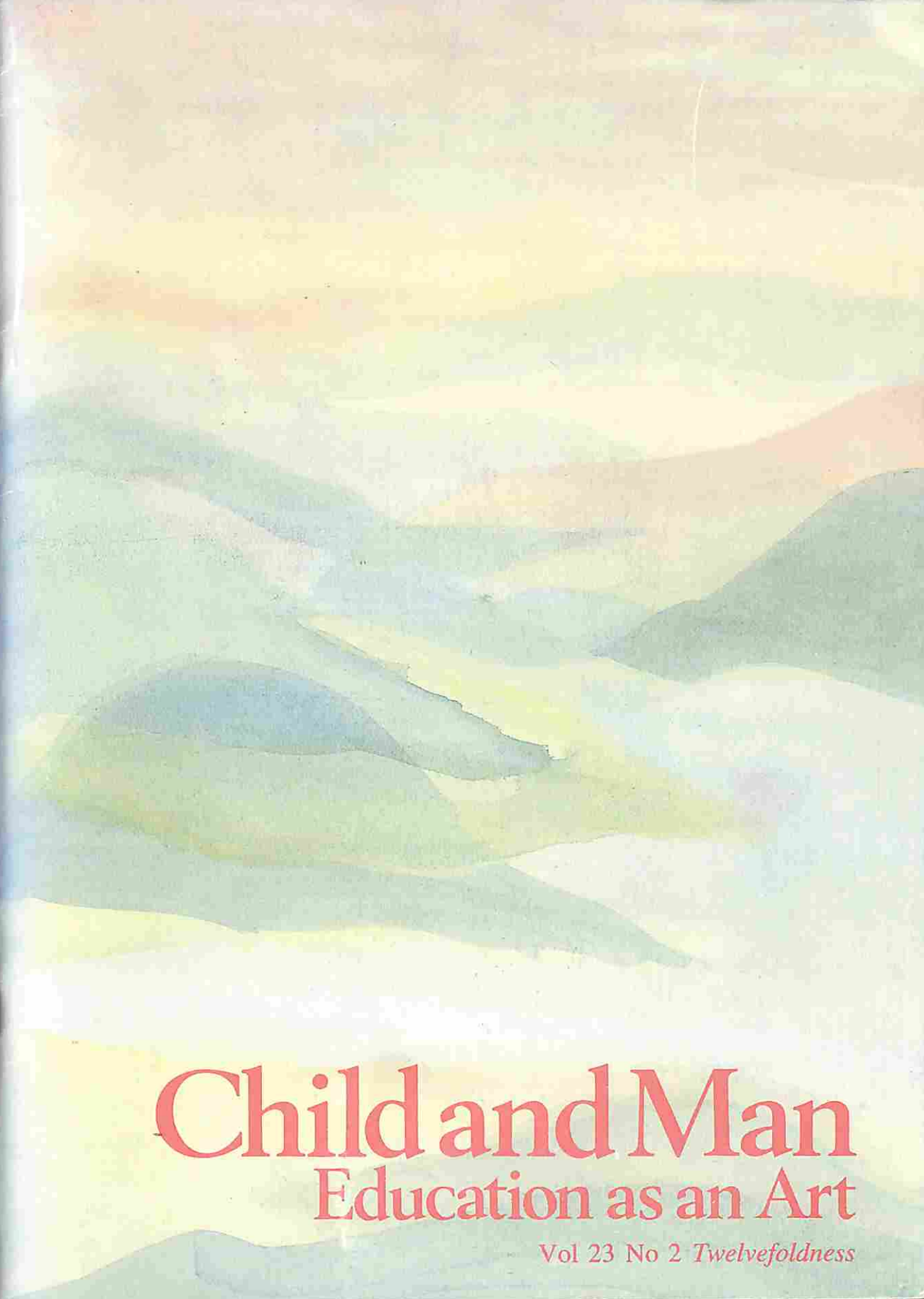




Child and Man

Education as an Art

Vol 23 No 2 *Twelvefoldness*



photo: Alikei Wamough

Child and Man

ISSUE THEME:
Twelffoldness

"Twelve is the symbol of the perfect number for a human community." Alfred Heidenreich, 'The Book of Revelation'.

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Inside Front Cover: *The 'red carpet' kingdom of the 4/5 year-old leads to the twelve 'steps' of school itself.*
Front Cover: *The 'second flight'. . . Beneath the coarse exterior of adolescence, sensitivity and a perspective on life wait to be awakened — here through a 13 year-old's study in veil-painting.*

Journal for Waldorf (Rudolf Steiner) Education May 1989 Vol. 23 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

The last morning stars slowly faded as the pale rosy light of the winter sun dawned in the east. It filtered gently into the classroom, accompanied by the friendly chirrup of a robin perched on a spray of forsythia, curious of what was going on. But inside, no-one noticed either robin or light — at least, not at that moment — because of the resounding thuds of twenty-four feet leaping in youthful unison, the accompanying voices chanting with gusto:

Twelve is one times twelve;
Twelve is two times six;
Twelve is three times four;
Twelve is four times three;
Twelve is six times two;
Twelve is twelve times one.

First they stood in a line, which fanned out wider and wider as they jumped. Then they did it in circular form. As they jumped, the circle expanded outwards from a cosy tight ring in the centre of the room. They made five different 'patterns' en route, the last being an equally spaced circle of children, each standing like the 'One-is-one-and-all-alone-and-ever-more-shall-be-so' in the recurring last line of their favourite song, 'Green grow the Rushes O'. They always sang this first. Even the teacher would have been too breathless to cope after the exertion of *jumping* the factors of twelve!

* * * * *

But to link onto the imagery of the song. When it refers to the 'twelve stars in the sky', what do we have in mind? The constellations of the zodiac, no doubt. But is there not something filtering through from the realm of the stars that humanity has stopped noticing? Something that

has been ousted by the resounding thuds of modern life and consciousness?

Familiarity with the world of stars was certainly popular enough in Shakespeare's day for him to include reference to it in one of his most bawdy scenes. As the besotted company in Twelfth Night spiral into a crescendo of horse-play, they fall into an argument about which parts of the anatomy relate to which constellation of the zodiac. Aguecheek and Sir Toby Belch, on the very verge of verbal fisticuffs, dispute over whether Taurus corresponds with 'sides and hearts' or 'legs and thighs'! (There doesn't seem to be too much concern over these matters in our modern pubs!) Anyhow, the joke is that both Sir Andrew and Sir Toby have got it wrong, Taurus being 'necks and throats' (as A.C. Harwood puts it in his lucid monograph 'Shakespeare's Prophetic Mind').

With the onset of our technological age, this super-earthly awareness has shrunk to a sorry shred. Indeed, Shakespeare's own life spans the gulf that separates the two worlds; his references to a universal world order dwindle in the plays written after the turn of the century.

* * * * *

One of the main tenets of those involved in Steiner education is that children recapitulate the development of 'the race'. The dwindling of super-earthly awareness is only one facet of this. We shall find, therefore, references to 'the stars' — the twelvefoldness of the zodiac is, perhaps, the most archetypal form of this — and all that they represent, in a variety of ways throughout their school years.

In the story of Sleeping Beauty, the twelve fairy godmothers bring the new-born child their

gifts: the twelve virtues. Such imagery belongs to the dream-picture consciousness of the 6/7 year-old.

At 8/9 years, the children take a decisive psychological step earthwards. They respond whole-heartedly to the farmer's working with the earth's seasonal round. To the Anglo-Saxon, May was the 'Double Cream Month'. It was preceded by lambing; it was followed by hay-making. The children find no difficulty in relating to churn and cheese-press, scythe and flail. For these old implements exemplified the human being's close collaboration with nature through its cycle of twelve months. In the same year, in their extended study of mensuration, they enter into the earthly quantitative dimension of time.

It will be around this time that factors are studied. The richness of twelve and its products will be rediscovered. In the younger years, it had been experienced through jumping exercises or similar, such as that described above; now it is understood more conceptually.

History offers special opportunities. When history proper is studied (starting at age 11/12), the flood-gates of the influence coming from each zodiacal constellation are opened wide. Steiner points out that the timing for the rise and fall of each civilization coincides with the sun's passing the centre of each constellation of the zodiac at the vernal equinox. Thus, the Greek/Roman/Middle Ages phase of European history passes into the Renaissance/Scientific Age in c.AD 1413. And at this point the sun is passing from Aries to (the centre of) Pisces. Tracing the precession of the equinoxes back in time brings us to the Taurean Age in which the great river civilizations flourished: Egypt, Chaldea, Babylonia and Assyria. And so on.

An interesting letter in this issue of *Child and Man* from Honolulu draws attention to other, parallel streams of culture, an important topic that has often — though not often or penetrating enough, perhaps — been addressed, as Waldorf education encircles the world.

Other articles explore the two approaches to astronomy — of which a study of the zodiac naturally only forms part — that pupils experience in Lower and Upper Schools.

A further article lifts the veil of imagery that

lies in the so-called Arthurian legends. It is important that new images are placed before pupils so that they can bring their developing consciousness to bear on them. In the Upper School they may be mature enough even to look back on the dream-world of the fairy stories that they had lapped up so readily in the early years.

Echoes and transformations of Arthur's Round Table with its twelvefold order of knighthood occur in the Upper School. Class 9 will probably retrace Leonardo's footsteps, leading to his painting of the Last Supper; Class 11 may trace the development of the musical diatonic system as it emerged in Bach's use of all the twelve keys (in both their major and minor forms) as well as the modern experiments in 'twelve-tone' music.

The final year at school offers opportunities, in the study of philosophy, to enter as consciously as possible into the twelve world outlooks. Through such an exercise, the young person can step into the world with his or her own outlook well centred, but at the same time being more conscious that the individual can also move, by an act of will, to the periphery, there to share the views of others and be enriched by them.

This final year, significantly enough, is the twelfth — in Waldorf education the world over. The 'footprints' of the pupils' journey through those twelve years — traced with a discerning and sympathetic eye in the leading article of this Issue of *Child and Man* — must remain for the teacher and parent a way of inspiration for the task in hand, as well as a way of hope for the future of mankind.

For as the pupils grow older, they discover through imagery and then through an evolving consciousness that twelvefoldness is an exciting realm of discovery, leading to a fuller knowledge of the world and of the human being. Moreover, it is the kind of knowledge that can help the adult rediscover the life-zest of childhood at a new and imperishable level. And civilization today is in need of such forces of renewal.

When better, consequently, to sow the seed of those forces than during the unrepeatable — and therefore immeasurably precious — years of childhood. . . during education?

B.M.

Twelve Footprints

by WARREN ASHE

Clearly child development is a continuum: there are no instantaneous changes. But it is not a constant continuum: in one particular year a change may be radical and rapid, while the year preceding it has seen small and slow alteration. Furthermore, the divergence from 'normal' development is great: within a group of, say, thirty boys it is not surprising to find several where voices break well before their 14th birthday, while two or three keep their childish treble until 16. It is also clear to people used to dealing with the young that any pupil may develop rapidly in one area and be left behind in another. None of us is normal in the statistical sense.

I begin with this homily because what follows ignores such important facts of life. My purpose is to characterise *in essence* the twelve phases of development during the time when children are passing through the twelve phases — classes or grades or standards — of school. In Waldorf schools this is all-important because both curriculum and means of teaching are determined by the developmental stage of the child. The teacher (or parent) dealing with the youngster needs a firm idea of such an essence or norm in order to determine where in the continuum the child fits at any particular moment.

The loss of a child's first teeth is very important, for this loss also indicates a change in the soul: during the seventh year (the first school year) the child develops the need to receive knowledge from an authoritative adult who can use the faculty of mental picturing — the imagination — to invest him with a new nascent ability. The time has come when *ideas*

may be appreciated, but not as clear, abstract propositions: the emergence into the cold light of rationality must be very, very gradual if the soul's other faculties, especially the artistic and creative, are not to be damaged. When the six year-old poses questions like "What would you do if..." or simply "Why?" The answer that counts and works for the child will be an imaginative anecdote, a story, a creation coming from a respected and loving authority figure. The mind of the six, seven and eight-year-old is still half-steeped in what can be called mythological consciousness, where Cinderella's sisters can slice off parts of their feet without horror or pain, where St Francis can tame the wolf by the power of love and where God can speak to Moses from the burning bush. The whole experience — including the purely rational, like the four arithmetical processes — is best absorbed in personified mythologised form. The fact is that the first three years or so after the change of teeth are passed in something of a dream. Real life for the child is an existence swimming in feeling; preferences and dislikes are formed everywhere — the favourite colour, the best make of car, the greatest shoes, the funny place names — and they give meaning to everything learned.

