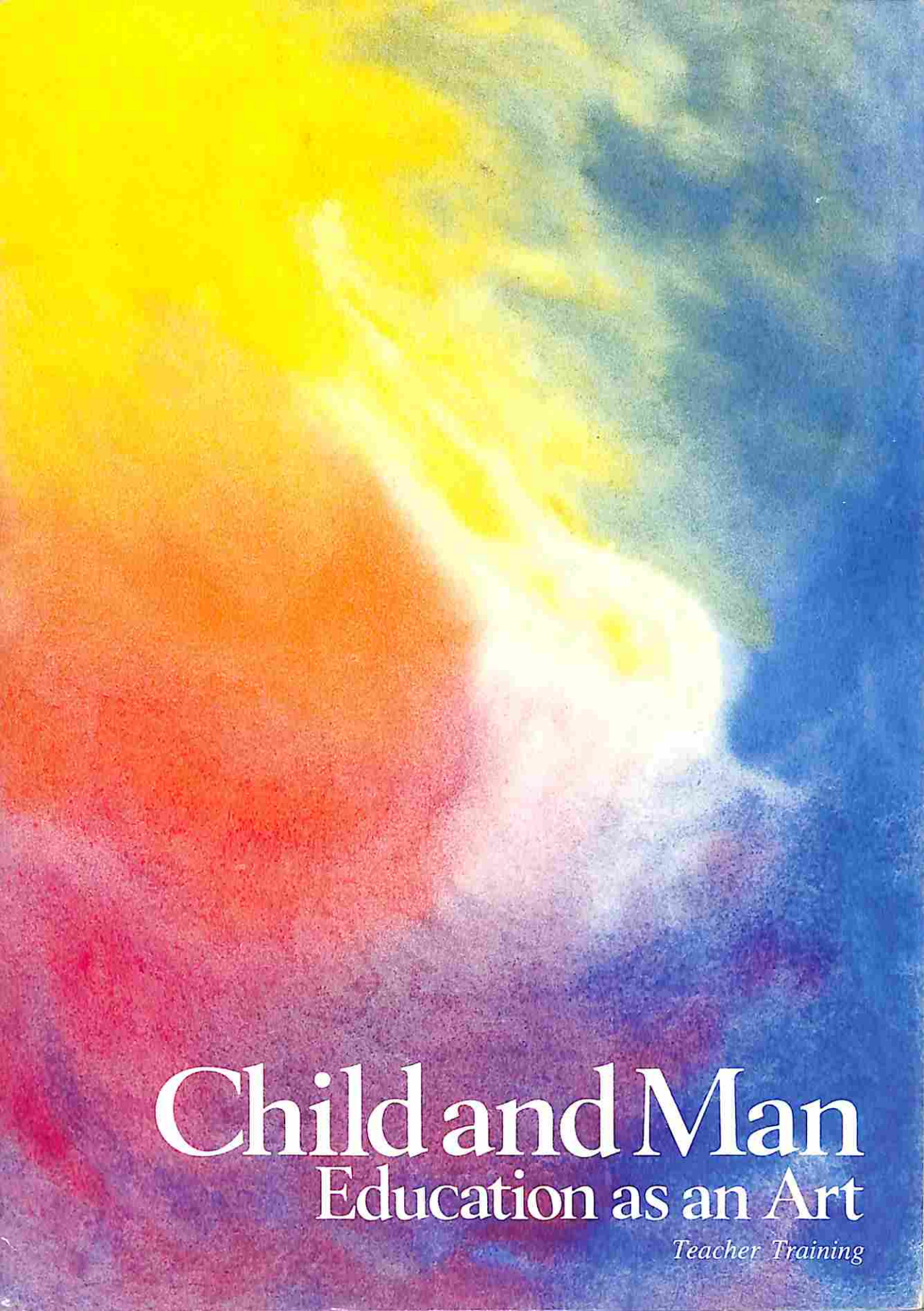




Child and Man

Education as an Art

Teacher Training



Child and Man

ISSUE THEME:
Teacher Training

"It is not really possible to teach and educate without a knowledge of these things (the revelation of human nature in the etheric body, the astral body and the ego)".

Rudolf Steiner 15 April 1924

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Photo: Tatjana Rainey

Inside Front Cover: *Schools Festivals offer ideal opportunities for students in part-time or in-service courses to participate in school life — not to mention those sickle-swinging moments when 'all hands on deck' is the best policy, to ensure that the determination roused on such occasions is well channelled.*
Front Cover: *'Colour Literacy': Students in training need to acquire fluency in several artistic skills so that they can 'speak' the appropriate 'language' (colour in this instance) in the classroom.*

Journal for Waldorf (Rudolf Steiner) Education November 1989 Vol. 24 No. 1

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 Comment

All of us have been or seen a young mother or father with a twelve month old baby. Hardly a baby, in fact, once the miracle of taking the first step — and thence becoming mobile — has taken place. Children of that age are into everything. Lower cupboards in kitchen and bathroom have to be emptied, while shelves that are more out of reach get increasingly piled up until they verge on becoming eye-sores. If the home has access to the street, the parent is kept constantly on her toes as the young child explores the environment in ever-widening ripples of confidence. The parent's awareness needs to spread in all directions like radial antennae within a circle. And yet, despite all efforts to keep up with one's toddler, those breath-catching moments of silence, when one hastens to the larder or the bicycle shed or the coal bunker to discover 'the latest' seem unavoidable.

Teaching could be seen as a metamorphosis of this situation. A lively bunch of teenagers certainly keep the teachers on their toes. Not the toes that resemble the nervous prance of a thorough-bred in the winners enclosure: but rather the inner reflection of that, the alertness of a mind that registers instantaneously and knows whether to — and, if so, how to — react. All teachers know those children who, if given half the chance, run round them in circles, those whose barrage of outer activity seems impenetrable, those who tend quietly to 'get away with blue murder', those whose power of resistance seems as obdurate as a cabbage stalk in a compost heap and so on.

In the Lower School, too, we find the same 'types' of children but we need different strategies: as well as an alert mind, the Lower

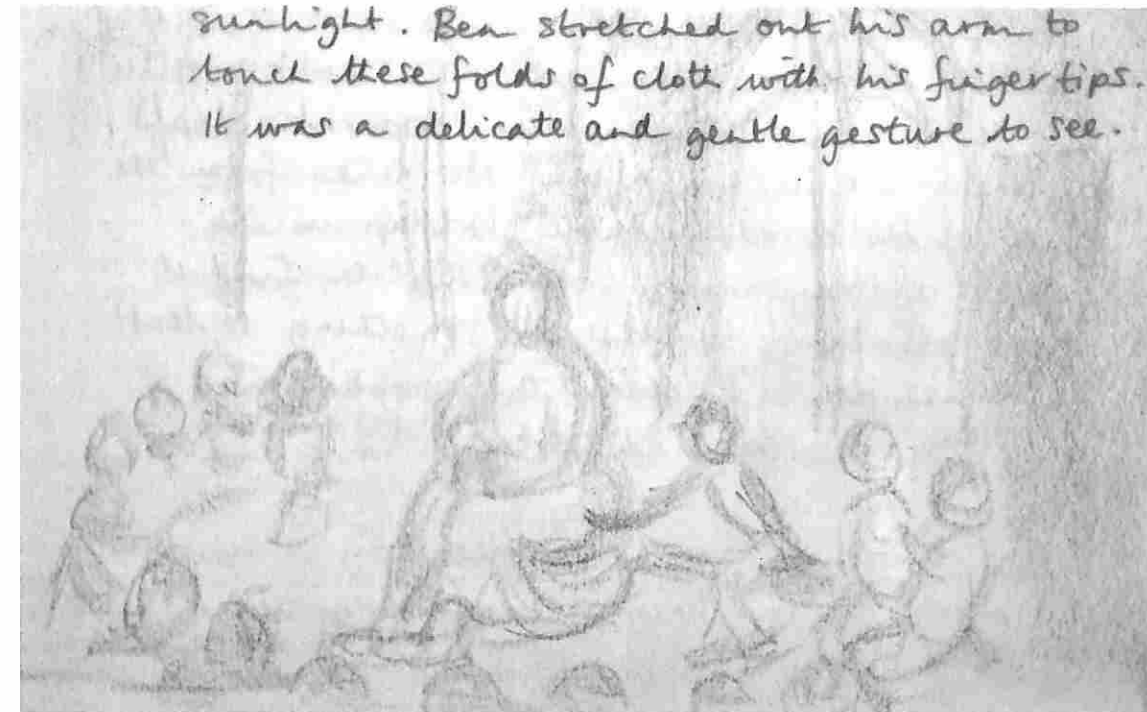
School teacher needs a fund of *imagination*, a facility for pictorial 'thinking' that is akin to that of the pupils at this age (6+ to 13+). Without it, the immediate reaction to the pupils' behaviour can easily become too pedestrian. Flat-footed, instead of that bounce and buoyancy that childhood thrives upon.

One of the sanctions dogging the teacher of young children is the supposed need to 'get started' on exam techniques in readiness for the future. Innovative curricula have so far not yielded much hope for change. However, it was recently reported in the *Financial Times* (London, 6 Sep 89) that the principal of Britain's first City Technology College, in Solihull, Warwickshire, is casting round for a less pedestrian academic qualification than is presently in force: "I doubt very much if we will have any 'A' levels. It's an out-dated exam and it's time something else took over from it," she asserted.

A fairly radical statement, and many will readily agree with this 'something else' taking over. But *what*?

Is that something else really going to meet the needs of the youngster preparing for tomorrow's world? Or will it end up as essentially the 'same old thing' in a new educational wrapping?

Jeremy Isaacs, one of the signatories of the original 'Education for Capability Manifesto', speaking last November at the Royal Society of Arts, highlighted this dilemma: "I don't see any kind of contradiction between academic excellence. . . and the encouragement of skills that can be broadly and practically applied in the world." (It was particularly revealing when he divulged one of his experiences that had



(see page 32).

prompted this thought — he had been impressed by the fact that in a nineteenth century Welsh graveyard that he was "walking round" (!) each tombstone had had "a job description" carved on it).

Just what "academic excellence" is appropriate to *school age*, and what constitutes "skills. . . that can be applied in the world" must remain open questions. The Waldorf view on these matters would take considerable time to be substantiated. In the final analysis, the problem can only be returned to the teacher's desk. Even lessons for 'A' levels, dare one say, can be inspiring if *taught* inspiringly. Though this is not to deny the urgent need to pursue other curricula and other means of assessment.

There is no suggestion here that a CTC principal is beyond her remit in expressing such views. The CTCs, though government funded, are "outside the local authority and exempt from the national curriculum". How then are they (or any other schools, enjoying the same generous conditions) to steer a course towards the future, without being sucked back into the whirlpool of tradition (into which the millions of pounds being spent on technological equipment will also

disappear), or without becoming torn into a meaningless and ineffective heap of little shreds of 'new' ideas? Every teacher must, after all, sail between the Scylla and Charybdis of educational trends.

The Waldorf answer to this lies in the sailing ship itself — or more correctly, in those who navigate it; the teachers. Through Rudolf Steiner (Waldorf) education, a new tradition has been established; that of educating in a free and creative way, out of a continuing understanding of the nature of the child, and with regard to contemporary needs. Such a tradition cannot become stale. Its freshness — and this does not mean constantly changing *outer* garments — is thereby guaranteed. In this way, it has shown itself to be the right atmosphere in which the developing child can make progress, can find him/her-self and can acquire those faculties that will be needed in life, faculties that have the potential, moreover, of marching with the times.

To teach in such schools necessitates becoming increasingly aware of the variables: the pupils, the subject matter, the educational principles playing into the teaching method and, last but not least, the one who is teaching. A brief



A quick sketch in which a student explores the freezing of movement into gesture.

comment on each of these will lead us further in pursuit of the question: What makes a teacher?

The Pupils. Childhood and child development can be studied from many points of view. Helpful for the intending teacher will be when the study becomes an awakening process which is continuously enriched by all encounters with actual children. Ongoing study and continued enrichment through observation give the teacher a valid basis for a truly *child-centred* approach to education.

The Subject Matter. Knowledge is as wide and deep as the earth 'and all that is therein', and as extended as the outer planets and beyond. A core curriculum needs to give access to all fields of knowledge. Equally important, a *broad based, holistic approach* to the subject matter of such a curriculum is something of which no child should be deprived, if a balanced start to life is to be achieved.

Methodology. All children are different — unique. At the same time, they have much in common. The medical profession is guided by chronologically orientated statistics. This

chronological development of the child needs to be recognised not only in medicine but also in education, for it has social and educational repercussions. So how can the teacher take the unique individuality of each child fully into account, without ending up in a narrowing cul-de-sac of a 1:1 teaching basis all and every day, in which the experience of the group has become dissipated? Through the way of teaching. The in-depth study of the effects of different teaching methods can then result in an advanced *art* of teaching.

A parallel in the plant world could be drawn. It is well known that rhododendron and lilac need contrasting soils: clay (an acid soil) and lime (alkaline), respectively. In teaching, an introduction to the theorem of Pythagoras, to take an example, will need to include both an acidic approach (for the 'rhododendrons' in the class) and an alkaline approach (for the 'lilacs'). Two conflicting soil requirements in a garden may prove costly and not very successful. In the classroom, however, more than one approach to the subject, if handled *artistically*, usually helps all concerned.

The Teacher. Finally, we turn our attention to the teachers themselves, each with their own constitution, their own ups and downs, their own outer circumstances with which they have to



photo: Tatjana Rainey

In what ways does will-power reveal itself? Life realities and the study of Child development must harmonise in any humanistic approach to education.

contend, their individual teaching strengths and weaknesses — but above all their developing self-knowledge and ability to use the capacities they have to best advantage. Either experience or enthusiasm can then become that element which 'carries' the lesson. Failing that, lack of experience or (God forbid!) lack of enthusiasm — and in anyone who is going to 'make the grade' in the classroom, this could never be more than a very momentary dip in morale — can be worked on.

Thus the teacher navigates the high seas of the classroom taking all the variables into account and is thereby able to steer an *assured but adventurous* course.

This process needs to begin in Teacher Training and continue unbroken as Teacher Development. In this issue of *Child and Man* are

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From Heaven to Earth; from Earth to Heaven
Jesse Darrell
Making the Invisible Visible Christopher Clouder
The Child and The Giant (part 1) Owen Barfield
This is an issue that many parents and teachers might like to have on their shelf ready to be given away to friends interested in Waldorf Education.

gathered articles which view the process from several perspectives: from the perspective of a student still participating in a specialist course, but having previously acquired plenty of teaching experience; from the perspective of someone in their first year after completing a Waldorf training; from someone who, after a lengthy Waldorf teaching career, has become deeply involved in teacher training itself; and from someone involved in both teaching and training, who writes about one of the subjects — or rather the approach to it — that has received special attention in Waldorf education. Through each of these, we are led to the essence of what makes Waldorf what it is, not as a series of trappings of this and that, but as an educational approach derived from a particular world outlook.

B.M.

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Bothmer Gymnastics Retraining in the Waldorf Movement Curriculum

by MARTIN BAKER

After working for 'Outward Bound' as an instructor, I attended a three year course in Physical Education at Matlock College of Education in Derbyshire. I found it difficult to be enthusiastic about the study of education, and the physical education curriculum was interesting but, in retrospect, superficial and totally skill orientated.

For ten years I worked in 'Outward Bound' as well as in both the private and maintained sectors of education, becoming slowly more disillusioned about my work, especially about the effect I was having on those I taught, and how movement was seen by educational 'establishments'. There seemed to be a lack of correlation between subjects and a general apathy concerning research into the nature of movement. I often felt there was more to it than was initially apparent. Finally I found my way to a Waldorf school and had the opportunity to take part in a five year in-service training course in Bothmer Gymnastics, which is now in its final year.

