble over with a unique flavour and a unique humour. The themes are almost familiar (a lost slipper, a floating castle, magic apples, a devil's apprentice) but the approach is thoroughly Serbian. And whoever dreamt of peg-soup? (Age 8+)

1988; 128pp; 20 x 13cm
0-86315-068-3; sb; £6.95



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In the fourth year the teachers work regularly with each individual student in speech and tone eurythmy. The school welcomes students who wish to study English eurythmy as their fifth year project.

The following faculty members will be teaching eurythmy during 1988/89: Barbara Beedham, Maren Stott, Alfild Wilkes, Linda Nunhofer (Curative eurythmy), Hélène Jacquet (Pedagogical eurythmy).

Hayo Dekker from the Eurythmeum Stuttgart and his wife, Isabelle Dekker-Rivierez, for many years a leading member of the Stuttgart Stage Group, will join the faculty for one year in September 1988. They offer to undertake a fifth year programme, which will be partly integrated with the fourth year work.

For further information, please contact:

The Secretary, The London School of Eurythmy, Dunnings Road, East Grinstead, Sussex RH19 4NF, England. Telephone: (0342) 312527