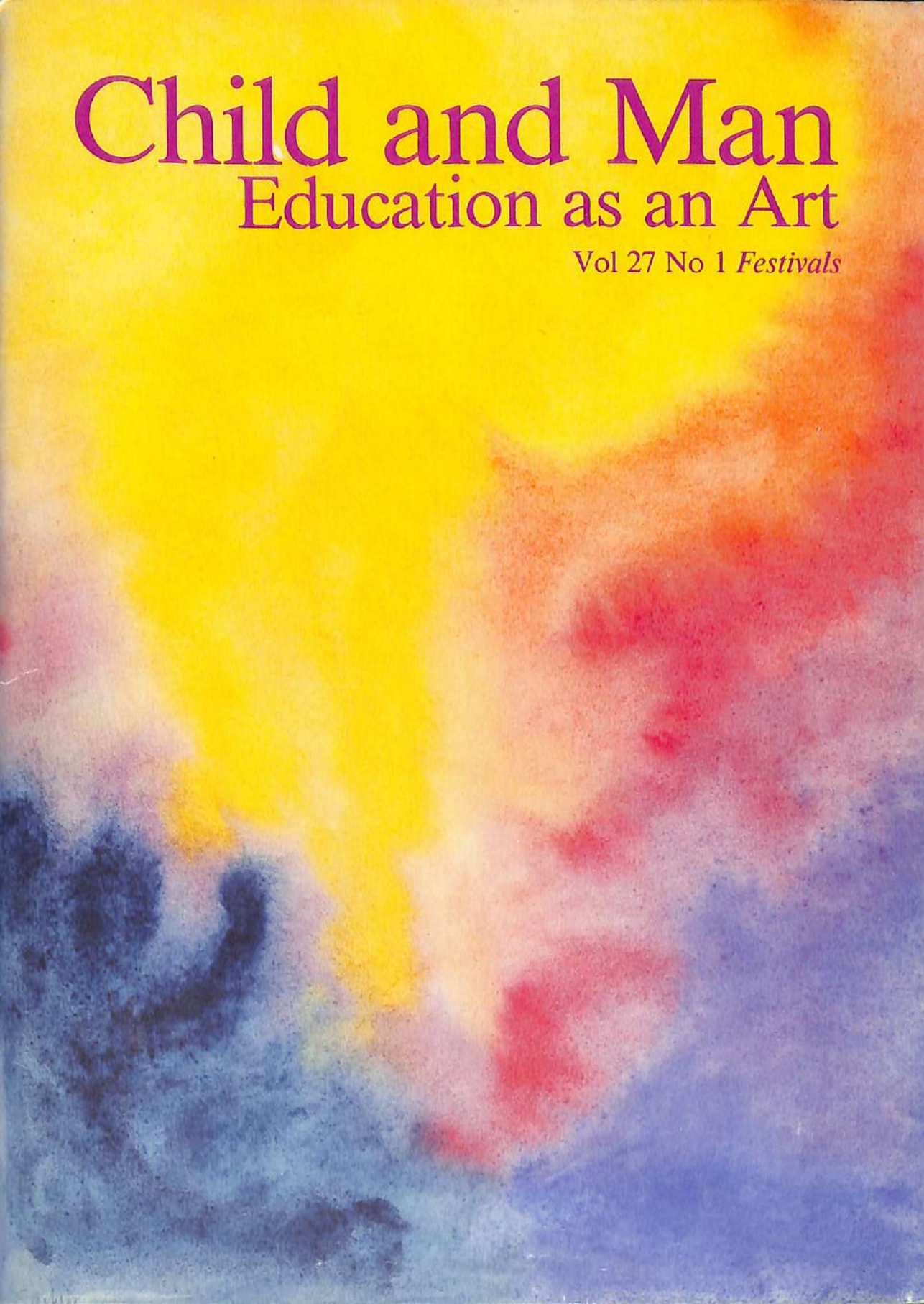


# Child and Man

## Education as an Art

Vol 27 No 1 *Festivals*







# Child and Man

ISSUE THEME:  
Festivals

*"On these feast-days we feel ourselves impelled to realise our union with earlier humanity, to sink ourselves a little into that which led men of past time out of fulness of heart and soul to place these sign-marks in the course of time which come down to us as the 'Festivals of the year'."*

Rudolf Steiner  
Berlin 21st December 1911.