Count Fritz von Bothmer was the first Waldorf gymnastics teacher and worked alongside Rudolf Steiner at the original Stuttgart school from 1922. Through his insights into gymnastic education he devised a series of exercises, the principles of which meet a developing child's needs at various stages of growth. The application of these principles in the modern school gymnasium or

sports field is a very interesting and rewarding field of endeavour. It is an attempt to understand the dynamics of space and its relationship to the human being.

There are twelve members of our course and we meet for 13 weekends and one week per year. Five of us are teachers in Waldorf schools and two of the five are movement specialists. Other course participants will be working in curative education and in gymnastic therapy. Our teachers are Knut Ross, who was a gymnastics teacher at Michael Hall for 15 years, Jamien McMillan a co-director of the Bothmer Gymnastics School in Stuttgart, and Paul Matthews who taught gymnastics at Michael Hall and now teaches at Emerson College. This five year part-time course is the first of its type and has been something of an experiment which in my view has been very successful. The only other way to train is to attend the three year full-time course in Stuttgart.

During this training, and especially during the first two years, I often baulked at new, unfamiliar ideas even though I agreed with the surrounding principles. It was at times, and still is, difficult to shed the old skin of well known practices and assumptions and finally to admit that a favourite method once held dear for a number of years really wasn't in anyone's interest.

The central difference between the state training and the Bothmer Gymnastics training is that one is a course of instruction concerning how



A Bothmer Gym exercise in canon, in which boys and girls experience the play of vertical and horizontal planes.

to impart information and skills and the other provides one with the opportunity of developing a clearer view of the nature of human movement and space through an inward path of discovery, from which a much more thorough understanding of the developing child's needs is apprehended. From this understanding, a gymnastics curriculum emerges.

I have never regretted retraining, and recommend any disillusioned athlete to look into Bothmer Gymnastics with a view to seeking out a course in the *dynamics of space*.

Martin Baker teaches gymnastics at Michael Hall School.

Announcement

The Godparents Association Children's Fund exists to collect funds to help with the school fees for children whose parents want them to attend Waldorf School but who cannot afford the fees. It has been drawn to our attention that parents whose children finish at the schools might feel inspired to donate to us for the benefit of other children.

Further details can be obtained from:

*Godparents' Association Ltd,
Orlingbury House, Lewes Road,
Forest Row, E.Sussex RH18 5AA
Telephone: 0342-82-3922*

Recollections and Observations

by OWEN BARFIELD

Objectively recorded, for instance in a biography, my connection with Michael Hall School (in Sussex, England) would probably appear to have been a long-lasting rather than a close one. And yet the name, when I see or hear it, does not seem to denote only a string of disconnected memories but rather a bit of my life, or even of myself. If this sounds rather odd, perhaps the random assemblage of a few snippets from the string may do something to account for it.

Like the beginning of a Victorian novel, they start before the birth. They start in fact with an English schoolteacher named Daphne Olivier and her decision to attend in 1922 a Conference in Oxford at which Rudolf Steiner spoke — and in doing so fired her with the idea of a future Waldorf School in England. As a result she attended his lectures on education in Stuttgart, where the first Waldorf School was founded. They continue with her return from Stuttgart full of enthusiasm, enough of which she imparted to my friend Cecil Harwood to persuade him — and for him to persuade me — to attend some weekly readings of Rudolf Steiner's lectures *On the Altered Conditions of the Times*, which were being conducted in London by one George Kaufmann (afterwards George Adams).

Early and gradually changing reactions of Harwood and myself to Anthroposophy are not part of the story. The next snippet is Harwood's return from the 1924 conference in Torquay, which had also been attended by Daphne Olivier (whom he afterwards married) and at which

Steiner gave a short course on education to a few invited people. Harwood was one of them and on his return informed me that he had decided to join in founding a Waldorf School in England. That conference was also attended by our mutual friend W. O. Field, and I should perhaps add that I had very much wanted to attend that conference myself, but for reasons that are irrelevant here had been unable to do so; and that I have sometimes wondered whether, if circumstances had been different and I *had* been there, I too should have been "roped in" to become a Waldorf School teacher and remain one for the rest of my life. I don't know.

Next snippet; occasional visits to the New School in Streatham, London, conducted to begin with by Daphne Olivier, Dorothy Martin (shortly to become Dorothy Darrell), Effie Wilson and Cecil Harwood. I believe that at this, the first Waldorf School in the English-speaking world, for the first term there were five teachers for seven pupils; but the pupils soon increased in numbers and by the time I first visited Streatham the staff included William Mann and Arthur Sheen. W. O. Field and Jesse Darrell joined them a year or two later. Novices as they mostly were to pedagogy and with more good will than experience, they had their difficulties in those days. I well remember "Wof" (as Field was always called) telling me later that at one point in one of his early teaching periods there were only two children still in the classroom and one of these was beating him over the head with a ruler!

Bits of fluff adhering to the snippets: visits from time to time to the young school and the teachers; attendance at more than one Midsummer Festival there; admiration, amounting almost to astonishment, for the vigour and enthusiasm of that little band in tackling their many simultaneous practical problems, while finding time all the same to begin spreading by public lectures the news about Waldorf education and Anthroposophy; reflection too on the smooth development of Harwood (who had previously shown no inclination to either activity) into a first-class teacher and lecturer.

We reach the conclusion of the 1920s as memory presents a brief interlude during which association blossomed into participation. In the summer and autumn of 1929 the New School, as it was still called, was for some reason short of a teacher. I had not yet any regular employment and for two successive terms I became a specialist teacher of English Literature to the 9th Class. So that I had at least a glimpse from within of what a teacher's life is like. As to specific recollections of that interlude, one I have retained is a discovery I made, namely that if the pupils are getting restless, or if the teacher suddenly dries up and can't think of what to say next, a safe solution is to start telling them the derivation of one or two English words. This holds their attention at once. Another thing I recall is writing and reading to my class at the end of the first term the story *The Child and the Giant*, which was printed in two recent numbers of this journal. And I remember feeling rather guilty about it. A Waldorf Teacher, I was well assured by all I had read, ought not to *read* the stories he tells, nor ought he need to write them first. They should just flow out of him in the course of a lesson. My temporary colleagues, when they too heard the story, were kind enough not to remind me of this.

I cannot bring up much from the 1930s, though I certainly remained in touch with the school. Towards the end of the decade came the threat of war, the evacuation of the school to Minehead in Somerset and the outbreak of war itself. I had plenty to preoccupy me at home but I do recall two separate visits to Minehead and (especially in 1940) envying my teacher friends for being so well away from London.

Many changes were afoot. Francis Edmunds had joined the teaching staff and was producing, together with Harwood, some quite splendid cyclostyled numbers of the Michael Hall Journal (the predecessor of *Child and Man*), though I did not see them till many years later. The New School was now Michael Hall and was faced with the problem of acquiring more extensive as well as permanent accommodation. I myself had by now been admitted a solicitor and soon became involved in the problem. I wonder how many of the present Michael Hall community are aware of the fact that it is only because of what at the time was regarded as a disastrous mishap that they are in Forest Row. The teachers decided to acquire a large and relatively modern property, Ottershaw in Surrey; price and other details were settled and a contract was signed. But before we could complete the purchase and take possession the Local Authority, who wanted it for a new Comprehensive School, slapped a compulsory purchase order on it. We were indignant and appealed against the Order, but it was confirmed by the relevant Tribunal and the School had to look elsewhere for a home.

With the move to Kidbrooke, or so my memory tells me, a new era began. I think it was about about this time (or it may have been earlier) that a Board of Governors or Community Management, separate from but overlapping with the College of Teachers, came into existence. Anyway I recall functioning as one of them for a number of years and participating to that extent in the business management of the school and its property.

We are still 40 years from the present time, but the lengthy remainder of the thread is no longer cut into manageable snippets. Sustained by frequent visits to Forest Row, where I always stayed with Harwood and his family, it stretches unbroken through the next three decades and I certainly never lost touch. What do I recall in particular? A miscellaneous jumble, I fear. For example, some anxiety and agitation at the time of the 1947 Education Act. I distrust my memory these days. I am however sure that the first I ever heard of education vouchers was as a suggestion made by Harwood. I seem also to recall, though here I am less certain, that he visited the then Minister of Education, R. A. Butler, whether in

order to put forward that suggestion or for some other reason I don't know.

This reminds me that I have already said enough, or perhaps more than enough, of my personal connection with the School and some of its personnel. In the early 50s came the sad loss of Daphne Harwood and a year or so later Harwood's remarriage to Marguerite Lundgren, who I had first encountered long ago as not the least promising of my pupils during my meteorically brief career as a teacher. I recall also the buildings to his own design of their new house, South Harbour, in Priory Road, and many happy hours I spent there until his death in 1975. But through the second half of the century I can really only claim to have been a concerned onlooker on the progress of Waldorf Education here and throughout the world, rather than a specially close associate of Michael Hall.

Already by the 50s, and indeed before then, Rudolf Steiner's name was no longer almost unheard of in Britain, as it had been when the School was founded. But it was known because "Rudolf Steiner Schools" for handicapped or mentally retarded children were steadily growing in numbers and reputation. This was not the case with schools for normal children, and one, if not the principal, reason for this was that the former are financed to a large extent by the State. In several other European countries the same is true of Steiner Schools for normal children, but not in Britain. Hence the importance of education vouchers or some similar legislation directed to lightening the financial burden on independent schools.

But of all this, including the slower increase, to begin with, in the number of schools for normal children, others can tell, and indeed have already told, more knowledgeably than I could. The same is true of more general observations on the nature and the problems of Waldorf education in our time. I will only add that, alongside the personal connections which I have been sketching — and there have been some with other Steiner schools also — I have always felt a deep concern, simply as a human being, with the possible success or failure of Waldorf education. It appears to me to be deeply bound up with the possible success or failure of Western civilisation, if not of humanity itself as an

institution. Just as none of the remedies that are advocated for the conspicuous malaise of the latter will in the long run succeed unless a change comes over the average man's conception of the actual *nature* of man, so in the realm of Waldorf education, mere increase in the numbers of schools and teachers will not serve, unless the teachers are adequately trained; which means, among other things, unless they are thoroughly imbued with that evolutionary understanding of the threefold nature of man and his world, which is to be found in Anthroposophy. It is no accident that, questioned by a "beginner" anxious to learn from Anthroposophy but not specially interested in education, I might well refer him, for threefold man to the opening chapter of Harwood's *The Way of a Child*, and for the evolution of consciousness to Werner Glas's *The Waldorf School Approach to History*.

In Anthroposophy, as elsewhere, the bigger things and the smaller things do not just "fall apart". They interpenetrate one another. If it is impossible to be deeply involved in Waldorf teaching without being deeply concerned with Anthroposophy, perhaps it is equally impossible to feel personally involved with one school, without at the same time feeling personally concerned with the destiny of Waldorf education as a whole and throughout the world. So at all events it appears to me, though I am no longer in a position to do much more than to wish both of them God speed.

Owen Barfield, as this article reveals, has had a life-long connection with Waldorf education. Though this strand of his life is not as outwardly substantial as his career in Law, or his published works—which are acclaimed worldwide—his perceptions regarding the essence of Waldorf education are as acute and valuable as his personal recollections are welcome (—nostalgic in the best sense of the word).

Teaching—Vocation, Profession, Job, Chore, Art

by BRIEN MASTERS

I was once enthusing to a librarian about something I had read in the book I was returning. It was an educational book and the librarian had been a teacher for some forty years. "*I wish I had known that,*" she commented as I took a breath and prepared to sally forth into my next point, "*. . . before I retired.*" We both shared one another's amusement. It would need more than one article to report what I wish I had known before I retired (from the classroom, that is) — but I find my initial amusement, which lingers on over the years, increasingly coloured by a mood that could be described as bemusement, if only the word had been coined.

It was at about the same time that I met another retired teacher. She had been advising newly founded schools in California and was on a brief visit 'back home'. Her eyes glinted like obsidian when the sun comes out as she recounted how, at coffee-time each morning (and at other intervals during the day), the phone would go and, after a few friendly preliminaries, the voice of the new teacher at the other end would say: "*. . . I've done that. What about tomorrow?*" The expression 'Enthusiasm unhindered by experience' comes to mind, which fits the situation like Cinderella's glass slipper fitted her dainty foot.

Both incidents raise the question: What makes a *successful* teacher? My Californian friend assured me that hers was a success story; equally, I knew that the retired librarian had been regarded as having outstanding qualities, that reflected in the fine 'performance' and character of her pupils.

However, hypothetically transpose the two anecdotes into another sphere — say, the manufacture of life-boats — and basically you have a non-starter. The company would probably go out of business, and there might even be serious loss of life.

So what does make a successful teacher? And how can the necessary qualities be developed already during teacher training? Let us approach this question via an extended analogy.

Trumpets have held an interesting position in human evolution. In theocratic society, they were closely associated with the voice of God. Trumpet heralds accompanied kings and emperors on religious and state occasions as well as in times of war. Later, in Renaissance times, they were mostly reserved by the aristocracy for their sole use. Hence, in the cities, founded in the Middle ages, the watchmen ('waits') resorted to other instruments: the use of the shawm was wide-spread; its raucous tone penetrated the city and its surroundings whenever announcements or warnings were necessary. Even when the aristocracy were relinquishing their monopoly throughout the 16th, 17th and 18th centuries, trumpeters formed guilds of their own and a high standard of playing was achieved on instruments which depended on extremely subtle embouchure (lip pressure). In connection with the aristocracy, there is also the *hunting horn*, huskier of voice as it echoed through the forests, but related as an instrument to the trumpet. (We refer to them both as 'brass' in the modern symphony orchestra). More associated with the life of the town, perhaps, and of later date, is the *post horn*.

The last reference to this family of instruments that will be made in this connection is of the *Trumpets of the Apocalypse*.

Portentous tidings, the bridging of worlds, pomp and circumstance, cataclysmic upheaval, doom, a sense of exuberance or of metamorphic climax are all qualities that can be conveyed through the sound of this most regal family of instruments.

What are the parallels between the above and the teaching profession?

Although the term is not as widely used as in earlier times, many teachers today would maintain that they follow a vocation. At all events, few claim that they stay in teaching for its material rewards. The fact that 'vocation' has ceased to be used as a cliché has somehow freshened its true meaning. Any vocational profession is, by definition, inspired. To teach without inspiration — or, indeed, to be taught without it — is a deadening experience. Today we seldom speak of the Gods, yet they who feel inspired usually attribute the fact to something beyond the merely tangible. One might say that, despite the necessity of legally binding contracts, the teacher has no earthly mandate. Hence the expression 'a king or queen in his/her own classroom'. This is the *aristocratic* element in teaching. It can never become despotic if the full implications of the mandate are borne in mind and heart.

But the mere vocational element in teaching is seldom enough on its own to guarantee success, even in the 'born teacher'. There needs to be a reliable and tested *method*, which includes on-going teacher development. Over its seventy years, Rudolf Steiner (Waldorf) education has built up a store of experience in this respect, and a library upon which little dust is allowed to settle. Moreover, there is no question of 'shelf life'. Waldorf does not include elements that are merely fashionable. And yet, paradoxically, the library must always be changing, certainly growing. For Waldorf works, partly through its unrepeatability. It can be renewed in oneself; it can inspire another teacher — who may freshly use the same teaching 'material'; it can inspire completely new material that is also recognisably Waldorf (or not Waldorf — as the case may be); but it cannot work through bland repetition. Waldorf teachers' inter-dependance, therefore, in

no way circumscribes the individual teacher's indispensable and fully creative participation in the process of lesson preparation and teaching. Further, the inter-dependance can take place during coffee break just as much and just as valuably (more so, if one is in need of a sudden 'life-saver') as at national and world level through conferences and publications. Here, a transformation of the Guild is evident. Whatever teaching Unions may or may not be legally necessary, country by country, Associations *are* necessary (however capital or however small the initial letter).