Then comes the ninth year. The importance of feelings is not diminished, but they gain new objectivity. Just as the second teeth signal an inner change, so now two significant physiological changes occur: first the ratio of four heartbeats to one breath, which will prevail for the rest of the individual's life, is established; secondly, the brain, which developed most rapidly in the pre-dentation years and much more



(pages 5, 6 and 7) Crafts, Woodwork and Drama in Lower, Middle and Upper Schools epitomising the journey from 'Authority' to Independence.

slowly since that time, reaches its adult size and virtually ceases to grow. The child has a new look in the eye, a kind of perception of the surrounding world that cracks the dream consciousness in a few places. The authority of the adult world is still all-important, but there is a little more distance from that authority, and the child can begin to think of himself in the third person, as one among many. He still feeds on myths, but they are peopled by a different race: the strong individuals of the Norse and Greek stories — Loki the thief, Odysseus the wily, Baldur the innocent — that are the bridge from fairy tales to history and literature. The timelessness of the primeval story is being lost, and necessarily so, for the child is gaining a new sense of time to replace that flexible sense that rules the world of the dream. This is the psychological equivalent of the constant heart-to-breath rhythm. Now the child's mind can begin to apply and absorb abstractions like the rules of grammar; and to deal in the

arithmetically flexible idea we call a fraction, which is simultaneously a number less than one and more than zero, *and* a ratio, *and* a problem in division.

Growing from nine to ten to eleven years of age, the child expands and elaborates this capacity: the ability to grasp the historical chronology has ousted the dream/mythological sense of time entirely by the age of twelve. Now can begin the processes that result in natural science: observation and characterization (not abstract explanation) of processes in mechanics and heat, in chemistry and botany. Arithmetic can grow to mathematics by the introduction of algebra and geometry. At the same time physical co-ordination has improved to the point where manual crafts demanding both strength and precision may be taught: woodwork joins needlework as a promotor of right development. In the age between nine and twelve years, the growing child passes through a period of beautiful equipoise akin to the grace and



perfection of Greek sculpture. Do not, however, look for it in the child's physique and musculature as one sees it in statuary. In children, you will find it instead in their movement. Very young children lack weight and strength; pubescent youngsters, on the other hand, cannot move gracefully with their newly acquired shape and size; but if you watch an eleven year-old playing games, running or jumping, you will see a naturalness of co-ordination that is a most beautiful interplay between weight and lightness. In the mind, too, there is a happy balance of imagination and logical thought. Model-making in the world of objects, with its exact observation and reproduction of details, is accompanied by model-making in the world of human values: the child's imagination forms ideals, models of strength or courage, insight or compassion, from the biographies of important men and women. Perfection is wrought from imperfection, a half-conscious process of moral absorption characteristic of children in the twelfth and thirteenth years. By this age, too, children can be expected to think 'logically' — that is, with an appreciation of cause-and-effect chains — about the world outside; that kind of thinking should now be deliberately developed as a skill, just as the aural skills of the musician must be developed. Exercises in thought are needed; and the realms of mathematics, the inorganic sciences such as astronomy and the grammar of

languages, native and foreign, serve excellently for this purpose. Rules and laws that govern these phenomena can be objectively discerned and objectively used, and the reliability of such laws should give confidence in the world — before the earthquake to come.

To describe puberty and adolescence as an earthquake is admittedly fairly dramatic. Yet it is not entirely inaccurate. Life's earthquakes, puberty and adolescence, come in successive tremors or shocks that affect successively the body and the soul. Perhaps the first thing to note is that girls go through the process before boys — sometimes as much as four years earlier. It begins as a purely genital transformation: the human being emerges from true childhood for good with the advent of the ability to reproduce one's own kind. That emergence, however, takes time: the physical changes *begin* at, say, twelve and may continue until eighteen or so, with alterations in shape, size, voice, hair, taking place at different rates; the soul changes, similarly, overlap and stretch out. As with the bodily changes, these are different in girls and boys, but in both cases there may be such a radical and deep transformation that the child's personality is hard to recognise in the young post-adolescent.

The girls often become increasingly cliquish — what is harder to deal with than a gaggle of giggling girls? — but simultaneously more prone to moods that demand solitude. Boys, by the time they are fourteen, may have become painfully self-conscious and vulnerable, hesitant and gauche socially, evading company (above all the girls' company) and almost sullen. Some girls become coquettish, some boys downright misanthropic. Both are struggling to come to terms with a new inner awareness of who they are and how to relate to the outer world. They may feel exposed and defenceless and long for the self-assurance and competence of the adult — and they know at the same time that their defencelessness and longing must be masked at all times. Much of their behaviour may simply be devoted to keeping the mask in place.

Adolescents may sense dimly that their identity — the self — is threatened from within more than from without. The physical changes of puberty have created new sensations, new interests, new

appetites that must be dealt with. This new field of the soul forces, centred on the opposite sex, is infested with social booby traps and moral land mines. Not until the very late teens do some young people feel the return of some self-control and confidence in social relationships. It is ironical that, just in the midst of this period of turmoil, the youngster in many educational systems is asked to think seriously and make commitments about his future schooling and career. To leave school? To choose one academic route rather than another? To undertake a particular vocational course? On top of the internal confusions come elusive challenges and virtually unanswerable questions from outside.

At school the fourteen to fifteen-year-old needs both an antidote and a channel for the increase in weight — physical and psychological — brought by puberty. The antidote is an acquaintance with all forms of idealised beauty in art: Greek athletes, Renaissance Madonnas, Gothic Saints. The channel is learning about how to handle weight and solidity in the outside world: studies of the steam engine, rock formations and geological upheaval, the chemistry of combustion, and perhaps the most effective of all, the study of the human being's solid frame, the skeleton. The fifteen to sixteen-year-old works in areas that require and engender a feeling of objectivity, so that he can experience himself as a removed observer capable of surveying the world dispassionately. The art of poetics — sound, rhythms, imagery — and the consideration of philology and linguistic development do this, as does the study of pre-historic man and the earliest historical periods. The sixteen to seventeen-year-old can be introduced to the world of pure abstract thought. The introduction of the concept of infinity in geometry serves to enable the mind to contain the inexplicable, the paradoxical; alongside this may be born the realisation that the inner world has its charted seas, that all is not turmoil and darkness, and that the transcendent is as reliable and independent as the immanent. Furthermore the charted seas of rationality are a good training area for the uncharted waters of appetites and impulses.

The last year at school, the seventeen-to-eighteen period, is not a true completion of the

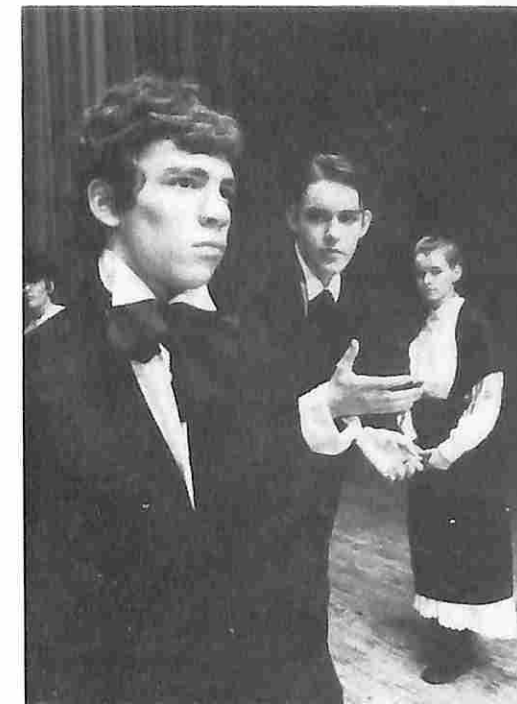


photo: Felicia Shanahan

processes of puberty and adolescence. Only at twenty-one does the maturity needed for the next large step arise. But there is a kind of comprehensiveness of vision that becomes accessible to young people of this age. This is expressed in the Waldorf curriculum in several ways: in the study of evolutionary zoology-cum-anthropology, where man can be seen as both consummation and archetype of the animal kingdoms; in the study of astronomy; in the study of economics and economic geography; and in the pursuit of philosophy. All these disciplines are approached with *two* primal ideas in mind: first, that there is a *oneness* to existence and that this oneness may be perceived in the very diversity of existence, provided only that man is used as 'the measure of all things'; and second that this same man is responsible for the immediate future — and therefore, by implication, for the long-term future — of existence on earth and in the supra-earthly.

Warren Ashe has thirty years experience both as a class teacher and Upper School specialist. American born, he has taught in German and English Waldorf Schools.

The Twelve Days of Christmas

by EVA MEES

In olden times man naturally communicated his experiences by painting, sculpturing, singing or performing them and so keeping them in memory by what we now call artistic representation. Art was then a natural means of keeping alive experiences which were important and often common to groups of people belonging to the same origin, country and faith.

We know that many ancient songs, poems, pictures and signs are full of wisdom and contain hidden symbols of spiritual truths. We also know that initiations that took place in monasteries, temples and mystery-places could be recognised, kept in memory, but hidden to the non-initiated in the disguise of fantasy, through pieces of art such as painted or carved patterns, songs, pictures, etc.

In my view, one of these song-poems containing such a hidden mystery is the well-known English Christmas song "The Twelve Days of Christmas". I have restricted myself here to one particular version of the song, which I believe is a well-known and representative one. It was recently sent to me by a friend, on an Irish teatowel.

*On the first day of Christmas
My true love sent to me:
A partridge in a pear tree. . .*

until

*On the twelfth day of Christmas
My true love sent to me:
Twelve lords a-leaping,
Eleven ladies dancing,
Ten pipers piping,*

*Nine drummers drumming,
Eight maids a-milking,
Seven swans a-swimming,
Six geese a-laying,
Five gold rings,
Four colley-birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.*

As each verse bears the phrase "my true love sent to me", I think that each of these is to be taken as a special gift given to man during the twelve days of Christmas, which, by tradition, is known to be the period between Christmas and Epiphany. As this is known as a time of special significance, bearing thirteen "holy nights", for those people undergoing initiation in old times it follows that each one of these days and nights represented also a particular part of the initiation-process. We know of an ancient Norwegian poem-song called the "The Dreamsong of Olaf Osteson", in which a young man tells us of his dream-experiences during those thirteen nights. (In the same way other poem-plays used to be sung, as in those days speech and music were still united).

In the above song, however, each verse conjures up one particular image which is remindful, like an echo, of the step which the initiated one underwent during initiation, and which, for me, depicts the evolution of man in his full incarnation on earth and the process by which he will eventually return to his spiritual home. It could be called a prophetic pre-view of his future path.

What is this knowledge? As previously said, man used to receive higher knowledge through initiations, dreams, visions; he was still "open" to spiritual realities at special times of the year or under special conditions. Even in our present days it is said that we can still have very significant dreams, especially in the time between Christmas and Epiphany, if we are aware of them. These very special days of the year were pronounced a festival-tide by the Council of Tours in 567. It seems that only then was the 25th December finally established as Christmas-day, whilst before then the birth of the Christ-child was considered to have taken place on the 6th January. T. G. Crippen writes, in "Christmas and Christmas Lore" (1923): "It was thought that as the season of Advent, leading up to Christmas, represents the coming of God to man, the twelve days following Christmas and culminating in Epiphany represented the coming of man to God. In England, during the Saxon monarchy, it was ordained by law that these twelve days should be kept holy; an ordinance which, like almost every other good thing of that age, was popularly ascribed to Alfred the Great."

Deeper religious and historical backgrounds for this fact cannot be considered at the moment. For us it is mainly of importance to develop an understanding for the above-mentioned song, which gives expression to a higher consciousness seen through the image of the words. Its knowledge seems to give insight into the development of the earthly nature out of the spiritual realms (birds coming down from the air) and its subsequent redirection towards its spiritual origin (man overcoming earthboundness), a process in which man takes up a central position. Through images it is made clear to the initiate that the latter part of the development was made possible by the Christ-event. This all-important event seems to be characterised in the fifth verse by the symbol of the five golden rings. It is the most mysterious of all the pictures and bears an entirely different quality from all others, because it is indicating the union with the spirit through the gold without reference to either nature or man. With focus on this central picture it then appears that there is a clear division of the song in two parts, of which

the first contains four verses and the second seven, with the fifth one linking the two, making a total of twelve.

If we take the bird as a symbol of the spirit, (holy ghost), then look at the first four verses: one partridge, two turtle doves, three French hens, four colley-birds we can feel that the spirit depicts itself here at first as a precious, silent being which becomes more varied, numerous, active and expressive. Moreover, the first bird, the partridge, is sitting on a pear tree.

When we look at the pear we see a fruit hanging down heavily like a drop moving downward. Rudolf Meyer writes in his book about German fairy-tales about the pear tree as the other tree in paradise, which was not to be tasted, and which was to be preserved for future times as "The tree of life!" (The apple-tree is the tree of knowledge).

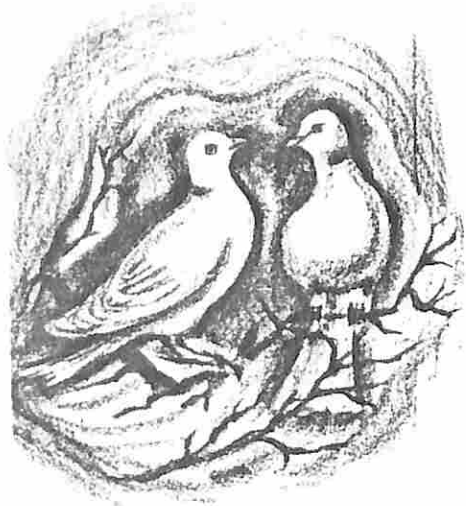
Interpretations of these four types of birds I could find were: (1) The partridge a very precious, kingly bird, one of the most beautiful in the world, considered to be bearing wisdom of ancient times. (2) The turtle-doves bringing love, yet the dove itself being the bearer of the holy spirit. In the mosaics of Ravenna one finds a beautiful picture of two doves drinking out of a bowl, also depicting true Christian love. (3) The French hens could possibly give us a picture of the reasoning enlightenment coming from France, as rationalising intellect to which wisdom had to descend together with the descent



(pages 9-12) Drawings of "The Twelve Days of Christmas" by the author.

of man into matter. (4) The colley-bird is said by some to be a blackbird. I found that the blackbird used to be represented as well as a raven in Persian culture and was meant to represent the first step of initiation, being that of truth and faithfulness to the spirit.