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Front Cover: A 10 year-old paints in strong, surging colours at Michaelmas time.

Inside Front Cover: A festival mood is carried into the main-lesson history theme: the Archangel Michaël inspiring Jeanne d'Arc. (A student's study for Class VII.)

## Journal for Rudolf Steiner Waldorf Education January 1993 Vol. 27 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 Introduction

Into the rocky Cornish bay the Atlantic tide was prancing — a swelling surge of froth and foam, massive drifts of wind-whisked spray that lit up in fleeting rainbow-hued clouds, phalanxes of high-shouldered waves, sun-irradiated walls of deep aquamarine heaving and cresting and bursting into shattering displays of dashing white plumes, churning the shingle below and flinging themselves against the barnacled slabs of jet black lava in unbridled ecstasy. The weather-battered notice leaning against the coastguard's hut stated in sprawled chalk the precise minute of the forthcoming high tide; the exultant drench of spray, the wind-smitten cliff-faces, the thundering breakers, the distant, dull booming of tide-shocked caverns and the shrieking mirth of gulls all proclaimed the hour to be a festival of unleashed forces, ploughing the endless furrow of time.

Every single bubble in the swirl and swell of surf can remind us of the spherical form from which it originates — a quantity of air enclosed by a film of water. Every speck of water, wind-wrenched from Neptune's depths and suspended momentarily in mid-air, is the reverse: a sphere of brine surrounded by air.

If, for a moment, we stretch a point and take the water to represent the material world and the air to represent the spiritual — which is not so far-fetched if one bears in mind the fact that, in Hebrew, *ruach* has both material and spiritual connotations — we may come to the following.

We may view the *droplet* as an image of much of our earthly life with its focus on our physical needs and desires. The droplet is self-contained matter, and — although one may not carry the analogy too far and still remain scientifically water-tight! — inaccessible to the surrounding air. Likewise,

the more materialistic side of life is by its very nature less open to spiritual influence.

By comparison, how may we view the *bubble*, the air surrounded by a thin film of matter? Does it not remind us of those moments in life when we are able to place some consideration of spirit into the centre of our consciousness with the intention (the hope, the prayer maybe) that it may inform our lives in one way or another? We cannot resolve that it *shall*; we can, however, resolve to become more transparent to its influence, to become a more fitting vessel for any grace that may be bestowed.

Hence, festivals — our present theme. Festivals are those special occasions, those nodal points in the year, in which some aspect of the spiritual entering human life is celebrated. Not simply the life of the individual but, potentially, the life of each and every one within the whole community.

On a grand scale, we may think of the Athenians in Ancient Greece, processing in droves to Eleusis for the initiation ceremonies, a procession which is recorded in the sublime sculpture of the Parthenon frieze. Closer to home, we may think of the visit of the three magi to Bethlehem, to the House of David, as celebrated in the festival of Epiphany on January 6th. Jewish festivals link with still longer traditions: the Passover in which the exodus of the Israelites from Egypt is ritualistically remembered, or the autumn new-year festival over which the archangel (a Greek term) Michael with his cosmic balance presides.

Even if we get no further than outer recognition of the festival, the opportunity to do so is made public with an event such as Christmas; in the UK, however, this is not the case with the last but one major festival of the Christian year: Ascension.

And few people, if any, would dream of confining to January 6th the celebration of the already mentioned visit of the three magi to Bethlehem; rather do these three get lumped in with the events of the Nativity of Jesus as recounted in the Gospel of St. Luke. The Renaissance artists were, by and large, more particular.

At a superficial level, we experience the festivals as bringing new life into our daily existence, a *holiday*, a break, time off in which one festival 'bubble' is much the same as another! Such an occasion might call for a trip to the coast, a theatre party, a bit of a binge, a 'lie in', or whatever indulgence we might fancy. Equally, however, we may cultivate an awareness of the different quality of each festival and in so doing find that even more inspiration and energy for our daily lives is the result. This can be particularly beneficial for children. Such an approach is just as much a 'welcome break', but closer to the original concept of a *holy-day*.