By cultivating these two — the 'inner voice' of inspiration and the professional associative work with colleagues — the teacher can then speak out of real authority. This contrasts somewhat with the following. When the Secretary of State for Education and Science (Britain) addressed an audience at the Institute of Public Affairs Conference on Secondary Education recently (May 1989) in Sydney Australia, he took this line: "Most industrialised countries are beginning on the process of education reform. What is happening in England has interesting parallels in Europe, the United States, the Soviet Union, Australia and New Zealand." He pointed out that there were increasing calls on education to produce more skilled workers, as a result of the decline in unskilled jobs; that increasing competitiveness meant that we needed not only better qualified but also a more adaptable work force; that it was necessary in his view to free education from a "producer monopoly and release the new vitality of consumer choice", meaning "both parents and employers". He urged that the basic nature of the curriculum be looked at and that it be made possible for all pupils to have access to an improved curriculum. He criticised particularly the fact that the "Curriculum for most pupils was neither broad nor balanced. . . it was divorced from the world of work and was an inadequate preparation for adult life." But it was the lack of response of the educational world that smarted most: "When the debate switched from inputs to outputs the education service became *strangely muted*" (Editor's italics).

Technically, brass instruments such as trumpets and horns, can be muted, but it is somehow not

in their nature, which is commanding and authoritative. Modern life requires that the teacher speak with *post-horn*-like out-goingness. The world — parents, politicians and employers — needs to hear that educationists do have something to offer. (It must, of course, be genuine.) That educationists are not 'strangely' muted when it comes to input. That educationists have a wealth of experience to bring forward, drawing on an impressive past but equally well as being vibrantly present.

And what of the affinity between the huntsman's role and that of the teacher? Although huskier than its fellow trumpet's voice, the *hunting horn's* is still decisive. Similarly, it is through education that the problems manifesting themselves in the form of absenteeism, school crime, 'difficult' pupils and drug addiction need to be tackled. These four problems cover a very wide area. Obviously there needs to be mutual support from other services. But it is education that offers an opportunity of dealing decisively with the root cause (rather than with mere symptoms of the problems) and this opportunity is second only to those first few all-important years of life — in the family circle.

In former times, when pictorial language was the order of the day, flaws in human character were depicted as monsters — even 'dragons'. The hunt symbolises the eradication of such flaws. Wildness is tamed. Significantly, the British Government allocated some £11m (new) funding in its educational budget for the forthcoming year, for development in these four problem areas. This, surprisingly, is about *one hundred times as much* as it intends to spend on education in connection with the environment. Whatever the 'Greens' may think of the Government's priorities, one cannot but be grateful for this new step, in token of recognition that we cannot move towards a 'better world' without 'better' characters living in it.

Educationalists simply cannot palm off those aspects of education (morality, human values or whatever terminology is preferred) to other bodies, such as the police, the medical profession, the church etc., however supportive these may be. The whole educational approach — be it in maths or religion or pottery or some other subject — needs to be imbued with methods that result

in more 'uprightness' in all traits of human character. This is bound to become of increasing importance as crime spreads, as the fabric of society crumbles and as the supports of the past are removed or collapse. An inner awakening is imperative. This all-prevailing task in teaching has an affinity with the *Apocalyptic trumpet*, however 'low key' one's inclination towards reserve may wish to place it.

For those qualities mentioned above all to be sounding throughout an educational approach such as Waldorf, it is essential to start off on the right foot already in Teacher Training. When the first English-speaking Teachers' Training Course was announced in 1936 this was indicated in the brochure in the following way: Out of pure observation of children it can be seen that "gifts and capacities appear, qualities of strength and weakness that will play a determining part in adult life. All this proceeds by the inner law of human life itself, and the teacher who witnesses it must ask himself: 'What do I know of human nature? How does individuality arise, and how do adult faculties emerge from the unformed life of childhood? What do the children meeting me day by day really require of me as an adult?' It becomes plain to one who asks these essential questions that the first task of an educator is self-education. He must find a more satisfactory answer to the riddles of life than natural science and the modern outlook on the world can give him."

Though we might use different language to express this today, the main argument remains unaltered. Self-education is therefore one of the main ingredients of a Waldorf Teacher Training programme, thus setting up an inner momentum which will stand the teacher in good stead through an infinite variety of classroom situations.

The classroom is and must remain the crucible of education, but without teacher development there would be no bunsen flame to enable the right psychological chemistry to take place within that crucible. Seen from this point of view, the subject matter — let it be to levels of the highest achievement, by all means — must be no more than the catalysis within the crucible. In a grammar lesson a boy once wrote: 'The teacher teaches'. Making the verb transitive, one would

have to add: The teacher teaches 'grammar' (. . . or whatever). In the intransitive form it can only imply that the teacher teaches *the pupil*.

The emphasis in a Waldorf Teacher Training course must therefore be on the art of teaching itself, though this can also be done through studying the methodology by which this or that subject is taught and the educational principles that come into question.

This presupposes that one's house is sufficiently in order for discipline not to present a serious problem. After a student teacher's first day on teaching practice, an 8 year-old girl went home and, in between mouthfuls of supper, came out with: "If a teacher can't keep discipline in the first ten minutes, he may as well forget it," after which she calmly went on chewing! Most teaching 'honeymoons' last for the duration of the first lesson at least. On the other hand, the awareness of some children is obviously so acute that they can detect the slightest tremors of inadequacy long before the bell goes.

Steiner's well-considered advice as to what the teacher can do to prepare to meet the unknown is fourfold and remains fundamental to all teacher development, the knowledge and skill of the subject obviously being a pre-requisite.

Firstly there should be on-going practice in the arts of speech, music and modelling. These arts, which were singled out as being essential in a teacher training programme, develop a power of perception that doesn't simply pull up sharp at the physical appearance, but reaches into the other 'members' of the human constitution. Steiner actually goes a step further than this. In the lecture from which the quotation on the contents page of this volume has been taken, he implies that the essential core of the human being reveals itself through not only the physical body — a concept which is commonplace enough not to need comment — but also through the 'higher' members: i.e. that entity which engenders and sustains 'life', through that which is generally understood by 'psyche or 'soul', and through the individuality or 'ego'. Steiner's Bernese audience was obviously familiar enough with this complex understanding of human nature for him to short-circuit any longer explanations of these entities, without blowing any fuses of comprehension, and so he spoke plainly of "etheric. . . astral. . . and

ego".

This leads to the second piece of advice, that there should be an on-going study of childhood and of the nature of all the children in each particular school. Through this, an ever deepening *understanding* accompanies what is perceived in the classroom. This study, though it is life-long, can also be embarked upon during teacher training. The training programme will include *lecture study*, embracing one or more of Steiner's main cycles on the theme of education. Child study begins in two ways: informally through relating what the students read and hear to what they themselves have observed in children they know or have known; and more formally, in periods of Teaching Observation and Teaching Practice.

Thirdly there is the cultivation of the inner life. This *nurtures* forces that teachers need in order to cope with what the pupils present as educational needs. These can always contain an element of unpredictability. Often, of course, a lesson goes according to plan (though seldom without minor incident). On the other hand, every teacher has lived through those exhilarating occasions when one appears to be going in the wrong direction (like driving on the right hand side of the road, say, in Dublin), making an unplanned change of course immediately necessary. These occasions can be amongst the most treasured memories of one's teaching career. At the other extreme, if not managed well, they can be negative enough to lead to a change of career — the end, rather than just the right hand side, of the road! The cultivation of the inner life also strengthens, of course, one's ability to have recourse to those sources of inspiration mentioned earlier. These two aspects belong together. It is often when the need is greatest that inspiration is most forthcoming. Swimming (whether with the tide — or against), we are fully involved in the activity; drowning, we cry for help. Aware of the increasing difficulties that teachers are faced with in our modern age, it is not surprising that Steiner gave professional meditations (for people to take up if they felt the need) that would increase the resourcefulness that the situation demands. It goes without saying, that such meditative practice should not — and is not designed to — disperse consciousness, but rather

to enhance it. For teaching requires us to be right 'on the spot'. Writers, maybe, can allow themselves moments of relaxation while they 'chew the end of their pencil'. (So far, I have not met one that fancied the flavour of the word processor to the same extent!) Teachers — if we stick to the same implement to avoid metaphor confusion — need to keep the point of the pencil sharp and always poised at the ready.

This inner alertness can be directed further, Steiner advises as the fourth point, and at a seemingly pedestrian level: through the body of responsible teachers handling — *and developing competency in handling* — the business and educational policy of the school. Participation in school affairs at this level, he asserts, stimulates pedagogical 'know how' in a way that does not divorce the child's education from earthly needs. 'Ivory tower' education does a great disservice to those going through the early stages of their incarnation, that is towards becoming 'good' citizens and eventually contributing what they may to the wide horizons of life today (— or, more correctly, tomorrow, the pupils belonging to the next generation).

It was basically this fourth element that fell so short in Professor Jode's education, judging by the way he fumes about it for page after page in the opening chapter of his autobiography. "Looking back I am astonished at the nature and extent of my ignorance. . . I went up to Oxford ignorant of the major events that have determined the history of the Western world. . . My acquaintance with the physical sciences was confined to their smells. . . Of biology. . . I knew that the first chapter of Genesis was not quite true, but I did not know why. Evolution was only a name to me. . . Of botany, geology and astronomy I knew absolutely nothing. . . Of the discoverers and inventors whose original insight has changed the face of human life I knew nothing; I had never heard of Copernicus or Galileo or Harvey or Lister or Faraday. . . History was an abyss of darkness in which there glowed three little points of intense light. . . Of the existence of pre-history I did not know. . . My knowledge of literature was confined to an acquaintance with some of the reasons which have led people erroneously to suppose that Bacon wrote Shakespeare. . . when I went up to

Oxford in the autumn of 1910, I had not so much as heard of the names of Hardy or Bernard Shaw. . . Looking back upon my education I am not only astonished at its irrelevance but indignant at its inadequacy".

Though the above is now dated, it remains thought-provoking and adds point to Steiner's advice.

Each of our youngsters bears an invisible contract, signed and sealed, for their role on the stage of life, a stage upon which they will be creators of both text and action — which is tantamount to saying, *participants in evolution*. To be a 'good teacher' is to prepare people to step into this act of evolution so that they can carry it forwards beneficially.

But it is no more than that; once the echo of the trumpet fanfare, playing the 'prelude', has died away, it is the role of the members of the cast to take the action forwards. Those forces or beings who inspire a teacher involved in this task — which restores it to its status of 'vocation' — are, in this sense, at one and the same time the audience of the 'play'. If you like: the gods have created the players, and then have assembled to watch as the play unfolds in universal freedom and purposeful inter-action.

One should not pretend that teaching does not have its chores. Nevertheless, to see teaching in the above context, can become a clarion call, the tone of which can penetrate every aspect of one's years of training as much as it can, subsequently, of one's teaching day.

After his career as a Waldorf teacher, Brien Masters became founder and co-director of the 'Michael Hall Education Seminar' and the 'London Waldorf Teacher Training Seminar', two of the extra-mural trainings in Waldorf education available in Britain.

Painting Problems: The Exercising of Color Sense

by VAN JAMES

Have you ever heard the complaint, “Why do all the children’s paintings look the same?” If you’ve asked yourself this question after having viewed the work of students in the lower grades of a Waldorf school (the question rarely arises with regard to the work of the upper grades) you’re not alone. Why is it that particularly in grades one through to four the artistic work done in painting often appears so uniform?

In the early grades a class of children is asked to copy the same stories off the board, add and subtract the same problems and copy the same examples into their main lesson books, recite the same poems and sing the same songs. Yet painting the same picture somehow goes against our sense of free artistic expression. In painting, perhaps more than any other art, we expect to see the unhampered self-expression of the individual.

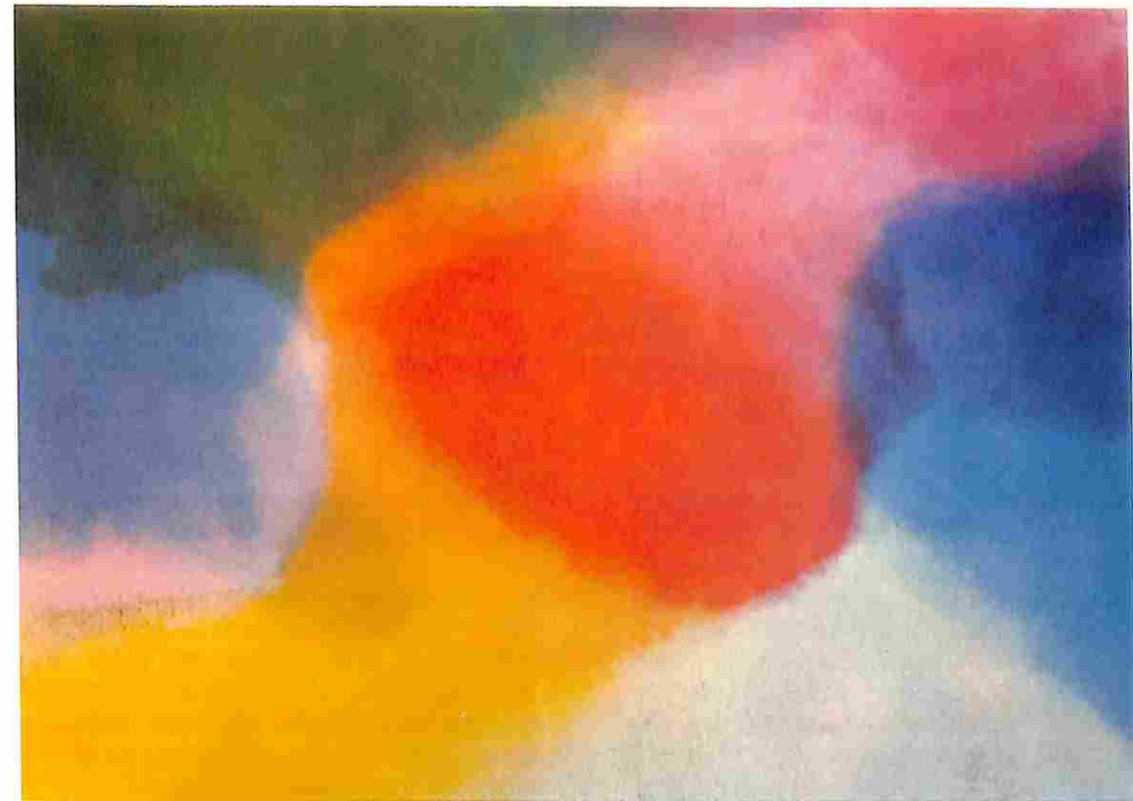
Imagine a singing class in which the students are allowed to create freely, each composing and singing his or her own song. This would of course be chaos. Choosing one song for the children to sing together gives them the framework within which they will develop gradually towards creative musical expression. Just as tones are learned by the regular practice of appropriate musical compositions, so too can the young child learn the color tones by repeated simple pictorial compositions. The painting lesson should be a quiet color-chorus where each child’s picture sounds forth within the harmony of the whole class.