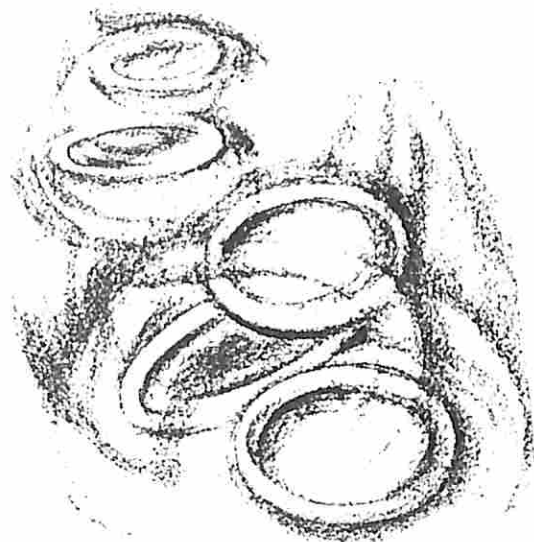
If then on the fifth day something totally new



happens in the form of the five golden rings, the preparation for this new impulse has been made by the four previous downward steps in human consciousness. These five rings give expression to a fivefold holy marriage between earth and cosmos, between man and universe. Gold, being



the metal which has always been connected with the sun-spirit and in man with his heart-forces, has this special quality of symbolising the unity between sun-wisdom and human heart-love, whilst in the ring itself we can find the symbol of marriage between the two. The halo with which was seen and painted, forming a ring of gold around the heads of saints, was the religious



equivalent to the more worldly crowns of kings and queens. The rings on our fingers are actually a last remembrance of this relation to the sun-wisdom.

Literally speaking, we can interpret this fifth day as giving the possibility of discovering in ourselves part of the spiritual world as a piece of our own personal ego. It is the "I am" which man is aware of on that fifth day.



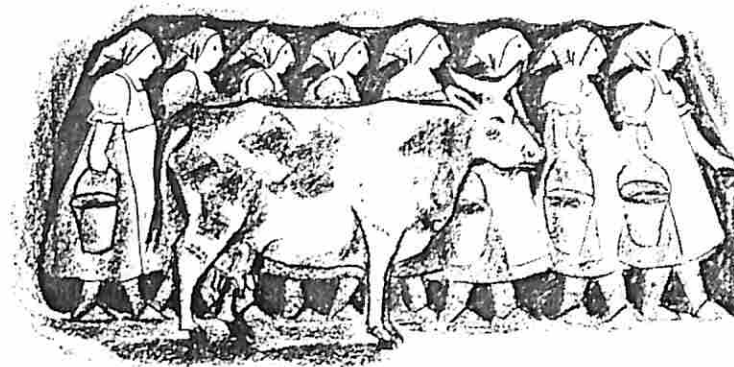
Strengthened by this experience, the initiate can now continue his path of development. The divine spiritual conception has taken place in his soul becoming fertile, which is depicted in the sixth verse as six geese laying eggs. Moreover these much heavier birds are white, just like the swans depicting the next step. One could call them both symbols of purity and innocence, yet of life-giving fertility and creative powers. Both birds are often found in fairytales as beings for which man has a special responsibility and closeness. There exists a tale of seven swans which are seven bewitched brothers and which in the end are redeemed by the faith and goodness of their sister. Also the swan is a picture of a man in dream or death, or of the prenatal soul.



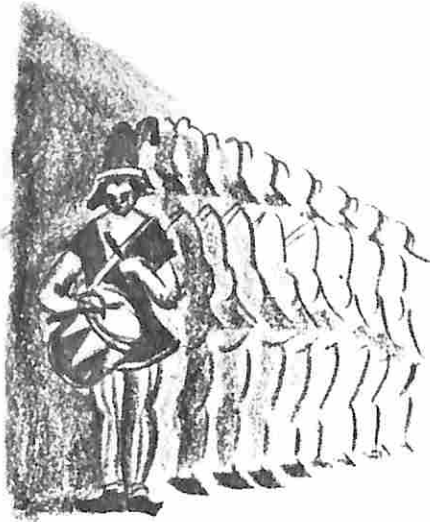
So, the four kinds of birds mentioned *before* the five rings may point more towards the spirit, whilst the two *after*, which are white, fruitful and living on the water-element (the etheric world) point more towards the soul of man.

Then on the eighth day man himself appears and in "eight maids a milking" we have man serving the animal (in him) and so producing nourishment. The udder, hanging down in a round, cosmic form, having four (earth-number) teats which have to be pulled by man's own strength, gives us a beautiful picture of transformation of heavenly into earthly substance. In the realm of his metabolic system, shown by the drum hanging in front of him like a belly, his own first message is heard, still primitive and dreaming, but he awakens himself with action of his will!

The tenth day has the pipers piping, showing man's thorax-realm active, whilst the eleven ladies dancing are becoming one with the air and the rhythmic movement, loosening their whole



physical bodies up into the musical realm. It is the movement of water and air (etheric and astral) which is theirs. Different to this, the jumping movement of the twelve lords a leaping, a straight upward movement, could imply the finding of their higher selves.



The last four verses especially speak of musical elements: drumming the beat, piping the melody, dancing the rhythm and leaping together in harmony! (One could almost say: jubilating!) These are the four musical elements: beat,



melody, rhythm and harmony. The bird, Nature's great singer, who is still connected to the harmony of the spheres out of which all



creation has been created, has disappeared after the first seven days of the initiation. Music now comes out of man himself, connected to his metabolic, rhythmic and nervous systems, which, having been transformed by the Ego of man himself, become his instruments. The word 'personality' (truly translated from Latin: *through-sounding*) points to this transformation of the human ego as a musical instrument, when man has fully developed his inner being. In fact,



man himself becomes a song, due to the transformation of his body, due to the twelve gifts of "my true love" — of Christ himself.

We can see that this mysterious song not only provides us with beautiful images which, if read in the right way, become symbols for man's transformation into matter and back to the spirit, but that it also shows at the same time a unique numerical form.

I believe that this song-form is quite unique and hardly found in any other Christmas song. One sings it in order to understand and experience its force and rhythm. Although other songs exist, in which augmenting numbers are repeated backwards every time, I have never come across one in which the melody changes or brings in new elements during the development of the song. The fact that, after every new verse, the remainder of the previously

developed song-parts are sung in backward sequence can point to the fact that in olden times one still had the knowledge, that in supersensible worlds time indeed flows in the opposite direction.

These observations are the the result of an intensive study of this wondrous song. The reader will surely find more keys to its mysterious contents when he listens to it again and again, allowing its true nature to speak and reveal itself to him.

(A fuller version of this article is available on request. Ed.)

Eva Mees is a founding teacher of the (Dutch) De Wervel School for Artistic Therapy. She lectures widely — also in England.



Potato harvesting: nine year-olds 'bend earthwards' (see page 4).

Class 12 and the Constellations of the Zodiac

by NORMAN DAVIDSON

The illustration in figure 1* shows the position of the planet Jupiter at its brightest in 1989 (end of December) among the stars of Gemini, the Twins. When pupils now in Class 12 in Waldorf schools entered Class 1, Jupiter was almost in the same position, and in the intervening years moved one complete circuit of the zodiac.

When the pupils were in Class 6, Jupiter had moved only half-way round the zodiac and stood among the stars of Sagittarius. Then, they were about to have an introductory lesson in observational astronomy, making them familiar with the zodiacal constellations, among others, and with the basic laws of the turning sky.

In Class 12, when Jupiter has stepped through the entire zodiac and returned to its position at the feet of the Twins, the pupils are ready for another major study of astronomy, apart from any supportive studies of the subject in the years between.

For Class 12, Jupiter and the zodiac parallel the progress of the pupil through the school years. The zodiac itself stands as a complete circle in space and time, imaging the totality which the final-year student is brought, by the Waldorf curriculum, to experience in every subject, and to experience in the sum of all the subjects put together.

Figure 2 is a map by Albert Dürer** showing the zodiacal stars, and others, seen as if from "outside" the starry realm, looking back on a celestial sphere of constellations. Positions of Jupiter at its brightest for the past 12 years are marked by dots on the circle (ecliptic) running through the centre of the zodiac. The positions of Jupiter at its brightest in 1977 and 1989 can

be seen close together at the feet of the Twins.

In this map by Dürer the line at top right showing the end of the segment marked with the Symbol X, cuts through the body of Pegasus the horse. The position of the line is correct for Dürer's time, but today must be shifted clockwise by about seven degrees towards the head of the horse and the constellation of Aquarius. Why is this? To answer the question in Class 12 is not only to grapple with the technicalities of observational astronomy, but also to raise into clear consciousness something which is often enshrouded in cloudy, pseudo-occult thinking today — i.e., the Age of Aquarius, brought about by the precession (moving forward) of the spring equinox position of the sun through the zodiacal stars over thousands of years.

The pupils can discover that there are at least two zodiacs — one comprising the actual stars and constellation figures, called the sidereal zodiac, and the other division of the circle (ecliptic) into twelve equal parts, starting at the sun's spring equinox point, this point being considered the beginning of Aries. This is the tropical zodiac of the sun's seasons. The tropical zodiac is found to shift slowly, century by century, against the background of the fixed stars, so that the spring equinox point makes a complete circuit of the sidereal zodiac in about 25,770 years. Dürer's equally-divided circle therefore makes one complete revolution clockwise in that time through the circle of constellation figures he has drawn.

If one now divides the fixed star constellations into 12 equal lengths along the ecliptic (not done

in the illustration) with the star Aldebaran at the centre of the arc occupied by the constellation of Taurus the Bull (as the Babylonians are understood to have done) then the spring equinox point stood at the centre of the constellation of Taurus in 3000 B.C., of Aries in 852 B.C., of

Pisces in 1295 A.D., and will only reach culmination in Aquarius in 3442. As for the spring equinox point "entering" Aquarius in the equal-constellation scheme, this will not happen until 2368. An age of Aquarius may be said to have dawned, but will not be entered or reach

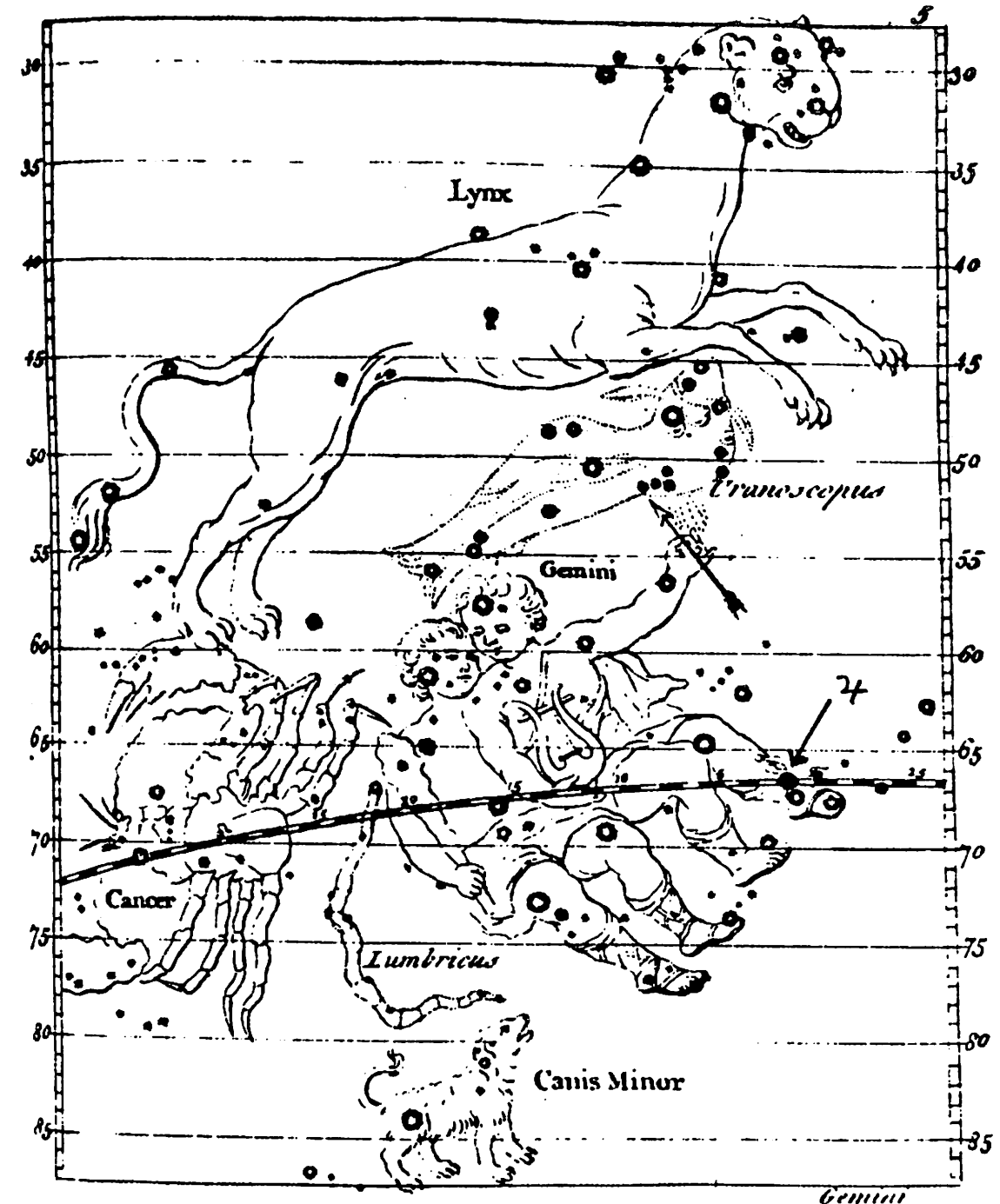


Fig. 1.