Even the planetary connection between earth and universe plays into our festive life. Christmas follows the winter solstice, St. Johnstide follows the summer solstice. The original Jewish Passover was placed at the time of full moon; in the Christian calendar this has become modified through the emphasis being placed on Easter day which is timed for the first Sunday following the full moon after the spring equinox — thus all of Lent, including Maundy Thursday (the day of the Passover), is orientated towards Easter, the original full-moon connection of Passover giving way. In these, the relationships between earth, sun, moon, planets and zodiac is echoed and imprinted.

We also have to reckon with *human freedom* which is built into the festival year. The winter solstice is followed by a free space of a few days before we arrive at December 25th; the autumn equinox is followed by a similar free space before Michaelmas day (September 29th) and so on.

These free spaces may be taken to represent the emancipation of the human being from the iron necessity of cosmic rhythms — for although such rhythmical laws are full of life and, interestingly enough, mathematically irrational, they are nevertheless inexorable. Yet the human being can hardly afford to be entirely emancipated from them to the extent of ignoring or annihilating the

spiritual strength and sustenance that can flow through them, as cosmic gateways of the year.

But how can the droplet, dense with matter — the nose-to-the-grind-stone grind of daily existence — be elevated into the airy 'bubble' (spirit within matter) of — shall we say — a festive consciousness?

The word 'festival' can be traced etymologically to two origins: *feast* and *fast*. Feast (the 'fiesta' of the romance languages) points to outer celebration; fast (the act of abstinence in the Teutonic languages) points to the fine tuning of the soul that is a necessary corollary, in some form or other, of *inner* celebration. In education both these factors are important and are achieved in various ways, some examples of which are described in the ensuing articles of this issue of *Child and Man*.

Apart from any cultural or religious festivals that may be celebrated in Rudolf Steiner Waldorf schools, Rudolf Steiner inaugurated an *educational* festival that clearly unites the two worlds of inner and outer. It is one of the distinctive features of the life of such schools. Every month or so, all twelve classes assemble in order to show one another their work. This is usually confined to items that can be performed on stage: gymnastics, drama, music, recitation, eurythmy etc. A festival exhibition of bookwork, crafts and the visual arts is usually a separate undertaking. But though the 'performance' is on stage, it is not to be regarded as a performance in any theatrical sense; it is a sharing. All the same, the pupils naturally want to share their best.

This is the inner aspect: that of being prepared and ready to give one's best, that of making oneself transparent (the purpose of the fast) so that the best qualities can 'shine through'.

The outer aspect of the festival (in German it was called *Monatsfeier*, monthly celebration) is experienced in the social atmosphere that prevails on such occasions when the youngest (age 6+) see work presented by the eldest, to which they can aspire; and the eldest (up to 18 years) witness the work of the youngest, thus calling to mind those childhood forces, idiosyncrasies and mannerisms that were characteristic of the earlier part of their lives.

This combination provides a powerful recipe for educational 'growth' and social awareness.

Moreover, as the school terms are closely linked with the year's seasonal rhythms, through school holidays being at festival times, these monthly educational festivals help to strengthen that quality in the human being that is interwoven with the spirit.

Thus, festivals may be experienced as occasions when the tide of spirit washes jubilantly and transformingly onto life's shores. Part of their purpose, however, is so to enable life as a whole to be uplifted thereby. A stream of inspiration trickles as it were from festival to festival. During the proceedings of the festival itself we expand our 'bubble' as far as it will stretch so that what is contained within the capsule 'keeps us going'; even so, we still need the tiny bubbles of froth and foam, continuously washing into the tidal rhythm of our everyday lives, as a renewing factor. Failing this, it is all too easy for certain patches of life to stagnate, to subside into a kind of humdrum grey; whereas with such a stream, even the humdrum

takes on a new lustre, so that it too may become part of the colourful mosaic that portrays life's very meaning.

Taking these elements into account are two of the essential principles of Waldorf education. Then, greeting each pupil each morning becomes a mini-festive moment; likewise, carting back to school the pile of marked books (often completed through 'burning the midnight oil'), or recalling yesterday's lesson content . . . In such ways and through developing such attitudes, education itself can become a *celebration of childhood* that will prepare our young people to step into the years that lie ahead with purpose, with skills and with a sense of dedication that has within it the strength of the spirit.