What at first appears to be a class of all the same pictures reveals very different worlds when looked at more closely. The teacher can learn to see not only the temperament of each individual child but also various emotional conditions and certain disabilities. Imbalances in the child can then be worked on in a gentle, artistic manner by directing the child’s consciousness to simple questions of technique: lightness or darkness of hue, weakness or strength of pigment, wetness or dryness of paper, swiftness or slowness of working, mixing or separating of colors.

Though our passing glance might see the painting lesson as producing hopelessly similar work the teacher who knows his or her children finds striking visual evidence of the developing individualities in the class and their needs.

If the children aren’t having painting lessons to express themselves or to produce unique and individual works of art, then why are they taking painting as a subject? This question is perhaps best approached by looking at the very first painting lesson in first grade. (Kindergarten painting consists of setting an appropriate mood, instruction in the use of materials by example, and seeing that the ‘picture’ is not overworked. No formal lesson as to picture content is given.)

In Lecture IV of *Practical Advice to Teachers*¹, Rudolf Steiner recommends that the class teacher puts up a large sheet of white paper at the front of the classroom. The teacher paints a small “patch” of yellow on the white surface.



Colour Stories: red, who has a birthday, is visited by its colour friends: and (below) a dialogue between red and green on a sunny day.



Each child is then asked to come up to the front of the room one by one, and paint a small patch of yellow as well. Presumably a story would set the appropriate mood within the class, preparing the children for entering into the lesson. Once the students have all placed their yellow spots distinctly and with space between each one, the teacher then paints a swatch of blue next to his/her yellow. Each child then does the same. When about half the children have done this the teacher exchanges the blue paint for green, letting the remaining children place green next to their yellow². The result is a page full of yellow patches, half of which have a patch of blue next to them, the other half having adjacent patches of green. Steiner then suggests that the teacher should say the following: “Now I am going to tell you something that you may not yet understand, but one day you will understand perfectly: What we have done up there, where we put blue next to yellow, is more beautiful than what we did down here where we put green next to yellow. Blue next to yellow is more beautiful than green next to yellow.”³

I have known a number of teachers both in England and America who have, in teaching this first painting lesson, been unable to say to their classes that “blue and yellow is more beautiful than green and yellow.” After all, this is quite a startling thing to say in the western world where it is taken for granted that ‘beauty is in the eye of the beholder’. Beauty has certainly become a subjective experience when art museums and galleries display splattered canvases and even piles of debris as the new standard ‘beauty’. How dare the teacher claim that “blue and yellow is more beautiful than green and yellow”!

Supposing, as adults, we do this first painting exercise for ourselves. Paint two yellow spots and surround one with blue, the other with green. If you have used a cool (lemon) yellow and a cool (prussian) blue, you will notice how brightly the yellow shines. Look carefully at the same yellow surrounded by green! It doesn’t appear to be as radiant. In fact the lemon yellow not only appears duller, it also looks slightly warmer, as though it leans more towards the active colors of the spectrum, orange and red. It is quite clear from simple observation that this occurs, but why? It

is as though the green sucks the brilliance and shine out of the yellow. And, in a certain sense, this is exactly what happens. Green is a secondary color composed of two primary colors, yellow and blue. Because green has yellow in it already, it fails to show as strong a contrast to the pure yellow. Blue, being further away in the spectrum from yellow than green, it presents a striking contrast and actually enhances the yellow, as the yellow likewise enhances the blue. Goethe refers to colors next to each other such as yellow and green as ‘non-characteristic combinations’ and those a step further away, such as yellow and blue, as ‘characteristic combinations’.⁴ In the Goethean sense, Steiner is saying that yellow and blue is more ‘characteristic’ than yellow and green, which is a ‘non-characteristic combination’.

Goethe spoke of yet another combination, when one puts together colors that would be opposite one another on the color circle; these he called ‘harmonious combinations’, meaning that they embody more of the totality of the color circle. From this we could say that yellow and violet are more ‘harmonious’ than yellow and blue which are simply ‘characteristic combinations’. In his *Theory of Colors*, Goethe also describes the principle of polarity as it appears in the color circle. Besides the polarity of warmth and coolness in red and blue there exists the polarity of light and darkness exemplified by yellow and blue. Goethe had assembled this theory from observations of the phenomena of colors. What concerns us with regard to the ‘first painting exercise’ is:

1) colors adjacent to each other are ‘non-characteristic’, lack lustre and one-sided combinations, as seen in yellow and green;

2) contrasting colors are ‘characteristic’ in that they express a fuller range of the color circle, enhancing and making more vivid the quality of each color as with yellow and blue;

3) yellow and blue express the polarity of light and darkness within the color circle.

Steiner was well aware of Goethe’s observations on the combinations of colors. So why does he use the word *beautiful* in connection with color relationships? After observing the more subdued character of yellow with green, one might be inclined to say that yellow and blue

are ‘truer’ to each other because they fulfill each other more than yellow and green do, but why more beautiful?”

This leads us to the question, ‘What is beauty?’ Steiner certainly did not intend to say that yellow and blue are prettier or that we should like this pairing more. He suggests that beauty is an objective fact, which can presumably be taught and learned.

Consider the definition of beauty as formulated by the Late Medieval scholar Thomas Aquinas, “For beauty there are three requirements: First, a certain wholeness or perfection, for whatever is incomplete is, so far, ugly; second, a due proportion or harmony; and third, clarity, so that brightly colored things are called beautiful.”

We may not exactly agree with such a characterization today, but it is interesting to see what Aquinas comes to: wholeness, harmony and clarity. Don’t these characteristics agree with what can be observed in the example of the first painting exercise? The yellow-blue relationship represents more of a *wholeness* of the color circle, especially since they are both primary colors. Yellow and blue have a *harmony* of both color tone and light and dark balances. Yellow and blue, through their relationship, reveal a higher level of *clarity* or brightness of color. Certainly Thomas Aquinas would agree with Steiner that yellow and blue is more beautiful than yellow and green.

In the end, the question we are left with is: does an objective beauty really exist? Is there an objective occurrence of the beautiful when one relates one phenomenon to another? If the teacher answers no to an ‘objective beauty,’ then it is obvious that he/she would find it difficult to say one thing is more beautiful than another. The class can enjoy the encounter with color and the creative process of painting. If we can say yes to this question because of what we observe to be true in the colors, then we introduce the first lesson in aesthetics at the same time as giving the first painting class. This plants the seeds for a ‘sense of beauty’ at an early age, completely within the realm of the feeling life, within the pictorial. “This will sink deeply into the child’s soul,” Steiner suggests.

What is noteworthy here is that the children have no problem with the statement, “Yellow

and blue is more beautiful than yellow and green.” It is only to our adult thinking that this smacks of preference or prejudice. The child will accept what the teacher knows to be true, providing the teacher really knows it

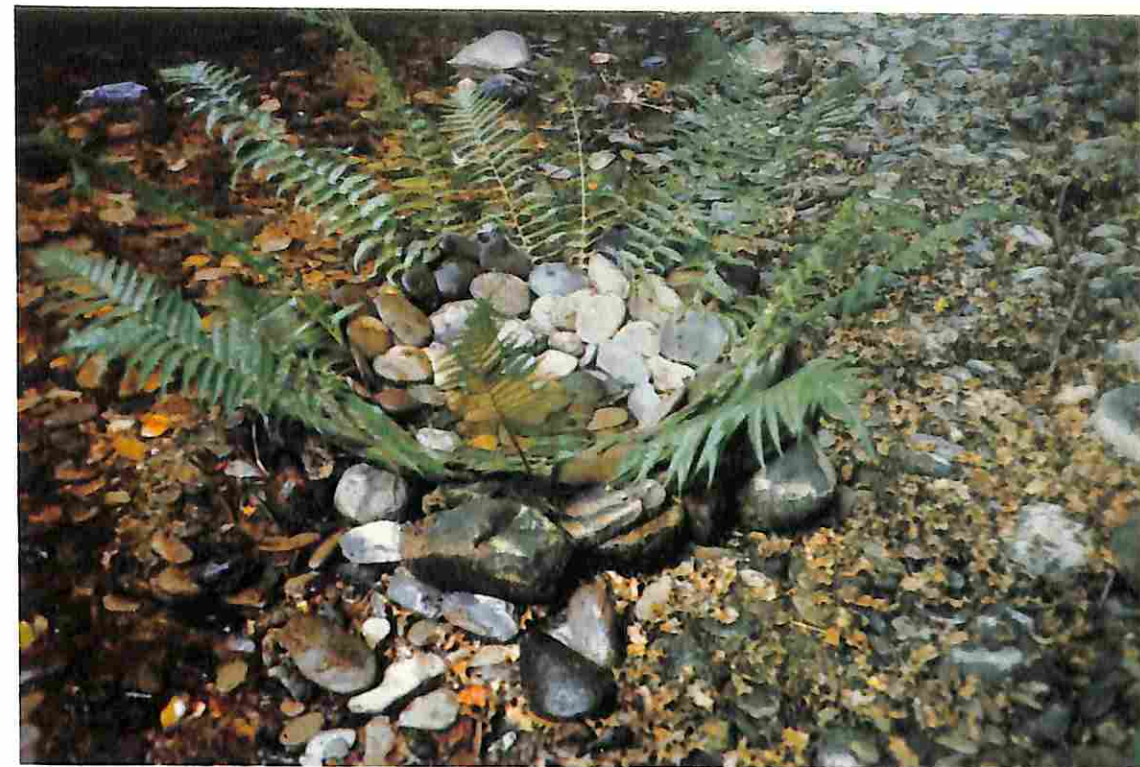
Something else that we as adults, as teachers, often have difficulty with is helping children to live into pure color in the first, second and third grades. In these early years, the children should not be drawing with paint, but painting with color, producing color forms rather than illustrating things or objects with lines. They should be true abstract expressionists, non-objective, non-figurative color purists. This playing with color is difficult for our adult consciousness to consider as substantial enough. We like to see the things of the world clearly focused and in all their detail. The young child does not necessarily need, nor is he/she nourished by exacting details of the physical world. If first and second graders practice the painting of simple colored areas, patches side by side, surrounding and overlapping each other, they will be developing their ‘color-sense’. Colors are a living language in Nature and the equivalent expression of emotions in sentient beings. The painting lesson is an opportunity to develop the organ of the feeling life. It is via the feelings that archetypal relationships of color meeting color are encountered and savoured. Faculties for qualitative measuring, weighing and balancing develop in the soul. This is an educating of the feeling life, of the heart forces.

Steiner was very direct in regard to his position on this: “It is very damaging for later life if we impart perspective to a child before he has had a kind of intensive color perspective. The human being is inwardly alienated in a terrible way when he becomes accustomed to quantitative perspective without first acquiring the intensive, qualitative perspective which lies in colour perspective.”⁵ This “intensive, qualitative color perspective” must be provided for in the early grades before the children develop a longing to capture three-dimensional space in their pictures. Color dramas, color conversations, can easily engage the children without figurative images, if the teacher can prepare for them by way of imaginative story content. The ‘reversible

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A nature mood born of colour.



As part of the sculptural programme, students experience formative forces in natural settings: at the edge of (top) and (below) in the full flow of a Welsh river. (Photos by Course Director David Nash, a sculptor of international repute).



The Light at the End of the Tunnel

Waldorf Teacher Training

by PADDY McEVOY

While on a recent visit to Eire, I read that a few of last year's newly state trained primary school teachers have obtained permanent posts. And yet, as one who has recently left a State primary school in London, I know of many colleagues who are 'getting out' of teaching. Indeed, so chaotic is the situation on these islands, that the very borough I worked for is recruiting these same young Irish teachers to fill the vacancies left by the haemorrhage of its own longer serving personnel. Figures keep being bandied about by Local Education Authorities, Teacher's Unions, Government spokespersons about how well, or how badly, recruitment is going, depending upon what side of the political fence one is standing. It is indisputed that in Britain there is a serious shortage of teachers in the Sciences, Mathematics, Languages and Religious Education. In fact, so critical is the shortfall that the full implementation of the proposed National Curriculum is now in jeopardy.

Why is there such chaos in the recruitment and training of teachers at this time? And why do those who undergo professional training in the State sector disparage and criticize the nature and quality of the courses they have received? As Teacher Tutor in my last school I had much contact with young recruits to the profession and heard many critical opinions expressed on the irrelevance of the training they received for the realities of the 'chalk-face'. One is left with the

feeling that, at every level, there is miscalculation, an over emphasis on economical matter, a misreading of human needs. There have been huge fluctuations in the population in recent decades, caused by trends and fashions in birth control, abortion and family size resulting in schools opening, closing, being amalgamated and similar erratic fortunes for Training Colleges and University Departments of Education.

In tandem with this bewildering state of affairs, has been the unpredictable lurches in emphasis in the curriculum itself. When I came into teaching in the 1960's 'Curriculum Development' was the in-jargon. Yet nobody seemed to have a grasp of what the overall curriculum was, or whether it was being 'developed' into something better than that which obtained previously. The arbitrary nature of these unilateral 'developments' laid the foundation for the present National Curriculum initiative in Britain.

At the very eye of this unrelentingly battering storm of confusion and controversy has been the individual teacher (not to mention the individual child). She has had the daily task of facing her pupils and mediating some semblance of order and rationality to the children in her care. It is my belief that teachers have not yet received a fraction of the credit due to them for stabilising, to the best of their ability, an anarchic situation, not only in Britain, but worldwide. The tragedy

is that this anarchic situation has been brought about, to a large extent, by the teacher's own willingness to downgrade their own position and be led and dictated to by those with little to offer: union leaders, politicians and a perplexing galaxy of experts.

Those of us in the Waldorf movement are by no means insulated or isolated from the realities of modern life. We observe before us in our classes worldwide, the sensitivity of our children to the pressure and tensions of the modern world. True to their receptive nature, children soon absorb and mimic the passing show they see before them. This makes it all more vital that they are recognised for what they truly are and not seen as mini-adults to be trained, potential consumers to be seduced by advertizers, or merely as bodies to be made happy. Thus the Waldorf teacher who acts out of awareness of the true nature of the human person, has an awesome responsibility in modern times, being the carrier of vital information for the very survival of the notion of wholeness in human relationships.

Having spent many years in State schools, I am convinced of the need for a curative, healing dimension to be consciously at the kernel of what we are offering our pupils. During the impressionable years of childhood, the modern school has assumed a vital role in the life of the child, the community and society as a whole. During my last two years in a State school, I had a unique opportunity, I should say, privilege of attending the London Waldorf Teacher Training Seminar. It was an extraordinary experience, like travelling between worlds, as indeed, on reflection that is precisely what it was. Here was a creation-based cosmology that aroused me from the lassitude that is the hallmark of modern materialistically based educational thinking; here was the educational practice that is the beacon for our times, to enlighten our progress, both into and in, the coming Age; here was a methodology that would provide younge people with a love of country freed from nationalism, an unsentimental love of the planet informed by compassion, and a sense of justice.

Many old colleagues in State schools realize that the surrender to market forces by educationalists is a sorry day for children. The



In every training course, it is necessary to awaken facilities for perceiving 'educational suitability'. (Here the pedagogical value of the ocarina is being determined).

teacher trained in anthroposophical pedagogy has a sense of detachment from the modern scene while being part of it, that enables him to evaluate arguments for what they are, while still basing his teaching on spiritual truths which are immutable. Gone is the feeling of seeing the state as the be-all and end-all of one's endeavours, one's horizons are magnificently widened: Rudi Lissau quotes the anecdote where Steiner is supposed to have said that the three most effective agents in education are compulsion, ambition and love. "We do without the first two," Steiner added. (1)

Before leaving State education, I invited a member of the Steiner Schools Fellowship to speak to teachers in the London Borough in which I served. The outcome was illuminating. The meeting was well attended, and included two senior advisers. Here was a new voice raising questions about the nature of the human being, a consciousness that sought to educate the whole person, whose curriculum waited to be seamlessly woven by each new being embarking upon it. All teachers at the meeting had been used

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Students' paintings in which colour mood gives rise to studies in animal nature.



to hearing education spoken of in political, manipulative terms by lobbyists advancing a particular perspective, all claiming to be contributing to 'curriculum development', twenty years on. Many were curious as to how they might find out more about this extraordinarily modest movement.