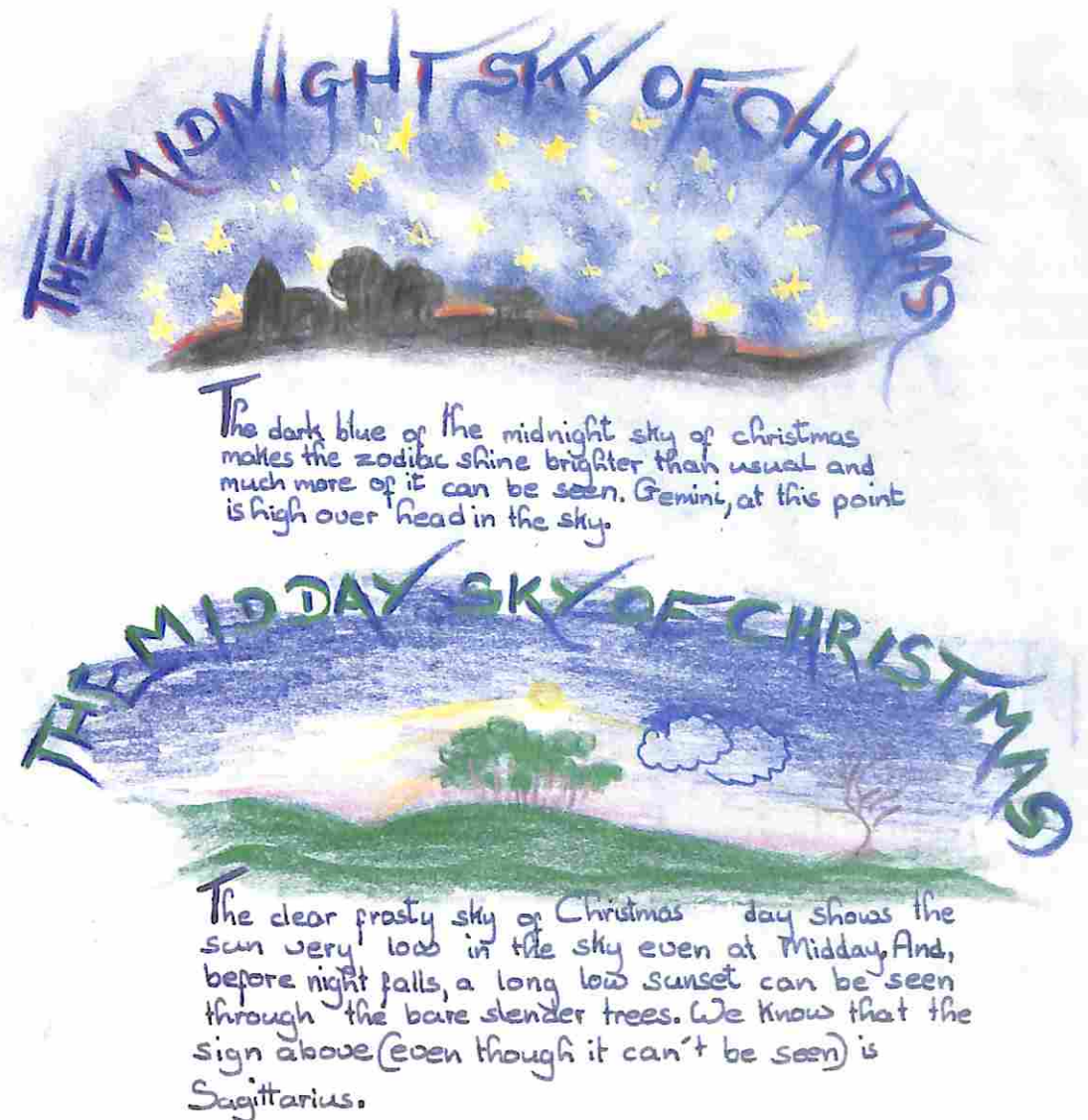
Fig. 2.

culmination for some time. In 2368 the two zodiacs will be shifted from each other by exactly one constellation. In 221 A.D. they exactly coincided.

In these time spans an historical as well as astronomical-type rhythm can be detected, and connections found with sequences of cultures studied in earlier classes (notably 5 and 10). Pupils are probably familiar with aspects of language, art, consciousness, etc., which feature in a development through Ancient India, Ancient Persia, Babylonia/Egypt, Greece/Rome, and the present, in stages of about 2000 years each.

The above could form a background to

presenting the zodiac in an astronomy course in Class 12, but a background only. Students of this age are due a rigorous, modern treatment of the subject, and this part of the sky should be understood in terms of astrophysics and three-dimensional space as well. Distances of stars from the earth/sun system can be ascertained, first using the parallax method of the angle between earth, star and sun — just as in triangulation in surveying. One has thus carried the earth's laws of space into the cosmos. Then the two-dimensional, flat band of the zodiac dissolves into three dimensions — and sometimes surprisingly so when one discovers that the



Astronomy from observation: drawings and text from a 13 year-old's exercise book.

brightest stars are not necessarily the nearest. Six stars in the zodiac are among the brightest 25 stars in the sky, yet none of these is among the nearest 25. Of these six, Antares in Scorpio is brighter than Castor in Gemini, but much further away.

It can also be pointed out that "fixed" stars do actually have their own motion in relation to each other — a fairly early discovery in the history of modern science, being first made by

Edmond Halley in 1710 when he compared the then-known positions of Arcturus, Procyon and Sirius with their positions given by the astronomer Ptolemy hundreds of years earlier, and found them to be significantly different.

Then there is the important subject of the physical constitution of stars as determined by analysis of their spectra to deduce chemical elements in the light. Here not only geometrical instruments have been extended from earth into

the sky, but whole chemical laboratories. Much pioneer work in spectrum analysis was done last century by the English astronomer William Huggins who wrote about his researches taking place around 1860: "Then it was that an astronomical observatory began, for the first time, to take on the appearance of a laboratory. Primary batteries, giving forth noxious gases, were arranged outside one of the windows; a large induction coil stood mounted on a stand on wheels so as to follow the positions of the eye end of the telescope, together with a battery of several Leyden jars; shelves with Bunsen burners, vacuum tubes, and bottles of chemicals, especially of specimens of pure metals, lined its walls. The observatory became a meeting place where terrestrial chemistry was brought into direct touch with celestial chemistry."

Huggins spoke of the "worshippers" of this New Astronomy and of its emerging scientists as "A knightly band, who have shown their knighthood by prowess in discovery . . . in chivalrous quest of Truth." Huggins himself pierced another time-honored shield when he announced to the world in 1868 that there was a connection between a shifting of certain lines towards the red or blue ends of a star spectrum, and the recession or approach of the star. He calculated Sirius to be receding at 29 miles a second (faster than the modern estimate). Yet this episode in astronomy is made more interesting and important today by the fact that one of the world's prominent astrophysicists, Halton Arp, has questioned the recession (redshift) theory by apparently showing in his book "Quasars, Redshifts and Controversies"*** that certain seemingly remote "galaxies" cannot owe their extremely high redshifts to velocity of recession alone, and that the added factor may be the creation of new matter which is ejected from the centres of nearer galaxies, posing the question of whether these galactic cores "involve the normal terrestrial physics that we know about."

Lastly, to return to a zodiac related to the measure of the human being, one cannot omit the phenomena of eclipses which give the "ecliptic" or apparent yearly path of the sun, its name. The word means "circle of the eclipse", for only when the moon approaches the sun's path can eclipses of the sun or moon

occur. And when they occur, it is with breathtaking mathematical order and with rhythms which repeat themselves in the life of the human being.

Several examples relate the Class 12 pupil (who is around 18 to 19 years of age), 7 once again to the phenomena of the zodiac. The geometrical arrangement of earth, sun and moon has it that in 18.6 years one particular variety of eclipses (say, solar eclipses where the moon crosses the ecliptic from below upwards) has spread itself round the entire zodiac. After 18 years 10 or 11 days, the earth, sun, moon and moon's nodes (where its path crosses the ecliptic) stand in the same relationship to each other. During this latter period, as many solar and lunar eclipses take place as there are years in the normal life-span of the human being. Also, single eclipses occurring 18 years 10 or 11 days after each other form a series (Saros) with again as many eclipses in it as years in a human life. And after 19 years (Metonic Cycle), sun, moon and stars repeat the same relationship to the earth so that the same phase of the moon takes place against the same background of stars.

As above, so below.

Norman Davidson is Director of Teacher Training at the Waldorf Institute, Spring Valley, New York. Previously he was a Waldorf Upper School teacher in England for 16 years, giving courses in astronomy, geometry, history and literature. He is the author of "Astronomy and the Imagination" (Routledge, 1986) and also plans to publish a book on elementary astronomy for schools.

**This star map, now in the British Museum, was designed by John Hill, the 18th century English writer on scientific subjects. It contains fascinating additions to traditional star lore.*

Between Gemini and Cancer is "Lumbricus", representing an earth-worm, and between Gemini and Lynx is "Uranoscopus", or star gazer — "a sea-fish of peculiar figure, and has its name from its eyes being in such a position that it always looks upwards."

***National Gallery of Art, Washington, D.C.*

****Published by Interstellar Media, 2153 Russell Street, Berkeley, California 94705.*

Seeing Stars

by JOHN BURNETT

"Is there really a band that stretches round the earth with stars on it?" asks a Class Seven girl in the middle of an astronomy lesson.

"Of course not, silly!" replies one of the boys, "Can't you see it's just the way things appear to be?"

The class teacher has been trying to explain to the children the idea of the *ecliptic*, that imaginary line through the heavens on which the Sun, Moon and Planets appear to move against a background of twelve constellations. The children are clearly fascinated by this — especially as they recognize the twelve groups of stars that comprise the Zodiac. Hands shoot up when the class are asked which is their constellation. A thirteen year-old experiences quite strongly his dawning individuality and is somehow touched by the fact that he has his own particular group of stars which are up there, objectively visible in the night sky. At this age the natural world is fascinating — a new country, still uncharted and unexplored, only yielding its secrets when the clear light of thinking is brought to bear on observable phenomena.

The night sky *appears* as a great star-filled dome revolving over our heads: our thinking explains the phenomenon through the idea of the earth's rotation. As the children absorb these ideas, one can see them moving between different pictures of the world. The ancient, mythological imagery of the Zodiac evokes the fairy-tale consciousness of bygone ages: the challenge of actually spotting Aries or Gemini in the night sky requires meticulous observation and careful thinking if the star-gazer is not to be left looking up at an indecipherable hieroglyph of confusing patterns. "I saw Leo last night!" confides one of the pupils before the lesson begins. To actually recognize and identify a

mighty constellation can be a deeply moving experience and a discovery that becomes a key to an ever deepening relationship to the starry worlds.

Every healthy thirteen year-old has something of a Columbus within him. He is setting off from an Old World hoping to discover a New World, full of riches and potential. Early childhood's dreamy consciousness is fast fading and the world of grown ups and material civilisation offers strong attractions. Just at this age, however, something of the pure spirit of childhood still lingers, holding back the egotism that can set in in later years. The child's gaze turns naturally earthwards and rightly so but, if at this time the teacher can point also to the heavens, it is possible that those natural forces of reverence which were abundant in earlier years can continue to flow in the awakening sphere of objective sense perception.

The immeasurable distances of stellar space, the beautiful, harmonic motion of the fixed stars in the rhythms of time, the 'dance' of the planets and the mysteries of lunar and solar movement cannot but move the children if they can be led to make simple but precise observations. They have many questions. They ask about space travel, black holes, whether there is life on other planets, how far is the farthest star? If the teacher can answer these questions out of general knowledge and interest, the children are more than satisfied but what he can also lead them to is the feeling of awe and wonder arising from actual observation.

"I look out into the World

Wherein there shines the Sun

Where glimmer all the Stars . . ."

Every day, at the start of their Morning Verse, the children recite these words which express so



Through participating in seasonal activities pupils experience the earthly 'reflection' of the turning heavens (pages 20/21).



photo: Aiki Warmough



photo: Diana Reynolds



well the fundamental mood of the Middle and Upper School. They are learning to look at the world of the senses in a new way. Just as in the Hebrew creation myth, the animal kingdom paraded before Adam, receiving from him their names as they passed him by, so too do the fabulous beasts and beings of the constellations pass by the gaze of these new-fledged astronomers.