Perhaps, if only we knew it, even 'the Gods' need the tide of progressive human activity (both in and out of school!) to wash refreshingly onto their eternal shores, so that there it can be sublimated and transmuted.

B.M.

### Back Numbers of 'Child and Man'

Price £1.50 post free from the Secretary (address on the title page).

#### Vol 20. No. 2 Educating Social Awareness

Rudolf Steiner Waldorf Education, it is justly claimed, enhances character and individuality. But sensitivity in social feeling is by no means neglected, as this issue well demonstrates.

#### Vol 22. No. 2 Non-Denominational Religion

Religious feeling is an important quality in childhood. Parents approached Rudolf Steiner for non-denominational religion lessons for their children, now provided for in Germany, as well as the religion lessons by Protestant, Christian Community, Catholic or other Priests. Approaches in other countries are different again.

#### Vol 23. No. 2 Twelfefoldness

Numerically there are twelve classes in a Rudolf Steiner Waldorf School. How else does twelfefoldness play into the education? Apart from discussing obvious themes such as the Zodiac, this issue contains a delightful interpretation of that family favourite "The Twelve Days of Christmas".

#### Vol 24. No. 1 Teacher Training

Steiner views on Teacher Training were radical. This issue explores them as they are currently being worked with in various training contexts. An article by no less a figure than Owen Barfield is included!

#### Vol 24. No. 2 Teeth

Teeth — their significance in child development, the language they 'speak' in the panoramic script of zoology, a note on dental care and — surprisingly — a much admired piece of research (from Chicago State University) on the dangers of early learning.

## A Personal Act — A Social Deed

by JEREMY DUNLEAVY

Our children have chosen a most dizzy, precarious, roller-coaster of a time to pick up the reins of life. We believe that we can give them, each one, a sound and solid grip on themselves; that they can enter the fray with courage and with their heads held high. And yet what is the ground-rock upon which each one can stand, alone, when all else shifts and is unsure? It is each one's experience of this connection, their human connection, with spirit, with the universe. And how can each one, each miracle of individuality, find its own unique relationship to that which gives truth and meaning to existence? — a personal relationship which also brings human beings together?

The answer lies in nature's gift of the seasons, and in what is now united with that mighty, yearly rhythm — the Christ. Through the seasonal festivals each parent and teacher can give the child, the children in their care, a foothold that throughout later life will be such a ground-rock. It is my experience that to achieve a valid and living sense for each festival, and for that bridge of time between them, becomes more difficult each year! All the same, I shall now give examples of one teacher's and one class's attempts to enter into the breathing of the year.

The children return in the Autumn term full of energy and trailing with them summer's warmth; a new school year begins. Nature too is breathing in, from the expanse of high summer's dream she begins to awake. The opening main-lesson begins and is guided over the weeks towards the first

festival of the new school year — Michaelmas. A festival of the will; a festival to awaken to the struggle between Michael and the Dragon, a struggle which is enacted upon the great sweeping inbreath of nature, upon the return to the mundane — from the widths of space in high summer to the depths of the earth in winter. Michael is the guiding spirit of our time; it is no coincidence, therefore, that children celebrate His festival in a contemporary way to mark the beginning of their school year.

Upon the day of the festival the whole school assembles in the hall. Its walls are decorated with large paintings by each class, upon a central theme. There is singing, recitation, a story made up for the occasion; then out into the fields, where a new farm venture is christened.

*O fires of heaven  
Fair flaming winds  
Bless this earth;*

*O water of life  
Wonder of love  
Bless this earth;*

*Mother Earth  
We turn the turf  
Bless our deed.*

The day is spent working out on the land, which is the beginning of an attempt to bring the work of

the classroom more into contact with nature. (Every year the school spends Michaelmas outside working on the land; in this particular year a new 'farm' initiative was to begin.)

The sense of purpose and courage resonates into the following weeks. The children become more and more focussed, more controlled and inward, as nature sinks into herself, awakening after summer's dream. The weather becomes colder, we feel more detached from nature — Advent is upon us.