And this curiosity leads us to the consideration of a question that is important, not only for the future of Waldorf education, but for education in general. In our journals we notice vacancies for teachers throughout the world. And yet we all know that there are fine teachers on our very doorsteps who have come to realize that the curricula they are offering neither fulfil their needs as teachers, nor meet their pupils' needs. How are such teachers to be recruited and attracted into Steiner schools? When State colleagues in Britain and Ireland heard that a substantial drop in salary was concomitant with a move to a Waldorf school, they were no longer able to seriously consider the move due to personal responsibilities. This is a problem that needs to be addressed urgently by us if we are to take our rightful place as an option for all parents in those countries where we are not State funded. There may be new realities to be confronted as a price for such funding, but if we are not only doing, but being seen to be doing, what we claim, we have nothing to fear. When Waldorf schools are more widely accessible, we shall, I believe, be really getting on with the work Rudolf Steiner initiated, and I believe attracting large numbers of teachers, both new and experienced, into our schools. We have a great responsibility, therefore, to communicate with the modern world and carry out our own curriculum development. The creation of an *International Waldorf Leaver's Profile* would be one of many areas that requires attention. Such as internally assessed and validated portfolio (which incidentally could carry details of external examinations) would be a valuable and internationally recognised series of qualifications, and might carry information on personal abilities, potential, main lessons taken, references from work experience. This profile should, hopefully in time, if presented properly, obviate the need for our students to participate

in State examinations.

In the meantime, the intending teacher in a Waldorf school is encountering quite differing emphases to those of his State colleagues. Nowhere will the notion of Teaching as a Job be mentioned, neither will the so-called 'professional' nature of teaching be over-emphasized, but she is more likely to be presented with the view of Teaching as an Art. This is a far cry from the prevailing values that have soured the image of teachers in the mind of the public in recent years (in Britain particularly) where the practices of industrial action have become commonplace. Nor is the professional ladder planted before the intending teacher with its well trodden steps of 'advancement' beckoning the classroom teacher to leave the children as a sign of recognition of successful service.

No, the perception of teaching as an Art liberates the Waldorf teacher from the indentured servitude that most teaching has become, both for teacher and student. It creates an ethos in which the spirit of our times can be served. The path of inner development must be trodden as rigorously as one's relationships with one's pupils are fashioned, and as meticulously as one's lesson preparations are conducted.

In an article by Maria Röschl-Lehrs entitled *Rudolf Steiner as Personal Teacher* (1958), she states "Rudolf Steiner was incapable of behaving like a school master towards another person; rather he helped the other to bring his own being to full development and blossoming in an unconditional, objective way, as the sun helps on each particular plant and flower". She goes on to say that he (Steiner) "Led his pupil to the best that lay within him or her". (2)

Such is the awesome task we confront when we stand before our pupils.

Paddy McEvoy trained in Waldorf education on an extra-mural course, while still working in the Maintained Sector. He now teaches in Holywood's Upper School.

1. *Rudolf Steiner*, by Rudi Lissau
2. *Rudolf Steiner: Recollections by Some of his Pupils* by Maria Röschl-Lehrs (Golden Elade 1958)



Students, in a summer school, fashion sculptural form in wood.

continued from p19

exercises' are particularly directed to the development of colour perspective faculties.⁶

Numerical relationships are often referred to as problems. Every color combination should likewise be regarded as a problem in the sense of relationship or ratio. Color problems are also social problems. They deal with elements, qualities, beings, if you will, that act in definite ways upon each other. The painting lesson should be a time for color problem solving. It can be a place for learning the language of the soul and nurturing the all-too underdeveloped sense of color.

Van James is presently involved in the Spring Valley 'Waldorf Institute', in the Teacher Training Program. His teaching experience was in the Honolulu Waldorf School.

Notes

1. *Practical Advice to Teachers*, Rudolf Steiner Press, 1976. (Formerly entitled *Practical Course for Teachers*).
2. Though Steiner speaks of placing the blue and green "directly next to" the yellow, experience would be equally effective, if not enhanced, by surrounding the yellow by the blue and by the green. (This would also lead more naturally into the next painting lesson where one could have the children do individual paintings of yellow surrounding by blue.)
3. See No.1
4. *Theory of Colours*, Johann W. von Goethe. M.I.T. Press, 1970. (Eastlake translation.)
5. *Die Pädagogische Praxis vom Gesichtspunkte Geisteswissenschaftlicher Menschenkenntnis*, Rudolf Steiner. Rudolf Steiner Verlag, Dornach 1977.
6. *Kingdom of Childhood*, Rudolf Steiner. Lecture IV, August 15, 1924. Rudolf Steiner Press.



(above) Kindergarten Training includes much essential 'hands on' learning and (below) regular 'practicums' in the classroom.
(see p29 for finished article).



Books

Thirteen to Nineteen—Discovering the Light by Julian Sleigh/Floris Books/£2.95 paper-back.

As mother of five children, the eldest a teenager, I find this book by a fellow parent so wise, helpful and full of insight that I would like fondly to recommend anyone to buy it. I do not think that anyone will be disappointed with the purchase.

As the title explains, the book offers a careful description of the teen-years; what to expect and what can be done to meet the changing needs of the child who is now in adolescence. As parent, the author shares his discovery that the teenagers' journey must be accompanied by a parallel search on the part of their parents unless the relationship between them presents "blocks that eclipse the light that shines in at this time: like shadows they (the blocks) can awaken us to the light behind them". Gently, courageously, he explains how the teenage years can be enjoyed by teenagers and parents. In following his description of the journey and search, one can re-discover or re-focus the light upon one's own parental task and, because it is so well written, find a clear and calm and loving view of what lies often hidden or forgotten in the parent/adolescent story.

What Julian Sleigh calls his main source of inspiration, namely "the love that weaves between" him, his wife Renate, and their family of five children, has yielded a mature and generous fruit in his writing.

Jacquie Thewless

Meteor Showers and Us, Poetry for speaking aloud in the Classroom and in the Home by Brien Masters. Temple Lodge Press £7.95.

As teachers in Steiner Schools, we often search for content that stirs and feeds the soul forces of children. Against the growing hinderances attempting to pollute healthy childhood, this content needs to be rich in substance, vivid in pictures, and dramatic in expression. Brien Masters in his second volume of poetry *Meteor Showers and Us* reveals a vast range of creative possibilities in dynamic, ever-changing poetic elements. As composer, he deftly weaves the laws of

language, adding to his first collection *Weft for the Rainbow*, to provide a further step of intensity based on contrasting styles in poetic 'meteoric moments' filling time with creative life.

One can experience children in the classroom being strongly influenced by his dramatic use of rhythm, powerful combinations of shaping consonants, and stirring vocalic assonances. For example, to rouse the will forces of a Class 4: "Clouds clash; anvils overhead in frown-fraught thundering"; or to awaken lyric feeling at a later age: "All the egg-whisked lamb-frisk was white on the hillside that morning" are typical examples. Each poem contains fullness of activity—a quality children thrive on.

Eurythmists will appreciate the strong call for dynamic movement in these poems, and will find them valuable sources for their lessons in Middle and Upper School.

The notes at the end of the volume give helpful hints to the qualities contained in the more than 90 poems. The author's conscientious responsibility to help colleagues awaken to the creative, healing possibilities of the English language is well worth the price of this publication.

A. Osmond

Ollie's Ski Trip by Elsa Beskow. Floris Books 32pp £6.95 hb.

Another delightful book by Elsa Beskow, full of her unmistakable illustrations. Every turn of the page reveals a peep into a world of wonder, this time all set in the snowy frozen forests of Sweden. For younger children 'Ollie's ski trip' makes a lively picture book, each painting full of activity and all painted very sensitively, capturing the fun and magic of winter.

Accompanying the pictures there is a considerable text giving this book appeal also to the older child. The story is



of Ollie, a small boy and his encounters with a medley of winter characters: Jack Frost, King Winter, and Mrs Thaw, as he wanders through the forest trying out his new skis.

Although set in remote Sweden, it is easy to forget how a bush covered in snow, in the garden, can be transformed into a northern forest through the eyes of a child. An enjoyable book for children and adults to explore together.

Phil Forder

Sleep—An Unobserved Element in Education by Audrey E. McAllen. Hawthorn Press.

In the first lecture of *Study of Man* given to teachers, Rudolf Steiner very soon gives as one of the principal tasks of education "right/correct breathing and sleeping" (Look up translation). Two physiological functions linking education and medicine/therapy very closely. Any more obvious academic task is not touched upon. So the sleep of children should obviously be of prime importance to the educator.

This issue is taken up by Audrey McAllen in her short—65 page—book on the subject. Interestingly respiration is hardly mentioned, although many other themes related to sleep are—speech, reincarnation, the hierarchies, etc. Also remedial work and the colour exercises developed by Hilda Boos Hamburger are taken up.

All the above, in their relationship to sleep and those I have not mentioned which are in this book, merit books of this length on their own account. Such brevity means that each subject cannot be fully developed and is only sketchily presented. The author's own ideas are not able to shine through, there is much abundance of "Rudolf Steiner says", often without exact references and at times of doubtful content. This gives rise to a tendency to the schematic or abstract. Also, some of the medical/physiological facts are inaccurate.

It is certainly not an introductory book to sleep, nor even one to be used by someone with only a little knowledge of Anthroposophy. Wide reading would be needed as a background to raise the statements and conclusions from direction of the abstract into that of living concept. The educator, whether teacher, parent or doctor, would then be able to work with the sleep of children from practical reality rather than theory.

Dr. J. Josephson

Kings and Prophets by Emil Bock, Floris hb 379pp £12.95

There can be few biblical commentators who have such a multi-coloured pen as Bock. His chapter on Elijah verges on a sensational novel. His treatment of themes such as the historical transition from Aries to Taurus in the eighth century BC or the fact that Bethlehem and Jerusalem are constantly and inescapably besieged by the Judean desert, awakens the reader. *En passant*, he touches on themes such as the horns of Moses, or the ravens of Elijah—that leave one intrigued. He sheds new illumination on words familiar to the music lover such as 'Comfort Ye My People' or 'Arise, Shine for Thy Light is Come'. He is prepared to be theologically provocative—the twofold nature of Jerusalem and its implications, or the overriding significance of Solomon's outer glory. With confidence, he wades breast-deep into streams of related imagery: The Temple Legend, motifs from the catacombs and fairy stories. He can turn what is seemingly a wild goose-chase (the connection of Tamar with the Hibernian mysteries) into plausible probabilities. He strides off on a scholarly route-march without the reader's becoming in the least breathless (his treatment of the ten northern tribes and the part that the supremacy of Assyria played in the approach of the Messiah). He can word-paint in delicate miniatures (David taking the spear and goblet from the sleeping Saul) as well as on a vast canvas (the distant view of the entry into Jerusalem on Palm Sunday, and the subsequent cleansing of the Temple).

This enterprising translation will arouse still greater expectation for the publication of Bock's last three studies, planned by Floris.

The Christmas Festival in the Changing Course of Time by Rudolf Steiner (22.12.22) Anthroposophic Press 22pp sb.

This is a modest but important publication. It is a translation of one of Rudolf Steiner's lectures and remains undisguised as such, giving a sense of audience intimacy. The lecture describes the mood of plays such as the *Paradise and Shepherds* from Oberufer, and the circumstances and conditions of rehearsal and performance, showing how, gems though they are, they are part of a still more precious stream of mystery drama originating in the Middle Ages. He brings alive the mood of the peasant, with his exceptional heart forces, and contrasts that with what the mechanical age—which Steiner's generation was beginning to experience in motor transport, for instance—held in store.

The lecture can be a support for those who, through discovering the true source of Christmas, want to celebrate the festival without forsaking their contemporariness.

Educating the Adolescent by Erich Gabert, 32pp sb Anthroposophic Press

In these short essays, Erich Gabert, the last teacher personally chosen by Rudolf Steiner to join the original Waldorf School in Stuttgart, addresses himself in a succinct and straightforward manner to the problem of educating the adolescent.

Starting with two polar opposite approaches—that of forcing the child into a predetermined mould taking no account of what lives in its nature on the one hand, and that of allowing free scope for the child to do what it wants to on the other—Gabert shows the dangers of both these one-sided pedagogical attitudes.

Using the insights of Rudolf Steiner into this age, he proceeds to characterise some of the qualities of adolescence, in particular highlighting the pain that attaches to the 'birth' of the individual independence and the feeling of isolation from the antipathy towards the external world that can result from such experiences, and shows how the teacher can work with them in a transforming and healing way so that he or she can become 'a true guide into the experience of thought' for the adolescent.

Then the question of 'discipline' or 'freedom' in the context of education becomes not an 'either-or' but a 'before-and-after' when seen in the light of the young person's overall psychological and spiritual development from childhood to youth and beyond into maturity. As Gabert says in the final essay, 'the final aim of true education is the moment when the teacher can say, "Now you don't need me any more"'. This perception only comes with the teacher's own self-education and the author's comments about this provide further fruitful thoughts for study and reflection.

Tony Brown

Cookery Book for Patients With Cancer and Pre-Cancerous Conditions Anthroposophic Press sb 72pp.

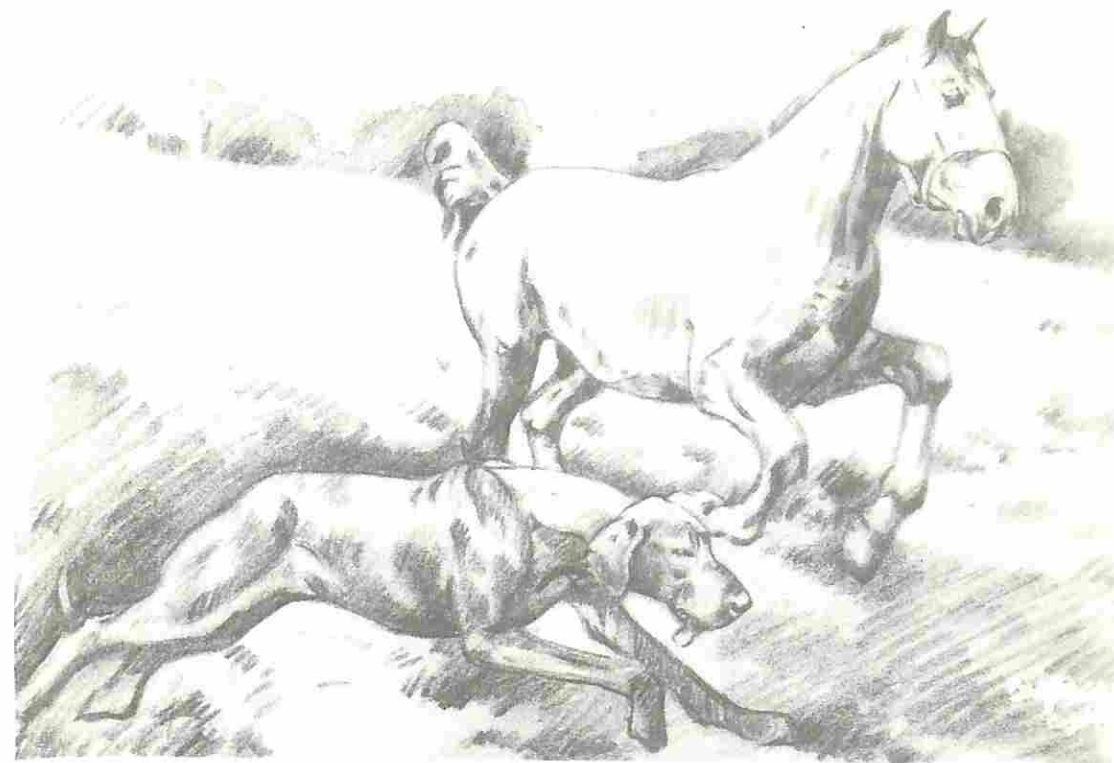
This collection of recipes used in the Lukas Clinic in Alesheim, Switzerland, was first brought out by the Society for Cancer Research. Those who need to watch their diet will find the recipes both helpful in themselves and also useful for stimulating further ideas—food for thought as well as for the bodily needs. The chapters include the usual *Soups* and *Starters* etc. but also sections which reflect the lacto-vegetarian approach to diet that is here represented (Vegetables, Mueslis, Gratin and Baked Casseroles, for instance).