"This is where we go to look at W!" two thirteen year-old boys shyly announce on the occasion their class teacher visits their boarding hostel. As he is led up to their rickety, rooftop observation post, he reflects that it doesn't really matter that they have forgotten the name of Cassiopeia as well as most of the other constellations. What is all important is the

enthusiasm and devotion they show as they lift their heads to gaze heavenwards as countless others have done before them. The stars rise and set: the Celestial Dome, in eternal movement, arches over their heads and both teacher and child are filled with wonder. This wonder of discovery is the special characteristic of learning in the class teacher period and, for these thirteen year-olds poised between childhood and youth, the starry worlds can speak a special language of hope and challenge that can sound through the years of their development towards adulthood.

John Burnett is an experienced class teacher at Wynstones, Gloucester. He also shares responsibility for religion teaching in the school.

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The Birth of Number

by ELANA FREELAND

In the first grade of a Waldorf School the children are usually introduced to number first in its qualitative aspect, through stories. All teachers have their own approach of which the following is an example, presupposing the intimate mood of a teacher with her class. Ed.

When the world had just been made, God decided to make someone to enjoy it, someone God-like and world-like at the same time. So on that first day for that first someone, God fashioned a body. It had a head with a mouth in it, and it had a belly button with a chest and stomach and back growing all around it. God looked at it lying there, all fresh like a newborn baby, but not moving at all. Something was missing. God was too tired to think any more, so he laid down to rest until the first tomorrow.

On the second day, when dark had been separated from light and night from day and the earth from the sky, God gave to the head two ears, so that when he had something to say to the creature, whether from the right side or the left, it could hear him. It was when the ears were done and God said a warm "Hello" that the mouth, which God thought was only good for eating, said, "Hello, my maker. Please give me light that I might see." After God had gotten over the surprise and delight that his creature not only could hear him but also could speak to him, he called out to Father Sun to give light to his creature, and so Father Sun sent two of his rays down into the creature's head and created two eyes which could blink open and shut, open and shut. Then, two nostrils grew under the eyes so that the creature could smell the wonderful world of Nature which now it could see.

At last, Father Sun grew tired of ruling all day and laid down to rest. Mother Moon then came out with her star children. In the twilight God was still looking down at the new someone, wondering what was still missing, when a star child drew near and reached out her arms and legs to touch the creature in exactly the same places. Two arms and two legs sprouted! The creature jumped up and stood on its two legs and walked about, swinging its two arms with joy.

Now God felt that the person was finished, so he stretched and yawned and called out, "Good night." But when he looked back at his new creature, he felt its loneliness and longed to give it another just like itself. And so it was! With but a thought of God, there stood another creature in the image of the first. One called herself Woman and the other called himself Man. The two lay down and cradled each other in their two arms and two legs.

On the third day, Woman and Man looked out at earth, sky, and sea. They turned to each other and loved each other so much that into the world was born the first child, and that made three.

The family loved living upon the earth, under the sky, and beside the sea, but they realised that the four winds would come and bring their four seasons

Winter	Spring
Summer	Autumn

so they built a shelter with four walls, one to the north, one to the south, one to the east, and one to the west. It had windows with four sides and a door with four sides.

With the cold winters coming, when the north wind blew the sun far away, the family knew that earth, air, and water would not keep them warm



6/7 year-olds' drawings accompanying their lessons on 'The Birth of Number' (a parallel approach to that described in the article) with 'Roman' numerals.



or give them light in their shelter, so they invited fire into the world and into their hearths.

Now, they were so safe and warm and happy in their shelter that another child was born, and that made four.

Arms and legs of the people still had only stubs at their ends. One night, as they stood outside of their shelter looking up at Mother Moon and her star children, that same star who gave to them their arms and legs leaned down and saw that her work was not done. She wondered how the people could ever make their daily bread or shape beautiful things, how they would ever be able to play flutes or dance lightly on their legs or run as fleet as the wind. So she sent her five rays deep into the ends of their arms and legs. Out sprouted five fingers on each hand, and five toes on each foot. Before, the people were only able to see, hear, smell, and taste, but now they could touch, too!

Time passed. With their five-fingered hands, the people were able to build more beautiful houses, adding to their four walls a carved roof and floor. When winter came, from their windows they watched six-sided snowflakes fall and no two were alike. The six-petalled lily came like a trumpet to announce the end of winter and the coming of spring. All through the summer, they searched out the honeycomb and ate its sweet honey. As autumn returned, the people learned from the six-legged insects who worked hard to store food for the coming of winter.

More and more, the people turned to study their beautiful, wise world. They stood beneath the great arching rainbow and counted its seven colors

Red	Orange
Yellow	Green
Blue	Indigo
	Violet

While they stood beneath its arch, the colors poured down into the people's skin and hair and eyes and shared their riches with them. They looked at their reflections in pools of clear water and counted seven doorways to their heads. Mother Moon leaned down and taught them that there were seven days in a week because of how long it took her to go from being empty and

hungry to full and round, and back again to empty and hungry.

On land, the people met the spider and counted her legs; in the sea, they dove to meet the octopus and counted her legs, marvelling that such different creatures

One on land, one in the sea
One small, one large
One crawling, one swimming
One biting, one blinding

had the same kind of bodies and the same number of legs. For a long time the people thought that the spider and octopus were wise and magical.

Whenever a new child was born to the people, they knew that it took nine months to come from its mother's womb. They wondered at this: Who told the child to come forth then? And why so late, when many creatures did not need to be so long in the making? Nine months was three full seasons, whereas most creatures took one or two seasons.

At night, the wisest people watched our nine ruling planets dance around our earth

Sun	Mercury
Venus	Moon
Mars	Jupiter
Saturn	Uranus
	Pluto

It is from our star-given ten fingers and ten toes that number has finally become ours. We turn to our world and the worlds circling around our world and we count and count and count...

10	10's =	100	(one hundred)
10	100's =	1000	(one thousand)
10	1000's =	10000	(ten thousand)
10	10000's =	100000	(one hundred thousand)
10	100000's =	1000000	(one million)

...and on and on

One night, when millions of stars filled the shining sky, one of the sons of Israel had a dream. His name was Joseph and he often dreamt. This night he dreamt of a cornfield in which the sun-ripened corn had been cut and tied into golden sheaves. Eleven sheaves stood in a circle around one that was much taller than they. The eleven bowed down, like subjects bowing before a king.

Now Joseph possessed a coat, woven of many colours, that had been given to him by his father.

When morning came, he put on his wonderful coat and told his dream to his brothers. There were eleven of them too! They wondered at his dream and what it could possibly mean.

Have you noticed how some of the stars in the night sky shine brightly beside one another, making picture patterns? These starry patterns move majestically across the sky each night, just as the sun does in the daytime. God has given different times and speeds for the planets but the twinkling stars all move across the sky together. And they are different for each month. Each month has its special starry pattern which is called a constellation.

There are twelve months moving through the year. Their names are:

January	February	March
April	May	June
July	August	September
October	November	December

Hands up those whose birthday is in January ...February...?

Now, while all this is happening the twelve starry patterns pass in turn across the very heights of heaven. their names are:

The Ram	The Bull
The Twins	The Crab
The Lion	The Virgin
The Scales	The Scorpion
The Archer	The Goat
The Waterman	The Fishes

Now let's sing our song again, shall we? Elvira, would you give us the first note on your recorder, please, like you did this morning. That's it.

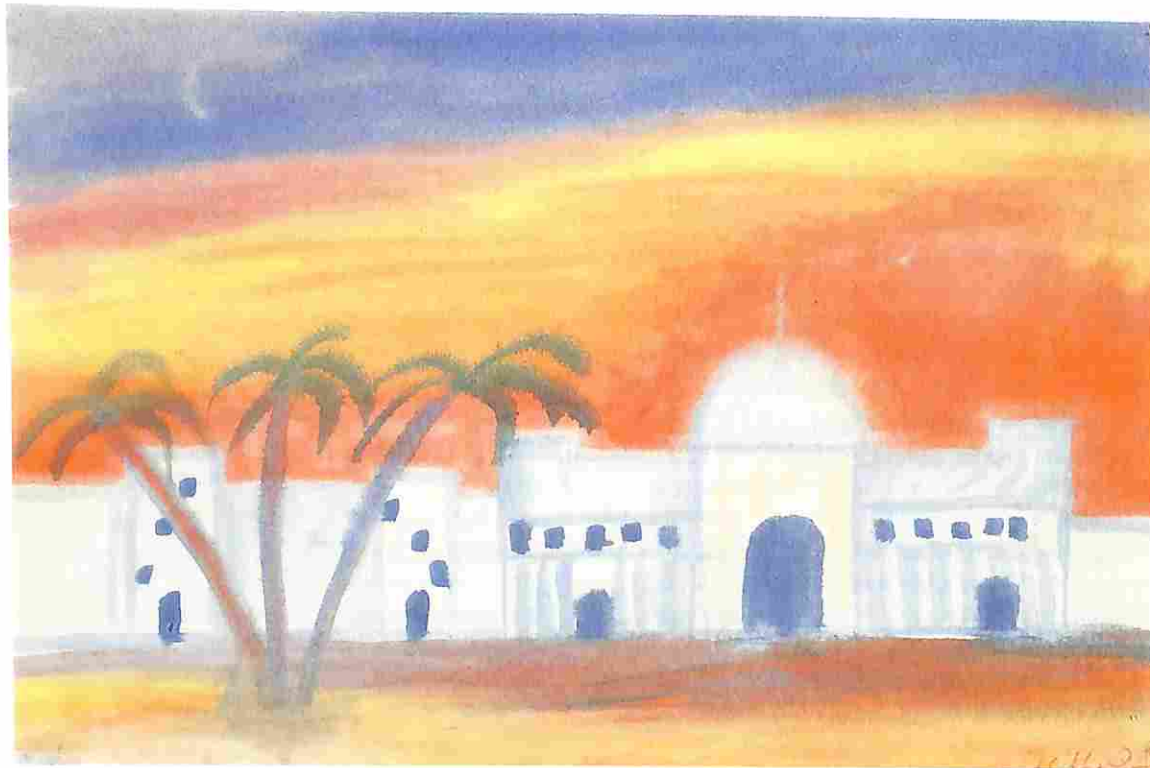
I'll sing you one, O,
Green grow the rushes, O. . .

Elana Freeland is the Grade Four class teacher at the Olympia Waldorf School, Washington.



photo: Felicia Shandhan

"Late teens. . . the return of some self-control and confidence. . ." (See page 6).



*Mood and subject (a mosque) derived from colour — by a 13 year-old (above).
The balancing of complementary colours: a Middle School exercise (below).*



Blue-mauve and yellow-orange water-colours reflect the widening spectrum of early adolescence (12/13 year-olds).



Arthur — Reality and Romance

by RICHARD SEDDON

The figure of Arthur has long been mysterious, wrapped in romantic fiction. Rudolf Steiner described 'Arthur' as the rank held by successive leaders of a Mystery School at Tintagel from before 1000 BC until the 5th century AD, the task of which was to carry certain wisdom of sun and stars from the megalithic age in the *West* into post-Christian times.^{1,2,3} (This is why the name is attached to so many megalithic artefacts and sites, a fact incomprehensible if he were a 6th century war chief as usually supposed). Steiner emphatically distinguishes this Mystery from that of the Grail, the chalice used at the Last Supper, which came from the *East*.⁴

The centre moved to Wales to avoid the invading Saxons, and gradually degenerated⁵ into the political sphere until finally suppressed in the time of Elizabeth I.⁶ But in the 10th and 11th centuries a small part of its wisdom concerning man's connections with the etheric cosmos was shaped into legends; the greater part was, as a contemporary put it, 'lost into the Atlantic'. What survived is found closest to its original form in the Arthurian tales of the *Mabinogion*,⁷ which is easy to obtain.

Three tales of heroic adventure actually describe stages on a common path, which can be understood as the path of the soul out into the etheric cosmos, either after death or in the process of initiation. That of Culhwch, from the 10th century, is the most explicit, but has so many strange names whose significance is lost, and so much carnage, that it is difficult to use educationally. And that of Peredur, from the 12th century, is decadent, (e.g. a bleeding severed

head takes the place of the Grail in the parallel Parzival story). So let us look briefly at 'The Lady of the Fountain, or Owein' (11th century).

The usual story of miraculous birth or childhood is here lacking. The first part is told first as a recollection of Cynan, then as experienced by Owein, and thirdly as a path on which Arthur's whole court is led. First the hero enters the darkness of the forest. A yellow-haired man acting as gatekeeper or Guardian admits him to a castle. He is welcomed by 24 maidens to a meal, and receives advice on how to progress (Culhwch and Peredur at this point meet their beloved). He has to go back to the forest, where he meets a huge surly black man whom all the animals obey. This can be related through the details to the soul's meeting with the spiritual moon-teachers, and the purification of the soul in kamaloca.

The hero is now guided to a scene familiar in Irish mythology — a fair meadow, a tree whose leaves are exceptionally green, a magic fountain — pictures of the life-bringing forces of the Imaginative world.⁸ But when he throws water on a marble slab, a hailstorm strips every leaf from the tree; birds alight and sing a song of miraculous sweetness; but a thundering is heard in the valley, and a black knight overthrows Cynon and sends him ignominiously home. He lacks the heart forces of Venus required to stand in the realm of Inspiration.⁹ But Owein gives the black knight a mortal wound to the head, and pursues him to a great shining city. Here he is trapped by the portcullis, until a loving maiden gives him the stone of invisibility. The black

knight dies, and Owein falls in love with and, through the cheeky humour of the maiden, marries the Lady.