The first candle on the wreath is lit. A mood of quietness and anticipation grows over the weeks. The pupils are led to work more with their hands, to model and shape, to awaken to the periphery of their own being as it comes into contact with matter. Nature enters more and more deeply into herself reflecting upon her summer's union with the cosmos. Into that awokeness is born the Christ child. The teachers perform the first two Oberufer plays, from the Fall to the pure promise of the shepherd's child. Such a lowly birth, such a mood of innocence, is threatened by the children's experience of glitz and glamour in the shops and high street, but still the ritual of candle and expectation, of the traditional songs and stories, fill the classroom with wonder. And so into the Christmas holidays.

The teacher has attempted to connect the children with one half of the year, with the great inbreath of nature from high summer to deepest winter. Through the Christmas holidays, work upon the teacher's own development over the "twelve holy nights" culminates with the beginning of a new term. The outbreath has begun.

The older classes experience the festival of Epiphany, of the Three Kings. For the younger children the teacher's own connection invisibly plays into the work. The next great festival lies towards the end of the Spring term: the festival of Easter. But Easter demands, as did Christmas, a process of preparation.

Upon Carnival day the children are told a story about a castle of people in a forest who are bound by a spell, to be later released by one of their company. The classes are dressed up and wear masks which they make that day.

There is a great gathering with games and skits; roles are reversed. The male class teacher is a queen. The lord of misrule has the day. Next day

the children are told how the people from the castle, when released, each had to search the world for a flame, each had a personal quest to undertake. We leave the classroom, taking the masks, and make our way to a nearby hill where the masks are burnt. Lent has begun. Over Lent the teacher makes up a story for each child, trying to capture some essentials of each one's obstacles and challenges in life. So we lead towards Easter.

The Easter festival is again one for the whole school to share in the hall. Eggs have been painted and hang from the boughs adorning the stage area. Songs, poems from the Upper School, and a play from the Drama Group; the festival has a somewhat intense, Upper School mood. Afterwards, the class returns to the classroom to find a scroll which directs them on a quest:

*Go forth my dears,  
The way is clear;  
In the water garden  
Begins your task;  
To the circle of flames  
You must find  
Your path.*

They begin their Easter hunt; from scroll to scroll, each one a riddle, they make their way over the countryside.

The teacher leaves them to complete the last section alone —

*Ribbons red now  
Guide your way;  
Alone you must go  
But together do stay;  
At the river crossing  
A challenge you will meet,  
For there you must cross  
Without wetting your feet.*

to find their teacher waiting by a pile of logs. The Easter fire is lit to a song that has been learnt by the class —

*Open my heart,  
Kindle and flame;  
Speak O my heart  
Speak your (my) true name;  
Open your eyes,  
Open and see:  
Before you lies  
The way to be free.*

*The night bird is calling  
Her song cloaks the air;  
Sing my heart brave one  
A flame song shines clear.*

When the fire has burnt down Easter bread and eggs are handed out.

*Thou warming sun  
Awaken to birth;  
O light of heaven  
Each child of the earth,  
Seed-pod, leaf, stem and flower  
Flame to lie in Easter fire.*

*In the quiet of the earth  
The seed takes birth;  
In the sun's warming air  
Flowers so fair;  
Warm my hands, hands of earth,  
Each loving deed  
Sings Christ's rebirth.*

Three of the major festivals have now been threaded together, working into the main-lessons, the singing, the recitation, the stories. But before St John's at the Midsummer solstice comes Whitsun, a difficult festival to share with little children.

The children arrive on that day dressed in white. We leave the classroom to play a game, out of the story, that involves having to throw a sand-bag streamer high and far, going to it, and returning in a straight line with the whole class trying to distract one! Until —

*Together at last,  
All together we stand;  
The green hill like a jewel  
In wide open land;*

*Through the streaming mist  
See the light shine;  
To the top of the hill  
Now let us climb.*

The children throw their streamers and follow back to the classroom. There, awaiting them, are two white doves (the two have now become 18!). A sense for a community based on the spirit has been attempted.

*Bright bird blazing clear,  
Shine, flash, away fear;  
Shout out brave my heart,  
Bold brave the work we start;  
Dear my friends,  
Strength we need  
To build the house,  
To plant the seed,  
To love the beasts,  
To serve with love,  
Each one a light,  
Seed to plant,  
House to build,  
With joy and strength,  
Each heart is filled.*

Now we move on toward's St John's. Nature breathes out to the stars, how difficult becomes the slog to work in the classroom.