When everyone can stand nicely with feet together
and hands together we say the morning verse.

To earth I come
To greet the light,
To greet the sun,
The stones which rest,
The plants which grow,
The beasts which run,
To greet all men,
Who live and walk,
Who work and will,
Love God in all,
Then God greets me,
In all I do,
And I and you
In God are one.

photo: Felicia Shanahan

Pages from a student's log book, kept during teaching observation. Awakening powers of perception later flow into appropriate action, both in routine and in disciplinary situations. (see also page 3).



Grisard (the grey pony) and Roxanne in the paddock.

Considering the kind of use that such a book is likely to get, the publishers have erred slightly on the over-economical side. Many of the recipes are gluten free.

Roxane: The Blue Dane by Alice Kingham-Lachevre. Bookmakers Guild, Inc.

Roxane is a high spirited and sensitive dog, descended from a long line of champion Blue Danes, with the bluest of blue blood in her veins. She is very intelligent and is absolutely devoted to her mistress. And the author, her mistress, is devoted to her. It is Roxane whose voice tells the stories, set in France, of their life together and their intimate relationship. We read of how Roxane saves the life of Satan the stallion when his circus tent is set on fire, by bravely leading the horse out by the rope through the dense smoke. Later she rescues a mare that has been stolen by a gypsy, and even saves her mistress's life when a man tries to attack her with a knife. Old and infirm herself, Roxane spends the last weeks of her life as the faithful comforter of her bereaved mistress. Finally she is to be 'put to sleep' because of her increasing age and weakness, but she dies in her sleep beforehand, as though aware her time has come.

Roxane, The Blue Dane, is a true story that records in great detail the wonderful love and devotion that can exist between man and dog. The story is greatly enhanced by the author's paintings, for they capture the essence of the animals they portray, bring them to life, and reveal the closeness of her relationship with them. Her paintings have brought her many awards in France. Young adult readers may well enjoy the detailed portrayal of such a relationship.

Judith Woodhead

In the Light of a Child by Michael Hedley Burton, Adonis Press 62pp. sb.

This is a beautifully laid out production. In it, the author—who wrote the contents mostly in Hawaii—presents fifty-two verses that may be used to 'accompany' the child's year (a set for both Northern and Southern hemispheres). This is an unusual concept as, usually, the *twenty-eight* day rhythm is the one followed in the Kindergarten and in the Grades. The author tells us that the first verse was written for a seven year-old. Much of the language is for ninth/tenth year consciousness in which it is natural for "God" and His "Angels" to feature in an almost matter-of-fact way and for Nature to 'speak'.

The opening of verse 30 (the first week of the year being Spring) appeals ideally to such consciousness:

"Now Autumn like a lusty king
Strides through the fields—Awake, aware.
From Summer's sleep we've watched him bring
This crispy coolness to the air."

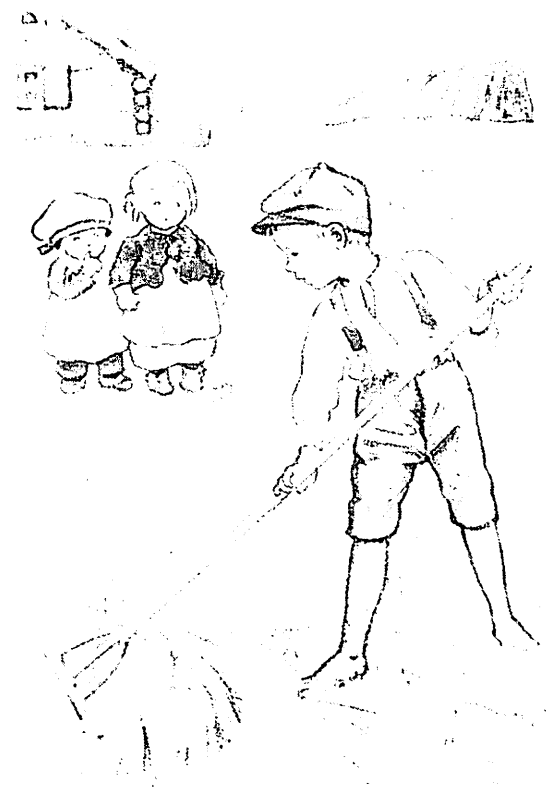
At other times a more directly conscious inner life is cultivated, as in verse 11 for instance.

"When in my heart I look, I feel in me
How Nature's beauty here must find its true
reflection."

From these two examples alone, one can savour the easy lilt of the author's language. In it, not only is his acknowledged indebtedness to Rudolf Steiner's 'Calendar of the Soul' manifest, he is also clearly inspired by the *Sun of Childhood* throughout the work.

Pelle's New Suite by Else Beskow, Floris hb £6.95

During the course of a few pages Pelle is involved in sheep rearing, shearing, vegetable weeding, cow herding, rowing across the lake, yarn dyeing, baby feeding, hay raking, pig feeding, log carrying and three-piece suit-wearing. All of which—especially the last—would have been impossible without granny the first's carding, granny the second's spinning, the neighbourly painter's advice, Pelle's mother's weaving and the skills of the tailor, not forgetting the sheep who grew the woolly coat in the first place! What wonderful opportunities these elements in the story afford for (imitative) creative play. The whole sequence of events is conveyed through Else Beskow's inimitable style, with dozens of imaginative touches arising from her 'seeing eye'.

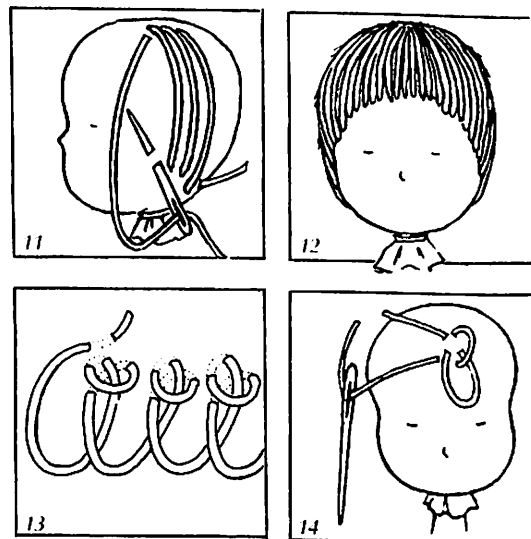


Pelle, raking the tailor's hay.

Questions of Destiny by Carlo Pietzner paperback, 61pp, Anthroposophic Press

These lectures (1966) and the accompanying essay make relaxed reading for someone who is not looking for a large, systematically written tome, but who, at the same time, wishes to meet some helpful attitude towards the handicapped and the deeper life questions that their existence poses. It also brings forward many penetrating observations of Rudolf Steiner's connections with and relationship to Curative Education, which has formed the bed-rock of Pietzner's life work. Through his enhanced observation and understanding of human nature he has come to important insights into conditions such as Cerebral Palsy, Aphasia and Hydrocephalus. He refers to these in two different places.

His remarks are obviously only a soup con of what must have been his main contribution to Curative Education as a Consultant. More research literature of this kind would be a great help to others working in the field. Of general interest, also, are his historic references, though there is one strange omission: despite the fact that he had an artistic training, he does not refer to Raphael's painting of the Transfiguration with its remarkable 'portrait' of the epileptic.



Making Dolls by Sunnhilde Reinckens, Floris 56pp £4.95 sb richly illustrated.

Why dolls? In her foreword, the author shows how dolls meet a basic need in each child's life. The right dolls can nurture qualities such as tenderness and care, can support and stimulate imaginative play, can give a feeling of companionship and can help the child project a sense of identity.

The book is very practically written: chapter 1 starts with instructions for making the doll's head (the birth!); there are

A set of finger puppets from 'Making Dolls'.



several chapters giving variations on the size and type of body, thus meeting the needs of small children of varying ages. There are also instructions for different hair-styles: your child might need a doll with plaits, a pony-tail, a fringe or simply a mop of hair—according to temperament. The latter part of the book contains patterns for similar toys such as hobby horses, stick puppets or a family of finger puppets—ideal for those long journeys, for the doctor's waiting room or even for language lessons. The detailed illustrations and splendid photographs are sufficient for someone who is a beginner at doll-making.

In 'Waldorf circles' there is much talk of the importance of the pre-school years. This book is a gift for those who take this matter seriously.

The Human Being in Body, Soul and Spirit: Our Relationship to the Earth by Rudolf Steiner, Anthroposophic Press and Rudolf Steiner Press, sb 189pp.

At a time when industrial action is not infrequent, it would be interesting to study how Rudolph Steiner treated those who were at work on the (for those days) huge project of building the first Goetheanum. (This series of lectures would form important research material for such a study.) He gave them the riches of his insight into certain aspects of human science, connected with evolution. The workers' response is reflected in their searching questions, reciprocated by the lecturer's obvious enthusiasm whenever they all met.

Of special interest to those interested in education will be the frequent references to children and their up-bringing. And how topical they seem 67 years later (the lectures were given in August and September 1922). Amongst other references, the strain of early learning, the importance of a baby's sleep-life, fidgetiness in children (hyperactivity?), what food to give in the first 7 years and its connection with the whole of the digestive system, and the significance of handling of left-handedness. In connection with the last of these he also includes the larynx as being important in the assessment of *dominance*. But this is not the only sphere in which there is room for research. Steiner's descriptions of life on earth in Carboniferous and early epochs are at least as stimulating as a trip to the nearest Science Museum. Again, in the educational field, the *long-term* benefits of story-telling and re-telling need special note in an age when curricular developments can result in much 'wastage'.

Anthroposophic Press and Rudolf Steiner Press are to be congratulated for the production of this Title, as are also the translators for the colloquial flavour (eg "That's a tricky question isn't it?") that they have deliberately adopted. It deserves wide and attentive reading.

BOOKS IN GERMAN

Musik Für Kleine Kinder by Rita Jacobs hb Urachhaus 71pp DM16

This small concise book is mainly addressed to those who, though not necessarily practising musicians, have to deal with young children. Its comprehensive canvas of musical evolution stretches from about 3500 BC to our modern times (!) and attempts to show how the adult can satisfy the needs of the incarnating child who is seen as recapitulating in its changing stages the past evolution of mankind. Many musical examples are given to show how simple songs (even two-note songs) can become a substantial help in the child's process of growing up, and therefore of incalculable benefit for the whole of life.

Important questions are touched upon, such as: the choice

of the right musical instrument for a child, or the adult's attitude towards 'pop-music'.

A list of addresses from where to buy suitable musical instruments for the young is included.

The book shows how an awakening of musical experience in the child is a healing and stabilising factor in the child's psyche, apart from an opening of doors and windows to music as a divine gift bestowed upon mankind.

Roland Everett

The Nature and Function of Money—Purchase, Loan and Gift in the Economic Process. Ed. by Stefan Leber, *Freies Geistesleben* sb 356pp

The third volume in a series of publications by the Social Science Forum in Stuttgart, so far only available in German, is 356 pages long and starts with an introduction by Stefan Leber, the editor, a former teacher at the Waldorf School in Pfortzheim and now a lecturer at the Seminar for Waldorf education in Stuttgart. He takes us from our everyday experience of money "as something that we never seem to have enough of and once we have some we do not know where it has all gone" to a more profound analysis of its historical origins and how it is used for buying and selling and borrowing and lending. He also describes the unique contribution Rudolf Steiner made to our understanding of money by adding to it the concept of gift which has an important part to play in a social life that is to be healthy.

The introduction is followed by fifteen essays by different authors who are well qualified to write about money. Four are industrialists or businessmen who have had a special interest in Steiner's contribution to economics. Four have held academic posts in economics or business studies and the others are a business consultant, two lawyers, three teachers and a banker.

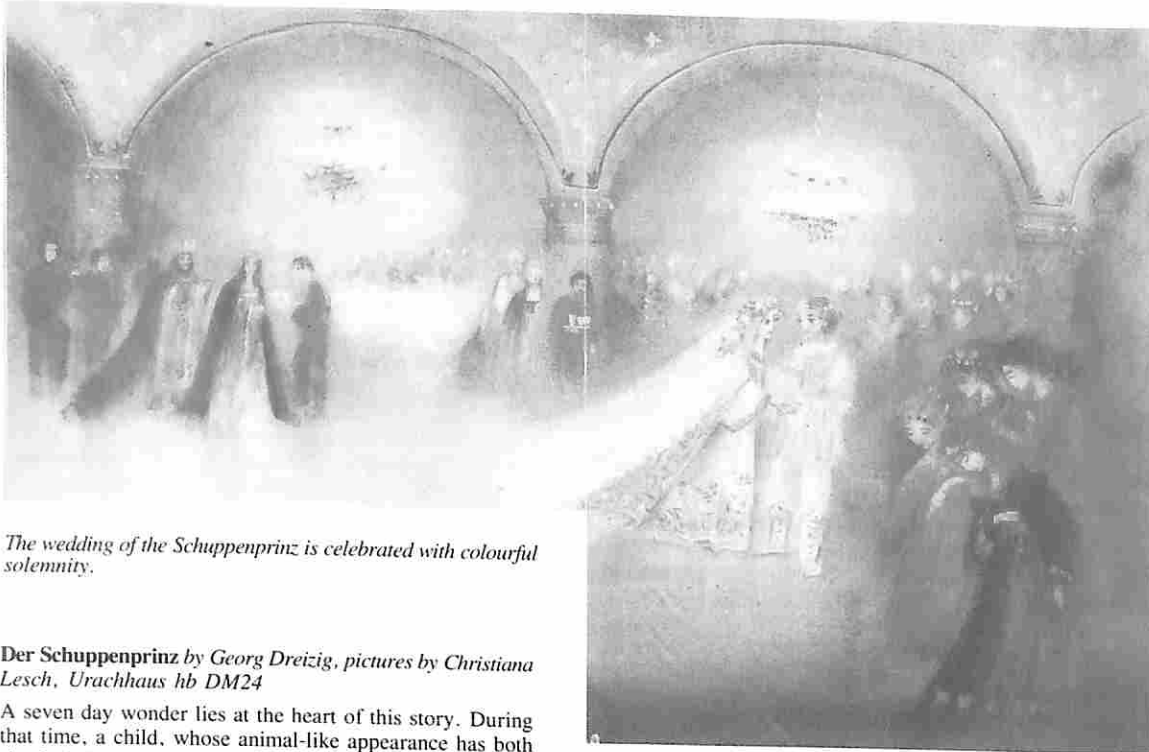
The essays are divided into three main sections which are followed by a reprint of a proposal put forward by John Maynard Keynes in 1943 for establishing an international Clearing Union which was to be an attempt to bring together the nations when the war was over.