In the sun sphere¹⁰ the purification of the soul is completed. Now the tales may take one of three different paths into spiritland.¹¹ That of Owein shows how a new incarnation is prepared. His overlong return to Arthur's court depicts the spiritual preparation on earth for the coming destiny. His mortification then pictures the judgment of his moral core in spiritland. Coming again to the sun-sphere, the court of the widowed countess, new astral forces are gathered through a magic ointment, and the helping forces of the lion are acquired. Further scenes lead back to the moon-sphere,¹² where it is Owein's destiny to release from captivity and death the maiden who had released him from the portcullis. A final scene describes the mastery of the Black Oppressor, the return to the physical body.

The Arthurian path of initiation continues however out into the cosmos. Culhwch experiences the sun sphere through the battle between winter and summer, Gwyn and Gwythyr; whilst Peredur visits the round valley (where black houses represent sunspots), overcomes the lion and wins the gold ring from the serpent. Mars is best shown in the story of 'Gereint', who first encounters one very large, proud knight, and marries the modest and demure Enid; he then encounters just 100 knights, the most prominent the Little King; and a final episode contains hints of resurrection. The stage appears in 'Culhwch' in contrasting tales of White Tusk Chief Boar and the round cauldron filled with ancient wisdom; Peredur fights the Black Oppressor and then the Worm of the Barrow (with a jewel in its tail). The tale of Culhwch reaches its climax in the struggle with the boar Twrch Trwyth, who is 'the son of a king' undergoing his initiation for kingship in the pig/boar mysteries of Arthur. Arthur finally has to face alone the Black Witch 'in the uplands of hell' before Culhwch can marry Olwen. Peredur reaches the land of windmills (the lotus flowers¹³ rotate) to live with the Queen — the remaining incidents do not properly belong to this tale.

Meanwhile Arthurian legends were being combined in Brittany with Irish and Celtic lore,

and disseminated orally throughout Europe. But the church wished to suppress all spiritual substance except their own. To deflect attention they therefore encouraged Geoffrey of Monmouth¹⁴ to elaborate in his *History of the Britons* a fictional picture of 'King' Arthur as a belligerent monarch, as well as adding the prophecies of Merlin and some 'marvels' which ridicule the otherworld. This was so successful that he was rewarded with a bishopric.¹⁵ There is no other basis for connecting modern historical and archaeological research with the name of Arthur.

The first mention of the Round Table was made by Wace (1155), a Breton cleric. Rudolf Steiner speaks of the Round Table as the intimate esoteric circle of twelve initiate-priest-knights around Arthur,¹⁶ who directed for centuries the mysteries of western and northern Europe. A similar configuration existed in many ancient mysteries, and culminated in the twelve apostles around Christ. But this was a secret not disclosed in the legends, until Wace described a physical table at which sat many warriors — as Posidonius had described them sitting in the round buildings of Ireland in 90 BC. Layamon, another cleric, speaks of a table seating 1600 knights (1190), and it then degenerated into a courtly entertainment.¹⁷

The Grail legend first became known through Chretien de Troyes — his Lancelot¹⁸ (1170) and Perceval¹⁹ (1180) are Grail knights, not Arthurian. The Grail initiation is quite different. As Perceval is about to join Arthur's court, he and Gawain — originally the Arthurian knight Gwalchmei — are led away. After fighting for a little girl, Gawain's first adventure is in a tower, representing the head. He then loses his heart to a haughty girl, loses and regains his horse, and in the Castle of Marvels survives the ordeal of the wonder bed which thumps about, and kills the lion. Finally he makes the Leap Perilous, characterising the limbs. Wolfram von Eschenbach's *Parzival*²⁰ leads further, not only to the achievement of the Grail and the healing of its Keeper, but to the spreading of its impulse into the world through his son Loherangrin.

From French sources grew a voluminous Romance literature, which ignored the Chronicles derived from Geoffrey. But Rudolf Steiner



Blackboard drawing for 'The Birth of Number' (see page 23).

Medieval stained glass effects in the Southern Hemisphere (see page 38).



gives the important indication²¹ that around 1225/1250 there was no clairvoyance whatever remaining on earth. Tales such as the *Quest* and the *Death of Arthur* must therefore be seen as fiction. In particular, the figure of Galahad — perfect from the start, and dying after vision of the Grail without benefit to mankind — was created in Cistercian circles to wean back into the church followers of the Grail/Parzival stream who practised self-development.

It was a further two centuries before Malleorré drew together his celebrated *Morte d'Arthur*, combining esotericism from Grail legends with later fictions; but his work contains virtually nothing of Arthurian esotericism as such. Arthur merely hovers in the background, or behaves in a human manner. The task of the ancient Arthurian mysteries had already been completed.

Nevertheless the tradition of Arthur's return remains. The time is ripe for a knowledge of the soul's connection with the etheric cosmos to become part of human culture. But this was only a small part of the wisdom which needs to be regained.

Richard Seddon read Moral Sciences at Cambridge and worked in Personnel as manager. He has shared responsibility for the Anthroposophical Society for 35 years, including 7 years as a co-chairman. His daughter attended Kings Langley Rudolf Steiner School. He has edited an anthology entitled 'Rudolf Steiner — Essential Readings' (Crucible); and has researched the subject of Arthur, at Cambridge and in Wales, his book on this subject being due for publication later this year.

FOOTNOTES

1. Rudolf Steiner, lecture 29th March 1906
2. Rudolf Steiner, lecture 21st August 1924
3. Rudolf Steiner, lecture 7th February 1913
4. Rudolf Steiner, *Mysteries of the East and of Christianity*, lecture 4
5. Rudolf Steiner, lecture 27th December 1906
6. Rudolf Steiner, lecture 3rd December 1905
7. *Mabinogion*, Everyman 1948, Penguin 1976 (and others)
8. Rudolf Steiner, *The Evolution of Consciousness*, lecture 1
9. Ibid, lecture 1
10. Ibid, lecture 10
11. Ibid, lecture 11
12. Ibid, lecture 11
13. Organs of supersensible vision (Rudolf Steiner, *Knowledge of the Higher Worlds and its Attainment*)
14. AD 1136
15. AD 1152
16. Rudolf Steiner, lecture 29th March 1906
17. In a Welsh poem thought to have originated in the 6th/8th century from yet earlier material, Arthur presents Cei to a gatekeeper called Ancient Bold One of the Mighty Dominion. He brings twelve supporters, who include three Irish gods: Manawydan, cognate with Manannan, lord of land-under-wave, the land of eternal youth or inworld; Anwas the Winged, or Aengus, who took the form of a swan; and Llwlch Lleinawc, or Lugh of the Many Skills. Also included are Mabon son of Madron (the Roman god Maponus), 'Uther Pendragon's man', and 'my nephew', Gwalchmei/Gawain; 'Wythneint, Elei and Sivyon, the three'; Kyscaint son of Banon, Gwyn Godyvriion, and Mabon son of Mellt. Nothing further is known of the last six.
- Geoffrey of Monmouth mentions just twelve knights prior to Arthur's crucial battle at Soissy: Cador of Cornwall and Hoel of Brittany; Loth and his sons Gawain and Mordred; Bedevere and Kay; Urien, Augulselsus, Boso, Gerin and Hyderus. This does not seem to be a conscious listing, and another 20 names occur during the battle. Geoffrey of Monmouth's *History*, the *Quest of the Holy Grail* and the *Death of Arthur* are in Penguin. Wace and Layamon are in *Arthurian Chronicles* (Everyman)
18. *Arthurian Romances*, translated by W W Comfort, Everyman 1914
19. Translated by N Bryant, Woodbridge, 1982
20. Translated by Mustard and Passage, New York 1961
21. Rudolf Steiner, *The Spiritual Guidance of Mankind*, lecture 2

Books

Education Towards Freedom. *Lantern Press, East Grinstead. hb. 208pp £15.00 liberally illustrated.*

I could never understand why my schooldays were meant to be "the best years of my life". They clearly weren't, but after reading "Education Towards Freedom", one can see why they should be.

To find an education where an understanding of the child's development is of primary importance, and which thereby fosters the natural unfolding of its individuality, is a heart-warming experience.

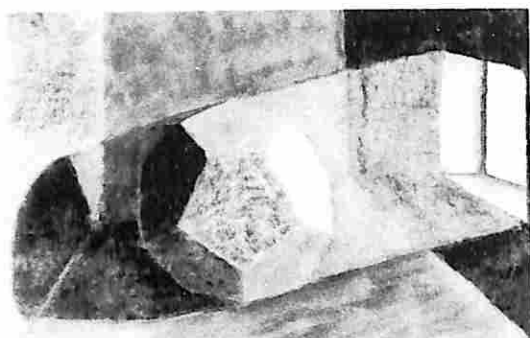
The pedagogy is not new. In fact, 1989 is seeing the 70th anniversary of Steiner/Waldorf education. There are over 400 Steiner schools worldwide, and more than 23 in the UK alone. Thus, many parents have already discovered the benefits of this education. But the curriculum, with its emphasis on the spiritual and physical developmental phases of childhood and adolescence, is often not easy to explain to interested but uninformed prospective parents and educators.

To my mind, this the definitive introduction to Steiner Education. It is well produced and beautifully illustrated, and presents the first-time reader with a clear and concise, basic understanding of the depth and aims of Steiner education. The book was first published in German in 1972 and came before English-speaking readers in 1976. It is now in its fourth reprint and deservedly so.

A unique feature of Steiner pedagogy is the Main Lesson. This is a daily lesson of up to two hours, taught in a block over three to four weeks. By its concentration, it provides an in-depth "experience" of the subject studied. "Education Towards Freedom" not only gives a taste of the Main Lesson but is also able to clearly describe the wide spectrum of subjects which are taught in this manner throughout the school.

The book is well written, informative and instructive and provides a substantial insight into the principles of Steiner education. But more importantly, to my mind anyway, it makes tangible the sheer beauty and vitality of this powerful educational impulse.

Ann-Marie Jacobs



Light and shade falling onto a dodecahedron, drawn by a 14 year-old (in 'Education Towards Freedom').

Plays for Children and Communities by Eugene Schwartz. *Rudolf Steiner College Publications. \$18.20. 237pp, typescript.*

The contents of this helpful resource book are a fairy tale play for Grade 8, The Fire of Tara for Grade 2, a Noah play (Grade 3), Thor Defiant (Grade 4), Pythagoras (Grade 5), 'A Roman Comedy' (Grade 6) plus three other plays. The plays have been tried and tested in classroom and community and are rich in language. For example, the Second Druid in 'The Fire of Tara': 'Powers of frost and chattering chill, Crack your lash with a shattering will! Saplings split and blossoms bite, Scatter the snow and crackle the ice!' From this example one can see how the author achieves strong linguistic colour without straying into the alliterative territory of Grade 4.

Surprising in Waldorf circles might be the inclusion of a song in the minor as prematurely as Grade 2. The other pedagogical quibble might be the early introduction of prose, despite the author's own warning (page 170), in a grade in which the pupils still live (and act) out of the rhythmic system. On the whole, though, a fine collection with one trump card for the 'mixed' class: the Noah play is for Grade 3 but the chorus is conceived for Grade 2. This is an idea that may well inspire many a teacher in the grades of a pioneer school where it is necessary to combine age-groups. The plays abound in a real stage sense without forcing the pupils forward into the kind of drama that Rudolf Steiner considered appropriate only in adolescence, (a view expressed on the occasion of his visit to Stratford-on-Avon, Shakespeare's birthplace.)

Brien Masters

Childhood — A Study of the Growing Child by Caroline von Heydebrand, *Anthroposophic Press/Rudolf Steiner Press, Paper, 143pp*

This reprint deserves a red carpet welcome.

Although the author regarded her work as only a 'sketch', it abounds with the atmosphere of the world of childhood. Her great gift — an insight into the child's inner life (including both the finest nuances and considerable aberrations) — is astonishing if one considers how she herself is known to have suffered at school. In the sphere of the temperaments alone, it seems that few Waldorf teachers have been able to put themselves more adequately than Caroline von Heydebrand into the shoes of all four. The secret of her success as a teacher is indicated by Maria Roeschl-Lehrs, her one-time colleague, in the epilogue: "She was entwined with the formative powers of all growing life." With such an extra dimension to consciousness she was able to inspire and train others to become Waldorf teachers." (She was involved with the Michael Hall Training Course in London before the war, now an evening seminar in Sussex.) Von Heydebrand encapsulates the essence of teacher training in its aim to help the students become people who can create and compose — people whose creative powers are free and can stream out in artistic deeds in teaching and education".