But a mighty festival approaches, that points mankind to the future when the Midsummer Dream will have to be an awake and conscious experience, when the human being will speak to the stars.

The Lower School works together on a pageant, which is at the core of their St John's festival.

The story is of a King who, accompanied by star-beings and three princes (an eagle, a lion and a bull prince), descends in stages to earth. A Star Song marks the stages of creation.

*Sing a seed song, a star song,  
A star song of love;  
Of making of shaping  
All creatures below and above.*

*Sing a tree song, an earth song,  
A song of love and light;  
Come gather round the star tree  
All beasts and flowers so bright.*

The King gives the government of the earth over to human beings. They form and shape matter to their will, but in the end the flowers and animals are paralysed by their actions. All creation now yearns to connect again with the purpose and truth of the heavens

*O whence the silence,  
Stilled is the song of the stars,  
The gifts of the earth do wither and die;  
Cold and alone in pain we cry out  
We cry out, we cry out!*

King:

*A seed song, a dawn song, must give new birth  
Go guide my people all over the earth;  
Go now my sons, star seeds they must sow  
That the fruit of the star tree on earth may grow.*

Classes 3, 4, 5 and 6 enact small plays and free the animals and flowers.

*The deed is done, the earth is free,  
To the stars we sing for the seeds of the free;  
Our song is white of the waves,  
Our song is gold of the corn,  
Our song is dew of the earth,  
On earth we sing the dawn.*

The whole Lower School end on a gigantic five pointed star with the song.

*Sing a seed song, a star song,  
A star song of love,  
Of making of shaping  
All creatures below and above.*

*Sing a seed song an earth song  
A song to greet the dawn  
Oh see the trees are crowning  
A shining world new-born.*

*Sing a seed song a tree song  
A song to bless all lands,  
A song to bless the shining stars  
For the earth is safe in our hands.*

Their St John's Festival is celebrated.

So we come to the end of the school year. Yet the wheels keep turning, and in eight weeks a new preparation for Michaelmas will be upon us. The work of the teacher to deepen understanding, to link with the traditions of the school in a fresh and creative way will once again be challenged. The process to reconnect man with the universe, to find that bed-rock amid the shifting sands of our time, will continue.

*Jeremy Dunleavy is class teacher of Class 4 at Michael Hall.*

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# Christmas in Mexico

by MARTHA NAÑEZ

Preparations for the Posada were well under way. The children of the third grade knew their parts for the play. The second grade angels knew when to enter and the first grade shepherds had learned the dance. The costumes were made and the chorus knew the carols they were to sing. But the great question remained — where would we get a donkey? Mary has always entered riding a donkey but this year no one seemed to be able to find one.

At this point the third grade teacher noticed a donkey that was left to graze in the streets. She tied a red ribbon around his neck that said, "Dear owner of this donkey, please bring your donkey to the Waldorf school as we would like to use him for our Christmas posada."

The next day the outer door of the school was pushed open and the donkey poked his head inside and looked around. "Oh good," thought the fifth grade teacher, "the owner has come to see about our renting the donkey." Meanwhile the donkey, having looked around, decided to come all the way in. The owner was not with him at all! The donkey had decided to come all on his own.

The children, of course, were overjoyed. The donkey was led to the back of the school where there is a large, empty, overgrown yard. There he lived in burro heaven until time for the posada. The children brought him carrots and apples every day and spent much time hanging out of the windows talking to him. Though he was half starved when he came, he soon had all he could eat and more.

The posada was a great success. The play was beautiful with Mary riding in on the best behaved donkey in all of Mexico. After the play there was posole (a soup made with pigs head — a must for Christmas), tamales (also very traditional) and the best punch in the world made from a great variety of native fruits that had been left to simmer the greater part of the day.

And the donkey? Well we found he had been abandoned, so one of the teachers has given him a good home and there he awaits his future performances as Mary's donkey.