The first of the three main sections consists of four essays that are concerned with developing a concept of money and its circulation in the social organism. The four essays in the second section deal with the theory of money, but from different points of view, including traditional economic theory, value creation, the Keynesian concept of 'carrying costs' a first serious attempt by an economist to describe ageing money and the financing of culture, and finally an essay dealing with the relevance of Rudolf Steiner's concept of money.

The third section consisting of six essays is called 'The management of money as a creative task'. Some of the subjects dealt with include the taming of money, a healthy approach to credit, the economic concept of gift and money as an instrument for building communities as well as the pathological side of money markets and the difficult birth of an economics based on good sense.

This book will be of interest to anyone who attempts to think more deeply about economics and social questions. The authors make us aware of many things which we take for granted or respond to automatically out of a popular consciousness that has absorbed the watered-down theories of traditional economics. They put forward some original ideas and practical solutions which appear not only to the intellect but also to our feeling for what is appropriate for our social future.

Christian Nunhofer



The wedding of the Schuppenprinz is celebrated with colourful solemnity.

Der Schuppenprinz by Georg Dreizig, pictures by Christiana Lesch, Urachhaus hb DM24

A seven day wonder lies at the heart of this story. During that time, a child, whose animal-like appearance has both shocked the world and prevented his own development, is transformed into the most sought after prince in the land. He, however, seeks in turn for the one who (with the help of milk and honey) has wrought this change. His search is not in vain. Thus, the one whose destiny it is to keep the floor-tiling clean — where the feet of those living in the palace tread most frequently — becomes the one whose healing power shines like a sun on the one whose destiny is most burdened.

Artist and author weave the images of this tale neatly together and leave the reader (and listener) with a satisfying impression of harmony and fulfilment.

Die Reise zur Sonne Stories for Easter, Whitsun and St John's Tide Edited by Inke Verschuren 276pp hb, drawings by Ronald Heuninck, Urachhaus DM34

Although the deeper meaning of the festivals of the year is something we can all work at over and over again, most people find that the images associated with Christmas make a more accessible doorway leading to this meaning than those of other festivals — particularly if one is needing to celebrate them with children. The present stories bring a host of images which give new insight into the events of Holy Week, Easter, Whitsun and St John's Tide. An unusual and welcome collection, ranging widely across Europe for its folk sources, but also including a Hindu legend. Alongside these are a goodly number of stories written comparatively recently, and a few gospel accounts (though not of John the Baptist). It is awakening to meet the gospels after being steeped in the world of imagination. The title of the work is that of a Slovakian fairy-story, which is included in the last section; the original Dutch title had more of an Easter bias concerned with the search for the Water of Life.

Steigt das Büblein auf dem Baum, a book of verse and songs illustrated by Irmin Pfeifer Verlag Freies Geistesleben hb

This is an exquisite production. A small selection of 6 verses by various authors has been made, specially suitable for the pre ninth-year phase. Included are Wilhelm Hey's 'Weist du wie viele Sternlein stehen', a verse that strengthens the young child's (personal) connection with God, and Christian Morgenstern's 'Herr Winter, geh hinter' in joyous celebration of spring's return. Irmin Pfeifer the illustrator has used a style that glows with colour, but not at all harshly; each double page picture is teeming with incident and fully inspiring for a child's own crayoning. A really helpful book for children who have their feet on the first rungs of the ladder of German as a foreign language.

Leben am Wasser by Gerhard Sturm 60pp 53 colour photos, sb DM28 Verlag Freies Geistesleben
Leben im Wald by Gerhard Sturm 80pp 60 colour photos, sb DM28 Verlag Freies Geistesleben

The author of this new series — 4 volumes are announced — was fortunate through his work to be brought into contact with students and lecturers in biology at Basel University. An unquenchable interest in Nature has enabled him to produce the present works, the fruit of 40 years painstaking work. His keen perception of occurrences in nature, 'lying under our very noses', is conveyed by word and photography to the reader. Through his captivating descriptions of most remarkable phenomena he awakens the spirit of discovery; more: he enhances the selfsame faculty of observation. This he achieves through a popular but informed style of presentation. These books, which will appeal to young and old alike, are an important contribution towards the ecological awakening that is urgently needed today.

Durch ganzes Jahr by Ronald Heuninck, and **Blümlein Mein** by Carla Grillis, Urachhaus, card.

These are two children's books designed to nurture the child's empathy with nature. Neither has a text; the six double pages are purely pictorial. Thick, hard-wearing card has been used throughout, being entirely friendly for little hands and (through their artistic styles) for the acute sense-perception of the pre-school child.

In Ronald Heuninck's 'Durch Ganzes Jahr' the brother and sister explore the immediate vicinity of their home (plus a glorious day at the sea-side) through the seasons,

importantly, in all weathers. The cover shows them racing to play with other children from the neighbourhood.

Carla Grillis ('Blümlein mein') confines herself to nature. Yet we feel no confinement: she intimately captures the moods of snow-thrusting snowdrop, the mushroom and cone-filled autumn woods, high summer in a sun-dreaming parade of poppy and cornflower-dappled wheat, alongside bee-swarmed sun-flower heads. Others, too.

The two books appear happily side by side: the former a sense-banquet of colour and movement, the latter revealing form and colour with delicacy and sanguine joy.

Correspondence

Forester's Cottage,
Highgate,
Forest Row

Dear Editor,

Following the theme of Non-Denominational Religion in your issue of July 1988, the following experience may be of interest to your readers.

I should explain that since retiring from regular participation in the classroom, my contribution to Rudolf Steiner education has been through writing, lecturing and making school visits. It is with the last named that we are concerned here.

In the course of class teaching I have had to deal with the Old Testament stories (Class 3) and to some extent the New (Classes 5 to 8). They were always of great interest to me but only after retiring did I find sufficient time to study them in the depth they deserve. The more I became engrossed in the Old Testament stories, the more the desire arose to see those places where the events took place.

I made two trips to Israel (accompanied by my wife who is an expert photographer) and came back loaded with impressions, experiences and photographs. I can now boast of having been on Mount Carmel, where Elijah defeated the priests of Baal; of having traversed the wildernesses of Zin and Paran, sites of the Israelites' wanderings; of having seen Mount Nebo in the distance, from which Moses was allowed to view the promised land. I have been in the wilderness of Judea and seen the crumbled walls of Jericho. I have walked on the shores of the Sea of Galilee where Christ summoned his disciples. I tried to get to the place where the Israelites crossed the Jordan but the Military forbade it.

The views of many of these places are recorded on slides which have been shown, inter alia, to various Upper School classes.

The procedure is to show the pictures of the locations, talk about the events which took place there, and, as appropriate to the age of the audience, explain the background, i.e. the symbolism of the hidden significance.

Anything between one and ten sessions have been given to a particular group. The results have been remarkable. Without exception the pupils have listened with rapt attention and entered into reasonable discussion. Mention of the Bible to teenagers usually calls forth a note of scepticism but in these cases it was not so. Where the study could be made over several days, Bibles were produced, references found, stories summarised, illustrations made. Homework was done on Bible themes.

Those children who had heard the Old Testament stories in Class 3 were delighted to rediscover them seven years later. Their eyes lit up; their spirits were uplifted. Here things which they had loved in childhood and received simply as stories were now perceived in a different light. They appreciated that the stories contained a deeper content which they now understood.

Roy Wilkinson

The Hollies
Butterworth West
Stroud
Glos GL5 3UE

Dear Editor,

Of the three well known pieces of advice which Rudolf Steiner gave to the teachers of the original Waldorf School, the first one—"Fill yourself with the power of fantasy"—was well illustrated in Elana Freeland's article in your May 1989 issue. She devised many pictures to present to a Class One concerning the first twelve numbers.

The second piece of advice—"Have courage for the truth"—would seem to have been less observed, particularly by a God who becomes too tired to think—as well he might be, having had the thought that mouths are only for eating—and who wonders what is missing in his doll-like creature whose arms and legs only have stubs at their ends. Moreover the appointment of the nine 'planets' to illustrate nine-ness is not only artificial but by-passes the truth, for the list includes Uranus and Pluto but excludes Neptune.

It is, however, the third piece of advice—"Sharpen your feeling for soul responsibility"—which I find least observed in the article. Its author is not alone among Waldorf School Teachers in the mistake she makes of giving the same imaginative treatment to the teaching of arithmetic as that which (truly) obtains for writing and reading. Only one part of the child is helped through what the teacher can draw out of him—an inspired rather than imaginative approach. Call attention to twoness, fiveness, etc. and let the child find examples from within himself. Let him experience the joy and wonder of discovering that twoness lives in eyes and ears, that ten-ness lives in hands and feet and that six-ness lives in daffodils. Arithmetic emerges from within the child's soul. It has a Dionysian rather than an Apollonian character. The human soul develops in more than one way. It is by alerting ourselves to such distinction that as teachers we begin to develop the 'Soul responsibility' which is needed.

Ron Jarman

World List of Waldorf (Rudolf Steiner) Schools

ARGENTINA

Buenos Aires Colegio Incorporado "Paula Albarracín 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 Linuwel 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, Graflmayrstraße 23, A 6020 Innsbruck.
Klagenfurt Rudolf Steiner-Schule Klagenfurt, Wilkonstraße 11, A 9020 Klagenfurt.
Linz Freie Waldorfschule, Baumbachstraße 11, A 4020 Linz.
Salzburg Rudolf-Steiner-Schule, Bayerhamerstraße 35, A 5020 Salzburg.
Wien-Mauer Rudolf-Steiner-Schule, Endresstraße 100, A 1238 Wien 23.
Wien-Pötzleinsdorf Rudolf-Steiner-Schule, Geymüllergasse 1, A 1180 Wien.

BELGIUM

Aalst Michaeli, Hertshage 39, 9300 Aalst.
Antwerpen De Hazelaar, Lange Lozannastraat 117, 2018 Antwerpen.
Antwerpen Rudolf Steinerschool, Transvaalstraat 21 & Prins Albertlei 19, 2600 Berchem.
Antwerpen Hibernia Rodestraat 33 & Keizerstraat 62, 2000 Antwerpen.
Brasschaat Boskapellei 50, 2130 Mariaburg-Brasschaat.
Brugge Guido Gezelle-school, Hoogstraat 28, 8000 Brugge.
Bruxelles (Watermaal-Bosvoorde) Ecole Rudolf Steiner, Avenue Van Becelaere 96, 1170 Bruxelles.
Eupen Waldorfindergarten, Neudorferstrasse 73, 4730 Raeren.
Gent Vrije Rudolf Steinerschool, Kasteelaan 54, 9000 Gent.
Hasselt Rudolf Steinerschool, Luikersteenweg 49, 3500 Hasselt.

Leuven De Zonnwijzer, Weldadigheidsstraat 74, 3000 Leuven.
Lier De Sterredaalders, Mallekotstraat 41, 2500 Lier.
Turnhout Michaelschool, Steenweg op Oosthoven 27a, 2300 Turnhout.
Wilrijk/Antwerpen Rudolf Steinerschool Lohangrin, Boomsesteenweg 94, 2610 Wilrijk.

BRAZIL

Sao Paulo Escola Rudolf Steiner de Sao Paulo, Caixa postal 21.108, CEP 04698 Sao Paulo, Rua Job Lane 900, CEP 04639, Sao Paulo/Brasil.
Sao Paulo Colégio Micael, Rua Pocho Alexandrino Soares 68, Jardim Boa Vista (Butantã), 05584 Sao Paulo/Brasil.

CANADA

**Member of Association of Waldorf Schools of North America.*

ALBERTA

Calgary Calgary Waldorf School K-5, 1915-36th Ave. S.W., Calgary, AB T2T 2G6.
Edmonton Aurora Rudolf Steiner School, 6931-85th Street, Edmonton, AB T6C 3AE.

BRITISH COLUMBIA

Duncan Sunrise School, K. R.R.2, Duncan, B.C. V9L 1N9.
Kaslo Sophia (Waldorf) School, P.O. Box 1270, Kaslo, B.C. V0G 1M0.
Kelowna Waldorf School K-3, Box 93, 429 Collett Road, Okanagan Mission, B.C. V0H 1S0.
Nelson Nelson Waldorf School K-6, Box 165, Nelson, B.C. V1L 5P9.

***Vancouver** Vancouver Waldorf School K-12 2725 St. Christophers Road, North Vancouver, B.C. V7K 2B6.

Victoria Victoria Waldorf School, 1216 Oxford Street, Victoria, B.C. V8V 2V5

ONTARIO

Cambellville Halton Waldorf School, 83 Cambellville Rd.E., P.O. Box 184, Cambellville, ONT, L0P 1P0.
Kitchener/Waterloo Waldorf Education Interest Group, Contact: Donna Huston 519-884-3192, Kitchener/Waterloo.
London, Ont. London Waldorf School K-8, 1697 Trafalgar Street, London, Ontario N5W 1X2.
Milton Halton Waldorf School, P.O. Box 3, Milton, Ontario, L9T 2Y3.
Ottawa Ottawa Waldorf School K-8, 290 Nepean Street, Ottawa, Ontario, K1R 5G3.
***Toronto** Toronto Waldorf School K-12, 9100 Bathurst Street, Box 220 Thornhill, Ontario L3T 3N3.

QUEBEC

***Montreal** Ecole Rudolf Steiner de Montreal, K-8, 12050 Avenue de Bois de Boulogne, Montreal, P.Q. H2M 2X9.

CHILE

Santiago Colegio Rudolf Steiner, José Tomas Rider 1654 Providencia, Santiago-Chile.
Santiago Colegio Rudolf Steiner, Biarritz 1953, Providencia, Nunoa, Santiago-Chile.

COLOMBIA

Cali Colegio "Luis Horacio Gómez", Carrerra 55 No. 11-19 Barrio Santa Anita, Cali.
Medellin Colegio Isolda Echavarría, Lic. de Func. No. 000841 de 1985, Medellin.

DENMARK

Ålborg Rudolf Steiner Skolen, Tenhøjvej 14, 9220 Ålborg.
Århus Rudolf Steiner-Skolen i Århus Strandvejen 102, 8000 Århus C.
Århus Rudolf Steiner-Vestskolen, Helmstruggårdvej 32, 8210 Århus V.
Allerød Rudolf Steiner Skolen i Allerød, Lyngvej 202, 3450 Allerød.

Copenhagen Rudolf Steiner-Skolen i Hjortespring, Stokholmbuen 26, 2730 Herlev.
Copenhagen Vidar Skolen, Brogaardsvej 61, 2820 Gentofte.

Fredericia Rudolf Steiner' Skolen, Kolding Landevej 7, 7000 Fredericia.
Hjöring Rudolf Steiner Skolen, Vester Thirupvej 30, 9600 Hjöring.

Kvistgård Rudolf Steiner Skolen, Kvistgård Stationsvej 2A-B, 3490 Kvistgård.
Merløse Rudolf Steiner Skolen, Bagmarken 58, 4370 St. Merløse.

Odense Rudolf Steiner-Skolen i Odense, Lindvedvej 64, 5260 Odense S.

Odense Rudolf Steiner Skolen på Blankestedgård, Blankestedgårdvej 133, 5220 Odense SO.

Risskov Rudolf Steiner-Skolen i Vejby-Risskov Skejbyvej 1, 8240 Risskov.

Silkeborg Rudolf Steiner-Skolen, Stavangervej 3, 8600 Silkeborg.

Skanderborg Rudolf Steiner-Skolen Skanderborg, Grønnedalsvej 10, 8660 Skanderborg.