The Stolen Appaloosa by Paul M. Levitt and Elissa S. Guralnick, *Bookmakers Guild, Inc. Illustrated by Carolyn Roche. \$12.45. 76pp. Laminated.*

One of the best ways of conveying the inner qualities of a people is by relating their folk stories, as in these Indian tribal tales which derive from the Pacific Northwest. They contain unforgettable images, for example: 'The ice chair turned into gold when he stood up.' They contain food for thought as when Snow-Bird says: 'I will give you magic — you must think of nothing else but me.' There is healthy discomfort, as in the story about the coming of 'Whiteface'. Sometimes the veil in front of the spiritual world is fine woven: 'She was looking through the present to the future.' We are not spared the distinctly unsavoury, as in 'The Bush-Tailed Rat Man.' But there are also lovely surprises, as in the delightful outcome of this version of Beauty and the Beast entitled 'The Girl and the Dog'. Children will be fascinated by the strange tinge of magic and the joy in nature that permeate these stories, both being qualities which are supported by the illustrator, Carolyn Roche.

The Motherly and Fatherly Roles in Education by Erich Gabert, *Anthroposophic Press, New York, 59pp, paper.*

Many parents today are strongly motivated to participate in the life of a school. Though this supports, it should never mask their central task — the upbringing of their children. In this booklet, Erich Gabert shows how school and home dovetail in the child's education. He sets out to do this from unusual starting points, which are, as the title states, 'The Motherly and Fatherly Roles in Education'. Through his

skilful characterisations of children's needs and behaviour, born of years of perceptive experience, parents and teachers are given a helpful approach to their central task, particularly in that overlapping area of pastoral care. Through the way he writes, the author is able totally to avoid slide-rule type calculations for handling situations in which the motherly and fatherly are both playing, or even creating tension. Get the balance of these two right, and the child's forces are helped from strength to strength; fail, and they may be maimed — not to mention the disruption in relationships in the adult school community that can ensue. This is a very helpful introduction to a sensitive and important area. The translation reads very well, so that advocates of Waldorf Education need not be hesitant in recommending what Gabert has to say alongside other preliminary reading.

The Christmas Story Book collected by Ineke Verschuren, *Floris, hb, 384pp. £12.95*

This remarkable collection contains stories, not only to suit all tastes, but also to meet the needs of most gatherings (such as the extended or intimate family circle, carol parties, etc.) — often an important element over the Christmas season. Its content, being mostly of the genre of short stories, also makes it an excellent bedside reader. It is drawn from a wide variety of European cultural backgrounds and has some story-telling stars of the magnitude of Henry van Dyke, Ruth Sawyer, Hans Christian Andersen, Elizabeth Goudge and Selma Lagerlöf in its firmament.

It is printed in a type-face sufficient for candle-light, another point of recommendation. It would be ideal if further editions would eliminate all proof-reading errors so that it would also qualify for putting into the hands of children. Altogether, though, this is a handsome production which provides the possibility of supporting the mood for the entire twelve days of the festival — not in any narrow sectarian sense, and for those whose family needs change radically as children become teenagers.



Schnitzle, Schnotzle and Schnootzle — from a Tirolean tale in 'The Christmas Story Book'.

Anthroposophic Medicine Today by Richard Leviton, *Anthroposophic Press, paper, 43pp.*

It was quite a red letter day for Laura Chester and for Anthroposophical Medicine when her contraction of Lupus led her to Doctor Incao. Exactly what shade of red has yet to emerge: it could still be threatening, stimulating, inspiring or embarrassing (for the OPMC, the Office of Professional Medical Conduct). This booklet opens with an account of her illness and culminates in a report of the present legal tussle. En route, the author has enticing and illuminating things to say about the cause of illness, as membered in the human being; the Anthroposophical approach to illnesses such as insomnia, AIDS, and cancer; the connection between medicines and plants as prepared for Anthroposophical use; the doctor's "Conscious therapeutic intuition"; as well as a helpful lead to the concept of the 'blessing' of illness. He does all of this competently, drawing on a wide body of Anthroposophical medical opinion and knowledge, all of which helps to support the strong case that he presents.

Toymaking with Children by Freya Jaffke. *Floris Books. £4.95. 96pp. Laminated.*

This is an expanded version of *Making Soft Toys* (1981). It opens with a short but searching section on the nature of play itself. In it, the author holds that play is to a child what work is to an adult. And yet it is play — a stimulating paradox which pleads, on behalf of the child, for a truly responsible attitude on the part of adults when it comes to toys.

The wonderful flexibility of a child's inspiration comes across in passages such as: A four-year old . . . fetches an empty basket for a pan, covers the bottom with chestnuts and acorns and potatoes and begins to 'cook'. A little while later she collects the acorns and nuts together in a cloth . . . and presents it to her mother, because 'it's your birthday'. A moment later . . . the basket . . . is a bathtub . . . the acorn, . . . soap. Then the cloth becomes a towel, the acorn a baby's bottle.

This book is brimming full of splendid suggestions — supported by patterns and diagrammatic drawings to aid construction — for the 'doll's corner'. En route there are delicate glimpses into the deeper nature of childhood: 'All impressions are absorbed deeply, and, it could be suggested, influence the organic functions and structures which are still establishing themselves during this time, that is, in the first six or seven years.' A book with endless application.

Between Form and Freedom by Betty Staley, *Hawthorn Press, 270pp, £6.95, \$14.95 (post included) sb.*

Adolescence in itself is more than a handful for parent, teacher and (not least) adolescent. In Betty Staley's *objective* account of it — at the same time, brimful with *personal* concern — we see how the mountainous problems with which it is burdened become mole-hills by comparison with what happens if the life-destructive forces of our *anti-culture* manage to encroach.

The last page but two contains fan-fare awakening advice for the person who has read the whole book — and in particular parts two and three. One could wish that the first paragraph of the 'Conclusion' could be expanded a hundredfold, for in it lies hope that the difficulties which adolescents encounter in our sick age, and which maim those who succumb for their entire incarnation, can be prevented. Rehabilitation *after* such maiming is of course a godsend; caring, alert counselling *during* it is essential and already a great help; but the dire picture that the author paints cries out for *prevention*. This must surely be one of the greatest

concerns and one of the greatest challenges for the Waldorf Movement in the immediate future.

The Kings Forest by Silvia Golden, illustrated by Gabriele Gerhard Eichenhauer, *Floris, £6.95*

Behind the wrinkled smiles of an ancient couple, living in their cottage at the forest edge, is a wealth of wonder. Some of it is stored away in the golden land of their memories. When visitors, young at heart, find their way to the cottage, some of their secret trickles forth like a refreshing spring of water from a mountain side. Clustered in the mouth of this spring, like pebbles glistening beneath the surface, are the writer's nature images — delicate, evocative and articulate. Equally delicate, evocative and articulate is the sequence of full-page illustrations. Both artists weave a mood that makes this a story for all seasons, a beautiful addition to the 'nursery' book-shelf.



The 'King's Son' feeding the roe.

BOOKS IN GERMAN

Mitte Der Erde — Israel by Andreas Suchantke/Hans-Ulrich Schmutz/Wolfgang Schad/Wolfgang Fackler, *Verlag Freies Geistes leben, 517pp, 103 coloured, 250 b & w illustrations, DM128 hb.*

Israel is about the size of Northern Ireland, yet within it there exists a world of extreme contrasts in many realms of nature. These contrasts need no sensational presentation. They are revealed in this outstanding volume through faithful and colourful descriptions, through a wealth of maps and diagrams, through exquisite photography, and through meticulous drawings — all from the hands of experts who bring a ceaseless flow of insight throughout their scientific commentary. A delightful example of this is taken from the crab family (page 211): the contrast in form is shown between the *right* dominant *ocypode saratan* and the *left* dominant *coenovita species*, together with their respective 'extrovert' and 'introvert' behaviour — a curious phenomenon in the world of nature. We also read of flora indigenous to tropical Africa, such as mangrove swamps with their aerial roots, spilling north and adjacent to plants from totally different latitudes. The most phenomenal of rift valleys in the world, with its yearly rate of change still continuing, presents geology, flora and fauna separated on opposite sides, as if having been carried by some unseen hand 'down-stream'.

Through their many journeys, through indefatigable research and through mutually resonant team-work, the four authors have produced a work of virtually Synoptic richness.

Hinter den Sieben Bergen edited by Els Boekelaar and Ineke Verschuren. *Verlag Urachhaus. 208pp, 28 ill. by Frantisek Chochola. DM29.80.*

This is a little Aladin's Cave for story tellers, encompassing those Fairy Tales that are concerned with the dwarf folk and their connection with the world of humans. For many, childhood has become the emptier as a result of the demotion of the Fairy Tale and, at the same time, the withdrawal of these elementals from the scene of human action. Some of the stories in this book focus precisely on the cause of this withdrawal. At the same time, it is a welcome anthology which will certainly do something to help restore this connection.



Giant and cowherd — from 'Hinter den Sieben Bergen'.

Der Junge und das Pferd by Neil Drinan, illustrated by Frank Endersby, *hb, Verlag Urachhaus DM16.80*

Those who use the German language as their children's mother tongue — a pedagogically important consideration — will welcome the appearance of this version of 'The Boy and The Horse' which appeared originally in a delightful edition in English in 1980. All the charm of the original has been retained, with a very practical format — so that you can have your youngster nestled into your right side, moving the *moving* pictures. There are six of these (one per page), the first four being sturdily made, and the last two requiring a more delicate 'touch'. Let us hope that the publication is sufficiently successful to encourage others to act on this important indication of Rudolf Steiner's — that children's books need to engage the 'will'.

Correspondence

Honolulu Waldorf School
Kula Ho'omohala Pua
Niu Valley, 350 Ulua Street
Honolulu.

Dear Editor,

As a former class teacher in the Pacific region, I was very interested to read the recent article 'Some Thoughts on 'the epochs' and the place of Aboriginal mythology,' by Sylvia Morgan. Teachers in Hawaii have also had to deal with the questions of how and where to fit the rich mythological and cultural traditions of the ancient Hawaiians into the Waldorf curriculum.

Although stories, songs and Hawaiian craft activities occur throughout all the grades, in one form or another, the Hawaiiana block, as we call it at the Honolulu Waldorf School, usually takes place in Class 4. At this time when fractions, cross-stitch and the 'Twilight of the Gods' are brought before the questioning child, it seems most appropriate to introduce the drama of Maui catching the sun to extend the length of the day in order that his mother can get more work done. Even cosmic rhythms need to be reaffirmed at this age. In connection with local geography studies, the tales of volcano goddess Pele are a natural for describing the formation of the scattered islands in the Hawaiian chain. (Even TV news coverage of volcanic activity refers to it as the work of Madame Pele!)

The Hawaiian mythology is of course very closely linked with that of Polynesia. Many of the gods are the same. The sagas of the Edda and Kalevala seem to have a similar quality to these Polynesian tales, all with the element of water somehow flowing through them. Even the visual arts have certain parallels as can be seen in the Norse braided knot designs and the patterns worked out by New Zealand Maoris.

The dreamtime tales of the Australian Aborigines are far more primeval than the Hawaiian-Polynesian and the Norse mythologies, as these natives from downunder pre-date the Atlantean migrations and the division of races. Their mythology springs from a consciousness existing long before 'the epochs' and the myths of the Greeks; the Greeks coming to their mythological heritage out of an Intellectual Soul experience.

As the founding of Waldorf schools moves further abroad from a European cultural setting it will certainly be exciting to see how the curriculum will work with the locale. It would be worthwhile hearing how the South African schools deal with Zulu and even Bushman mythology; how Central and South American schools handle Incan, Aztec, Mayan and other native sagas; and certainly what will be done in India, Japan and ultimately in China.

Perhaps other teachers and parents could share their experiences as did Sylvia Morgan. I'm sure many of your readers would be interested to hear how other teachers and schools take up work with local legends and myths.

Aloha,
Van James

Dear Editor,

Recent issues of *Child and Man*, which have included articles from the Southern Hemisphere, and some referring to other cultural backgrounds, raise the interesting question of Waldorf Education in a setting far removed from the European culture in which it was cradled over 70 years ago. The following was written after a main-lesson that I took with my class last year, which focused on Medieval knights and explored their relevance for the children here in Christchurch today.

Were the Middle Ages really the Dark Ages? What does it mean for twelve/thirteen year-olds to be studying in depth decaying history of a land miles from our own? In Christchurch New Zealand in one of the world's southernmost Steiner schools we have just completed with Class Seven a history main lesson on the Middle Ages. Soon we will be studying the explorers of the great Ages of Discovery but it is important for us in New Zealand to remember that there were people already here when New Zealand was discovered by Captain Cook. The Maori people who had sailed here earlier on exploratory voyages and as part of a great fleet were living the 'Middle Ages' in fortified villages at the time when the first European settlers started to arrive in the nineteenth century. In a land filled with bush the fortifications were of timber not of stone but very closely resembled early Saxon villages in England around 700 A.D.

So for us the study of this period in history, this stage in human development has been exciting and interesting. Here there are no ruins of castles, no Gothic cathedrals, none of the richness of history and culture that permeates the air of Europe. To bring the experience of the Middle Ages to the class, I concentrated on three aspects — courtly life (the knight), the religious world of the church and the craftsman worker. I started with a large picture of a castle on the blackboard, to build an impression for the children of the Court. I used stories from Chaucer's 'Tale of the Chanticleer', and 'The Loathly Lady', culminating in the story of 'Gawain and The Green Knight'. Main lesson time would involve the children in re-enacting the stories and learning the heraldic signs used by the knights on their coat of arms. The week concluded with the children designing their own coat of arms with signs for their position in the family, many choosing their birth signs and other symbols of interest. Some were sparked into research on their own family tree.