*Martha Nanez is a class teacher and music teacher of many years experience, currently in Cuernavaca, Mexico.*

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# The Parents' and Children's Festivals

by MOANA BOWRON

A mood of anticipation pervades the whole hall on this morning of a Children's Festival. The Junior Orchestra of some thirty players (aged 9-13 years) is already seated on the stage with instruments tuned, waiting for the conductor's baton to rise. The last class is seated, the master of ceremonies mounts the steps to the stage and silence falls for the festive greeting. Then the hall resounds to the simple but glorious music, meticulously prepared by the conductor over the term with the help of the music-teachers. The feet of the youngest children swing in harmony with the rhythm and a few imitate the movements of the players, longing for the day when they, too, will take part as players rather than audience. The curtain closes, the stage is cleared and the empty spaces amid the classes are filled as players return to their classes.

In a small school the 'monthly' festival can be held for the children and the parents together but in a fully established school this does not work out satisfactorily. Rudolf Steiner suggested Thursday for the Children's Festival as the Jupiter day (*Jeudi*) brings its own joyful, harmonious mood. It is the day, too, that the teachers meet and so they can discuss and appraise the day's programme and select items to present at the Parents' Festival on the following Saturday. This should include as many classes, subjects and activities as possible to fill no more than one hour.

Unlike the Children's Festival which has a happy-go-lucky atmosphere with quiet talking in-between items, the Parents' Festival is more formal. The pupils come to their classrooms neatly dressed and groomed, to await their turn, even if the item they are contributing only lasts a few minutes.

Often one class is waiting, quietly excited, behind the stage curtains, while another is presenting an item, with the third in attendance nearby. This assures that the festival runs smoothly and on time.

For many parents these festivals are highlights. Not only do they see stages in the curriculum of the school over the twelve years at one sitting, but they can compare the achievements, from term to term, of the individual classes in which they are particularly interested. Each teacher briefly introduces the item to be shown and its value for the class in relation to the curriculum. The parents are not interested exclusively in their own children's classes but are pleased when certain individuals overcome problems through participation in a specific role. This attitude makes for a successful festival and promotes the well-being of the school.

Although it may be convenient for a festival to begin with something as complex to organise as an orchestra, the order of items is normally left to the MC to arrange. Contrast, balance and a good cross section of the school community will be

included in the criteria in order to determine this order. In this article, a chronological sequence has been adhered to for clarity's sake (interspersed with explanation, as necessary).

Shyly and rather bewildered, for the first time perhaps in its school life, Class I (aged 6-7 years) takes its position in a circle on the stage and shows the different rhythms and forms of the poems they have been learning. Everyone watches with great interest, particularly older brothers and sisters, and a memory arises in them of how they, too, had performed similar exercises when they were first class pupils, or a faint regret that those early stages had been missed or were already past.

Other items which come to mind and which have left a lasting impression are as follows. It was during the war or the drab months following that a Class IV presented the well known story of Baldur's death as a very simple class play. The colourful costumes and the newly installed stage lights brought a mood of joy and harmony, as the Gods cast their weapons at Baldur, the invulnerable one. Then in crept Loki and it was as if a shaft of darkness cut through the brilliance of the meadows of Asgard and, although the cunning ploys of Loki could not fail to elicit laughter, at the moment the mistletoe dart, guided by Loki, left the hand of Hodur, the blind brother of Baldur, a tremendous feeling of utter despair washed like a cold wave over all. The God of Light had fallen to the hand of evil and Odin's word of hope "Rebirth" whispered into Baldur's ear, as the funeral pyre was launched, only slightly mitigated the evil of the deed.

Many years later a Greek story was being enacted by a large Class V (age 10/11 years). Only one detail remains. A girl stood perfectly still for 15 minutes with a large earthenware waterpot on her head while the action was going on around her. This living statue set the stage for the scene. Many times since, in the swirl of life, that girl must have experienced inner tranquillity as a result of this exercise in self-control.

Great satisfaction is always aroused when any play is acted by Class VII on the Arthur theme. One which always brings a deep response from actors and audience is 'Gawaine and the Loathly Lady'. With what courtesy Gawaine accepts his destiny to wed the most hideous hag in order to save his king. How graciously he leaves the choice

to the lady as to whether she should be fair by day or night thus freeing her, unwittingly, from the bonds of the spell. A.C. Harwood's song of King Arthur's Castle used frequently to resound, inspiring all.

*"White waves on Arthur's castle wall  
And Sun-gold in the spray  
And knights like stars in Arthur's hall  
And he like Sun of Day."*

Surely, one and all felt like knights in search of some quest and especially that of the Holy Grail. Is it not this theme, taken more fully in Class XI, that is one of the aims of our education, the search for the self?