Vejle Johannesskolen, Rudolf Steiner-Skolen i Vejle, Sukkertoppen 4, 7100 Vejle.

Vordingborg Rudolf Steiner-Skolen, Orevej 2, 4760 Vordingborg.

ECUADOR

Quito Jardin y Escuela Particular Waldorf, Gral. Perrier 695 e Iberia, Vicentina. Quito.

FINLAND

Föreningen för Steinerpedagogik ry, Lehtikuusentie 6 Lärkärräsvägen, SF-00270 Helsinki 27.

Helsinki Helsingin Rudolf Steiner koulu-Rudolf Steiner skolan i Helsingfors, Lehtikuusentie 6 Lärkärräsvägen, SF-00270 Helsinki/Helsingfors-27.
Helsinki Helsingin Seudun uusi Steiner-koulu, Paraistentie 3, 00280, Helsinki.

Jyväskylä Jyväskylän Rudolf Steiner-koulu, Vapaudenkatu 54, 2. krs. 40100 Jyväskylä (941) 244 249.

Karjalohja Karjalohjan vapaa kyläkoulu, Lohilampi, 09220 Sammatti.
Lahti Lahden Rudolf Steiner-koulu, Toivontie 3, SF-15900 Lahti 90.

Oulu Oulun Rudolf Steiner-koulu, Kaupaseurantie, 90250 Oulu 25.

Tampere Tampereen Rudolf Steiner-koulu, Satakunnankatu 13, SF-33100 Tampere 10.

Turku Turun Rudolf Steiner-koulu, Mestarinkatu 2, SF-20810 Turku 81.

Vantaa Vantaan Rudolf Steiner-koulu, Migårdinkuja 01510 Vantaa 37.

FRANCE

Chatou near Paris Ecole Perceval, 5 Avenue d'Empreménail, 78400 Chatou.

Colmar Ecole Mathias Grûnewald, 4 rue Herzog, Logelbach-Wintzenheim, 68000 Colmar.

Laboissière Ecole Internat Rudolf Steiner, Laboissière-en-Thelle, 60570 Andeville.

Pau L'eau Vive 4 Avenue Edouard VII, 64000 Pau.

Saint Genis Laval Ecole Rudolf Steiner, 5 Chemin de Sanzy, 69230 Saint Genis Laval (Lyon).

Saint-Menoux Ecole Rudolf Steiner, Château de la Mothe, 03210 Saint-Menoux.

Strasbourg Ecole Rudolf Steiner, 2 Chemin Goeb 67000 Strasbourg.

Strasbourg Ecole Libre Rudolf Steiner, 67e route des Romains, 67200 Strasbourg-Koenigshoffen.

Troyes Ecole Perceval, 214 Fg. Croncels, 10000 Troyes.

Verrières le Buisson Ecole Rudolf Steiner, 62, rue de Paris, Amblainvilliers, 91370 Verrières-le-Buisson

GERMANY

Bund der Freien Waldorfschulen e.V., D-7000 Stuttgart 1, Heidehofstraße 32.

Aachen Freie Waldorfschule Aachen, Kaiser-Friedrich Allee 1, D-5100 Aachen.

Augsburg Freie Waldorfschule Augsburg, Dr.-Schmelzing-Straße 52, D-8900 Augsburg.

Bad Nauheim Freie Waldorfschule Wetterau, Frankfurter Straße 103, 6350 Bad Nauheim.

Balingen Freie Waldorfschule Balingen, Hürdnagelstraße 3, D-7460 Balingen-Frommern.

Benefeld Freie Waldorfschule Landschulheim Benefeld, D-3036 Bomlitz-Benefeld üb. Walsrode/Hann.

Berlin-Dahlem Rudolf Steiner Schule Berlin e.V., Auf dem Grät 3, D-1000 Berlin 33.

Berlin-Zehlendorf Emil Molt Schule, Freie Waldorfschule, Claszelle 60-66, D-1000 Berlin 37 (Zehlendorf).

Berlin-Kreuzberg Emil Molt Schule, Freie Waldorfschule, Standort Kreuzberg, Alte Jakobstr. 12, D-1000 Berlin 61.

Berlin-Nord c/o Rudolf Steiner Schule Berlin e.V., Auf dem Grät 3, D-1000 Berlin 33.

Bexbach Freie Waldorfschule Saar-Pfalz, Parkstraße, D-6652 Bexbach.

Bielefeld Rudolf Steiner Schule Bielefeld, An der Stiftskirche 13, D-4800 Bielefeld 1.

Bochum Rudolf Steiner Schule Bochum, Hauptstraße 238, D-4630 Bochum 7.

Bonn Freie Waldorfschule Bonn, Stettiner Straße 21, D-5300 Bonn 1 (Tannenbusch).

Braunschweig Freie Waldorfschule Braunschweig, Rudolf-Steiner-Straße 2, D-3300 Braunschweig.

Bremen Freie Waldorfschule Bremen, Toulser Straße 3, D-2800 Bremen 1.

Chiemgau Freie Waldorfschule Chiemgau, Bernauer Straße 34, D-8210 Prien.

Darmstadt Freie Waldorfschule Darmstadt, Arndstraße 6, D 6100 Darmstadt-Eberstadt.

Detmold Freie Waldorfschule Lippe-Detmold, Dresdener Straße 1, D 4930 Detmold.

Dortmund Rudolf Steiner Schule, Mergelteichstraße 51, D 4600 Dortmund 50.

Düsseldorf Rudolf Steiner Schule Düsseldorf, Eickernstraße 15, D 4000 Düsseldorf 12.

Heidenheim Freie Waldorfschule Heidenheim, Bismarckstraße 13, D-2200 Elmshorn.

Köln Freie Waldorfschule Köln, Martinusstraße 28, D 5000 Köln 71 (Esch.).

Krefeld Freie Waldorfschule Krefeld, Kaiserstraße 61, D 4150 Krefeld.

Loheland Rudolf Steiner Schule Loheland, D 6411 Künzell 5/Fulda.

Ludwigsburg Freie Waldorfschule Ludwigsburg, Bönningheimer Straße 2, D 7140 Ludwigsburg-Eglosheim.

Lübeck Freie Waldorfschule Lübeck, Dieselstraße 18, D 2400 Lübeck-Eichholz.

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München/Daglfing Rudolf Steiner Schule, Zweigschule Daglfing, Max-Proebstl-Straße 7, D-8000 München 81.

Münster Freie Waldorfschule Münster, Laerer Landweg 153-157, D 4440 Münster.

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Neuwied Rudolf Steiner Schule Mittelrhein, Freie Waldorfschule in Neuwied, Mittelweg 10, D 5450 Neuwied-Block.

Nürtingen Rudolf Steiner Schule, Erlenweg 1, D 7440 Nürtingen.

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Oldenburg Freie Waldorfschule, Kleiststraße 43, D 2900 Oldenburg.

Hamburg-Mitte Rudolf Steiner Schule Hamburg Mitte e.V., Grabenstraße 32, D 2000 Hamburg 6.
Hamburg-Nienstedten Rudolf Steiner Schule Nienstedten, Elbchaussee 366, D 2000 Hamburg 52.
Hamburg-Wandsbek Rudolf Steiner Schule Wandsbek, Rahstedterweg 60, D 2000 Hamburg 72 (Farmsen).

Hannover Freie Waldorfschule, Rudolf-von-Bennigsen-Ufer 70, D-3000 Hannover 1.

Hannover-Bothfeld Freie Waldorfschule Hannover-Bothfeld, Weidkampshäide 17, D 3000 Hannover 51.

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Heidenheim Freie Waldorfschule, Ziegelstraße 50, Postfach 1340, D 7920 Heidenheim/Brenz.

Heilbronn Freie Waldorfschule Heilbronn, Max-von-Laue-Straße 4, D 7100 Heilbronn.

Hildesheim Freie Waldorfschule Hildesheim, Brauhausstraße 6, D 3200 Hildesheim.

Kakenstorf Rudolf Steiner Schule Nordheide, Lange Straß 2, D 2117 Kakenstorf.

Karlsruhe Freie Waldorfschule Karlsruhe, Königsberger Straße 35a, D 7500 Karlsruhe 1.

Kassel Freie Waldorfschule Kassel (einschl. Berufsbildendes Gemeinschaftswerk mit Ausbildung für Facharbeiter und staatl. anerk. Erzieher), Hunrodtstraße 17, D 3500 Kassel-Wilhelmshöhe.

Kiel Freie Waldorfschule Kiel, Hofholzallee 20, D 2300 Kiel 1.

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Köln Freie Waldorfschule Köln, Martinusstraße 28, D 5000 Köln 71 (Esch.).

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München-Gröbenzell Rudolf Steiner Schule München, Schulhaus Gröbenzell, Spechtweg 6, D 8038 Gröbenzell.

München/Daglfing Rudolf Steiner Schule, Zweigschule Daglfing, Max-Proebstl-Straße 7, D-8000 München 81.

Münster Freie Waldorfschule Münster, Laerer Landweg 153-157, D 4440 Münster.

Neu-Isenburg Rudolf Steiner Schule Neu-Isenburg, Zeppelinstraße 10, D 6078 Neu-Isenburg.

Nürnberg Rudolf Steiner Schule, Steinplattenweg 25, D 8500 Nürnberg.

Neuwied Rudolf Steiner Schule Mittelrhein, Freie Waldorfschule in Neuwied, Mittelweg 10, D 5450 Neuwied-Block.

Nürtingen Rudolf Steiner Schule, Erlenweg 1, D 7440 Nürtingen.

Offenburg Freie Waldorfschule Offenburg, Rheinstraße 3, D 7600 Offenburg.

Oldenburg Freie Waldorfschule, Kleiststraße 43, D 2900 Oldenburg.

Ottersberg Freie Rudolf Steiner Schule, Amt-shol 5, D 2802 Ottersberg 1.

Pforzheim Goetheschule - Freie Waldorfschule, Schwarzwaldstraße 66, D-7530 Pforzheim.

Remscheid c/o Waldorfschulverein, Bürgerstraße 81, 5630 Remscheid.

Rendsburg Freie Waldorfschule, Nobiskruger Allee 75/77, D 2370 Rendsburg.

Rendsburg/Eckernförde Freie Waldorfschule Rendsburg, Zweigschule Eckernförde, Schleswiger Straße 112, D 2330 Eckernförde

Reutlingen Freie Georgenschule, Moltkestraße 29, D 7410 Reutlingen.

Saarbrücken Freie Waldorfschule Saarbrücken, Großwaldstraße 2, D 6623 Altenkessel.

Schloß Hamborn Rudolf Steiner Schule Land-schulheim Schloß Hamborn, D-4799 Borchten - Schloß Hamborn.

Schopphelm Freie Waldorfschule Schopphelm, Stettiner Straße 9, D 7860 Schopphelm.

Schwäbisch Gmünd Freie Waldorfschule Schwäbisch Gmünd, Heinrich-Steine-Weg 1, D 7070 Schwäbisch Gmünd.

Schwäbisch Hall Freie Waldorfschule Schwäbisch Hall, Teurerweg 2, D 7170 Schwäbisch Hall.

Siegen Rudolf Steiner Schule Siegen, Marienborner Straße 151, D 5900 Siegen 1.

Stuttgart Freie Waldorfschule Uhländshöhe, Haufmannstraße 44, D 70

LUXEMBOURG

(Grand-Duché) Kindergarten Rue de Treves 154, Cents Luxembourg Primarschule Rue Sas, Luxembourg Limpertsberg

NETHERLANDS

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

**Incl. Upper School. Only Kindergarten*

Alkmaar Rudolf Steinerschool, Spierwerstraat 1, 1826 KL

***Alkmaar** Vrije School Bovenbouw, Loundels-weg 20A, Postbus 222, 1860 AE BERGEN

Almelo Vrije School Almelo, Biesterweg 6, 7608 RN

Almere Vrije School, Heerlenstraat 33A, 1324 MC

Alphen A/D Rijn Vrije School, Liszthof 90, Postbus 165, 2400 AD

Amersfoort Vrije School, Romeostraat 74, 3816 SE

Amstelveen Parcivalschool, Lindenlaan 317, 1185 LM

***Amsterdam** Geert Grooteschool, Hygieaplein 47, 1076 RS

Apeldoorn Vrije School, Morinstraat 8, 7312 KC

Arnhem Parcivalschool, Woudrichemstraat 141, Postbus 30093, 6803 AB

Assen Vrije School, Carsumstraat 2, 9404 RV

***Bergen** Vrije School, Prins Hendriklaan 58, 1882 EL

Bergen Vrije School Bovenbouw, van de Veldelaan 179, 1860 AE Bergen

Bilthoven Rudolf Steinerschool, Weltevreden 6, Postbus 332, 3720 AH

Den Bosch Rudolf Steinerschool, Waalstraat 30, 5215 CK

Bosmeer Vrije School, Jereon Boschstraat 49, 5831 VV

Breda Rudolf Steinerschool, Minckelersstraat 27, 4816 AD

Bussum Vrije School Michael, Esther de Boer van Rijklaan 22, 1403 GD

Delft Vrije School, De Meesterstraat 2, 2613 XB

Deventer Vrije School, Houtmarkt 6, 7411 CG

Dordrecht Vrije School, Wijnstraat 119, 3311 BV

***Driebergen** Vrije School, Faunalaan 250, Postbus 207, 3970 AE

Ede Vrije School, Nachtegaallaan 47A-49, Postbus 40, 6710 BA

***Eindhoven** Vrije School Brabant, Woenselsestraat 316, Postbus 1073, 5602 BB

Eindhoven-Zuid Vrije School, Hadewychlaan 3, 5643 RT

Emmen De Vrije School Michael, Prinselaan 80, 7822 CJ Emmen

Gouda Vrije School, Ridder v. Catsweg 256A, 2805 BC

***Groningen** De Vrije School Bovenbouw, Wassenbergstraat 26, 9718 L.L.

***Den Haag** Vrije School, Waalsdorperweg 12, 2597 JB

Den Helder Vrije School, Reggestraat 38, 1784 XN, 02230-35755

***Haarlem** Rudolf Steinerschool, Engelandlaan 2, 2034 NA

Harlem-Noord Vrije School Kennemerland, Weltevredenstraat 9, Postbus 2161, 2002 CD

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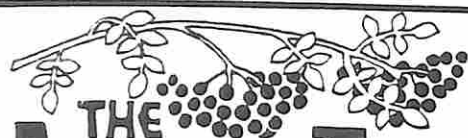
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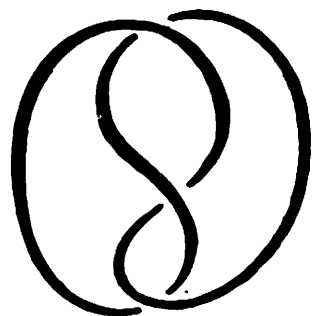
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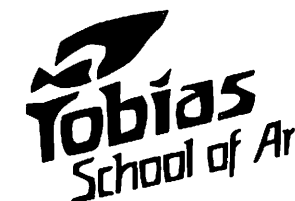
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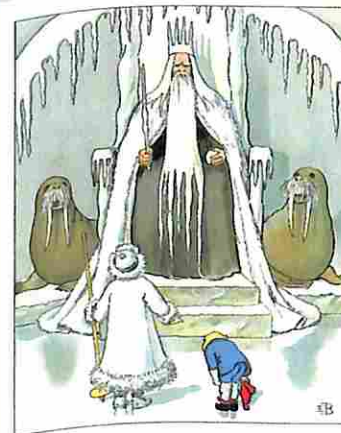
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