For the second week we entered the church. With desks aside the children ran around the room to the beat of a drum. First in quick steps, runners with an Olympic torch held high, then slowly with the drum beating long-long-long gathering up the harvest with the hands and offering it up to the Gods in the temple. A Greek beginning — but once the mood was there we chanted, gregoriously, Kyrie Eleison, keeping the walk, keeping the mood but now with hands down internalising the gesture and then slowly to their places to say the morning verse. Having discussed the life of a monk now the children were in the Scriptorium. The same rules applied — silence. The work was writing, the story was Gawain and the Green Knight. When the first copies were corrected the children illuminated their pages with a decorated capital and careful letters. The title page was all in Old English Script. Now we heard the story of Saint Veronica from 'Christ Legends'. The historical details that had been mentioned in the first week now became lit up by the story. I also read

as Easter approached the last three chapters of the Gospel of Saint Matthew.

When we started the main lesson I had looked forward to their decorating the room with light — to make 'stained glass' windows out of cellophane and cardboard. Now after all these stories we could take the work of the craftsman. For two days we studied Christian symbolism — the lamb of God, the chalice, the dove, the bull, the eagle, the lion, and man. The children drew all these in their books, then we set to work. There were fourteen windows in the room (a converted prefabricated state school classroom). We worked with heavy black rope paper, a white pencil, cellophane, P.V.A. glue, scissors and cutting blades. All of the windows received Gothic arches and each of the children with a partner designed a window top section, then worked to cut the design out, and after selecting colours, to paste them on. Many characteristics of the guilds came out with the children doing their work again and again if they felt it wasn't right. When the top section was done several groups went on to make larger windows for the lower two sections. Now the work took on new meaning. As Easter approached the room took on a wonderful atmosphere. The teachers decided to use the classroom for the Easter Festival Assembly for the Middle School. We concentrated on completing five large windows and blacked the other lower sections out.

The last window was finished with five minutes to spare. The assembly was magical. The classroom had become a chapel.

After Easter we tidied up loose ends. To begin with apart from all the writing in the Scriptorium all of the work had been in pictures. Now we had things to write about. The squire, the page and the knight. The apprentice, the journeyman, the master. When I talked about the Crusades the children seemed to really understand why they happened and what was going on. They fought with quarter-staffs. With little mention of dates or events, the main lesson had concentrated on deeds, activities and atmosphere.

As many of the people in the Middle Ages could not write or read, so much of the content of the lesson was conveyed in pictures — heraldic forms, symbols of the church, castles, monasteries, armour and maps of a manor and of Europe. We can look back on this period as an age of Light rather than an age of Darkness having transformed the light in our classroom. For twelve/thirteen year-olds the world over there is much to be gained from studying history not as a collection of dates and 'facts' but as an experience of one of the rich stages in human development. Just as they stand on the threshold of a new growth in themselves they have gained experiences and examples of a time when honour and chivalry set the tone of noble human contact. One child brought two fibreglass cattle prodders which made wonderful swords for supervised fencing.

The richest experience for me has been to find how appropriate the lesson is for the children at this age. The good-natured giggling over the kisses in the play of Sir Gawain touches these students on the threshold of puberty. In comparing the peasants crusades to the first crusade of knights the children were under no illusions about the differences. The honour and quality of life to which the knights aspired contrasted with the impetuous disorganisation and ultimate treachery the peasants suffered.

Enjoying the lesson so much, it became difficult to leave it. We concluded with the story of 'The Death of Roland'; although out of historical context, it proved a fitting conclusion.

John Davidson.

World List of Waldorf (Rudolf Steiner) Schools

ARGENTINA

Buenos Aires Colegio Incorporado 'Paula Albaracin de Sarmiento' — Rudolf Steiner-Schule, Warnes 1357, 1602 Florida, Pcia. de Buenos Aires.
Buenos Aires Escuela San Miguel Arcángel, José María Moreno 1221, 1607 Villa Adelina. Buenos Aires.

AUSTRALIA

Association of Rudolf Steiner Schools in Australia, Box 82, P.O., Round Corner, Dural. 2158. Participants in Association

Bangalow Cape Byron Rudolf Steiner School, P.O. Box 41, Bangalow N.S.W. 2479
Bowral Eukarima School, Centennial Road, Bowral, N.S.W. 2576.

Hazelbrook Blue Mountains Waldorf School, 77 Clearview Parade, Hazelbrook.

Manuka Orama School for Rudolf Steiner Education, P.O. Box 492, Manuka Act 2603.

Maitland Linuvel School for Rudolf Steiner Education, 133 Morpeth Road, East Maitland, N.S.W. 2323

Melbourne Melbourne Rudolf Steiner School, 213 Wonga Road, Warranwood, Vic. 3134.

Mount Barker Waldorf School for Rudolf Steiner Education, Sims Road, Mount Barker S.A. 5251

Perth Perth Waldorf School, P.O. Box 49, Hamilton Hill, WA 6163.

Sydney Glenaeon School, 5a Glenroy Ave., Middle Cove, N.S.W. 2068.

Sydney Lorien Novalis School for Rudolf Steiner Education Ltd., 456 Old Northern Road, Dural, N.S.W. 2158.

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

Thora Chrysalis School for Rudolf Steiner Education, Darkwood Road, Thora, N.S.W. 2492.

Yarramundi Aurora-Meander School for Rudolf Steiner Education, Lot 1 Mountain Ave., Yarramundi, N.S.W. 2753.

AUSTRIA

Graz Freie Waldorfschule, St. Peter Hauptstraße 182, A-8042 Graz.

Innsbruck Freie Waldorfschule Innsbruck, Grabmayrstraße 23, A 6020 Innsbruck.

Klagenfurt Rudolf-Steiner-Schule Klagenfurt, Wilsonstraße 11, A 9020 Klagenfurt.

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Elmshorn see Kiel.
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Esslingen Freie Waldorfschule Esslingen, Weißstraße 90, D 7300 Esslingen.
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Meppel Vrije School, Julianastraat 22, 7941 JC.
***Middelburg** Vrije School Zeeland, Willem Arondeusstraat 59, 4333 DD.
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Nijmegen Vrije School 'Oost', Groesbeekseweg 146, 6525 DN.
***Nijmegen** Regionale Bovenbouw, Villa Nova-straat 6, 6542 JA.
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Oud Beijerland Vrije School Hoeksche Waard, Kortenaarstraat 2, Postbus 1176, 3620 AD.
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Tiel Johannesschool, Kloosterhof 4, 4003, DH.
Tilburg Vrije School, Wilhelminapark 54, 5041 ED.
Uden Vrije School, Bosveld 120, 5403 AG.
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Zutphen Vrije School 'de Berkel', Weerdsdag 14b, 7206 BR.
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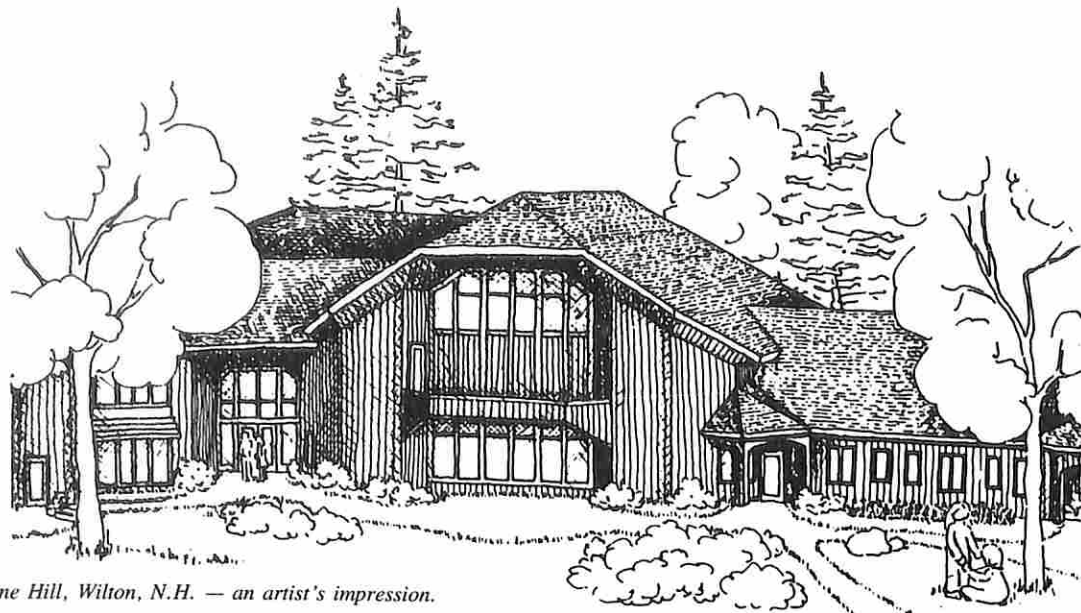
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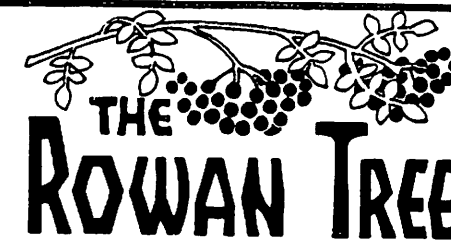
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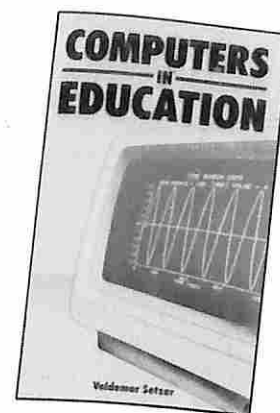
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Computers in Education

Valdemar Setzer

Setzer makes an impassioned plea for reconsideration of the uncritical use of computers in education. He provides a comprehensive review of the arguments concerning the educational value of computers and asserts that they are an inappropriate tool for use in schools. This conclusion gains added authority through the author's own experience as lecturer in computer sciences and as Waldorf teacher in Brazil. This is an interesting example of the meeting of the self-authenticating world of technology with the spiritual and pedagogical insights of Rudolf Steiner.

1989; 80pp; 18 x 11 cm
0-86315-084-5; pb; £3.50

Flowers of the Seasons

Carla Grillis

Following her boardbook *Animals* Carla Grillis has applied her delightful skills to illustrating common flowers and fruits through the year for age 2-3.

1989; 12pp; illus; 16 x 14 cm
0-86315-088-8; brd; £2.50

Rain or Shine

Ronald Heuninck

Sarah and Peter play together through the year: feeding ducks, playing on the beach, harvesting apples, building a snowman. (Age 2-3)

1989; 12pp; illus; 16 x 14 cm
0-86315-089-6; brd; £2.50

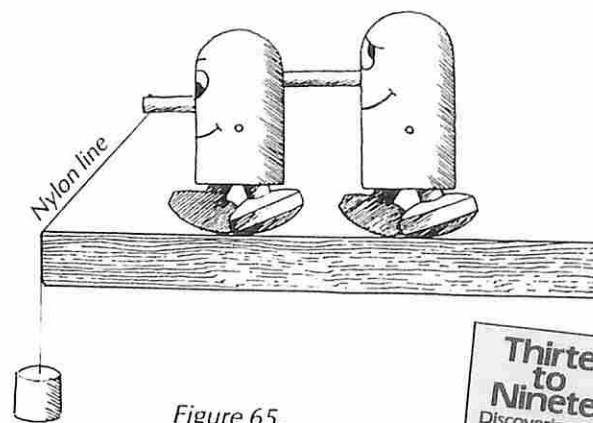


Figure 65.

Earth, Water, Fire and Air

*Playful explorations in the
four elements*

Walter Kraul

This craft book for children shows how to make a waterwheel, paddle-steamer, propeller plane, parachute, windmill, simple pendulum clock, spinning tops, a little hot-air carousel or roundabout, a hot-air balloon, and lots more.

Some suggestions are simple enough for six-year-olds, others challenging enough for a skilful twelve-year-old.

1989; 120pp; illus; 19 x 17 cm
0-86315-090-X; sb; £5.95

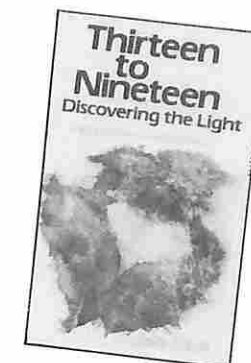
Toymaking with Children

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 is an excellent handbook abounding with ideas for parents of young children.

1988; 96pp; illus; 21 x 17cm
0-86315-069-1; sb; £4.95



Thirteen to Nine- teen: Discovering the Light

Conversations with parents

Julian Sleight

Adolescence creeps quietly into the life of a child bringing many changes and much inner conflict. The author sheds light on the familiar problems of loneliness, meeting with others and relating to them, difficulties with parents, awakening of sexuality, drink and drugs.

Is adolescence just a burst of freedom lasting only a few tender and often chaotic and painful years, or can this freedom be preserved and grow in spite of the narrowing-down of options as adulthood approaches? This is the vital question each adolescent faces.

Writing directly for the parents involved, Julian Sleight shows the young person awakening to make decisions out of his or her own sense of responsibility and feelings. If parents are sufficiently aware of this time of trial and error they will be able to show trust and confidence in the emerging personality.

1989; 120pp; 18 x 11 cm
0-86315-078-0; pb; £2.95





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