Then may follow some exercises in Bothmer gymnastics.

This Easter, the broadcast sermon from Worcester cathedral was based on the words of Jeremiah "Then, shall the virgin rejoice in the dance, both young and old together", and of the American Shaker song, "The Lord of the Dance". The use of the body to express moods of the emotions has been used throughout all time. To Rudolf Steiner we are indebted for two forms of movement. He encouraged Graf Bothmer to develop exercises, specifically for the Waldorf Schools, for the different age groups so the pupils could experience in action the three dimensions of space. Whenever a class shows those exercises that help the children to achieve the bodily potential of their age, one is left with the pleasurable impression of great mobility within the precision of each individual movement. Particularly so when the 13/14 year-olds show the extraordinary strength of the particular exercise which helps to lead them from childhood into youth, giving them a mastery of the forces of weight and levity, change and growth. Confidence and courage for action in life develop through them.

The second form of movement is Eurythmy, a new art of expressive gesture and movement, based on the inner laws of music and speech.

Rudolf Steiner made it the compulsory subject throughout the school. One is convinced of the value of this subject when a group of twenty five children or so weave simultaneously complicated forms with appropriate gestures to structured composition of music or poetry, whether epic,

dramatic or lyric. A truly humorous poem can cause a tumultuous reception and confirms the rightfulness of the eurythmic gesture and form. How interesting it is to watch the interaction of the individuals. Some are completely immersed in what they are doing while some are concerned with those who are more diffident and needing the assurance of a more confident friend. In this way a strong social sense is developed, obvious to the onlookers.

To see members of Class XII (17-18 years) perform a movement of a classical sonata to the accompaniment of instrumentalists of the class is a moment to be often recalled and never forgotten.

How often has a Class IV stood on the proscenium to recite, *"I am the God Thor, I am the Thunderer"*, and how very true it is, for just at this age the boys and girls are permeated with a strong experience of their individuality which frequently shows itself in blustery behaviour and self-assertion. Projecting this through a poem enhances the 'I' which throbs through the blood-stream into Thor's great hammer, Mjolnir, into the deeds of the youngsters. This overpowering consciousness of self must be tamed by the gradual awakening of the power of thought, symbolised by another poem frequently heard at this age, Tennyson's, *"The Eagle"*.

*"The wrinkled sea about him crawls,  
He watches from his mountain walls,  
And, like a thunderbolt, he falls."*

Only when the situation is fully surveyed does the eagle swoop.

Strength in recitation from Class VII is often replaced by more subtle use of the breath and sounds, rather than voice, and allows new elements to appear, those of the finer emotions connected with epic and dramatic verse. The suppressed groan that may be heard on the announcement of *"The Ancient Mariner"* is completely submerged by the gripping pictures which compel attention for the suffering of the old mariner, suffering which is somewhat like that felt at the loss of the paradise of childhood leading to the dramatic situations of adolescence. Who has not shot an albatross at this age? During the next years the acute sensitivity is helped by acting and the writing secretly of poetry and it is an exhilar-

ating pleasure when a Class XII, already standing on the verge of adulthood, recites modern verse in a more objective presentation without the embarrassment of revealing their inner being.

A festival is not complete without a good variety of singing (unison or part according to the age) and items from the language lessons. Our French play in Class VI (age 11/12) showed the contrasting courts of Charlemagne and Haroun al Rashid and the famous battle in the Pyrenees when Roland and Olivier gave their lives to save the French army — simple French words but important historical substance, forming the destiny of an entire culture! An adaptation of Schiller's *Wilhelm Tell* in German was a memorable production by a Class VIII. Simpler plays and songs and poems are frequently as impressive.

To finish an Eastertide festival with a massed Upper School Choir and Orchestra presenting choruses and chords from Bach or Handel is the epitome of the triumphal march through childhood to adulthood which the whole festival has represented. Whatever the individual achievements, whatever the failures of the few, the school festivals can be recognised by all as special moments in life to which we may refer again and again for they can be the friends referred to by Polonius in Hamlet,

*"The friends thou hast and their adoption tried  
Grapple them to thy heart with hoops of steel."*

Through being present at gatherings of this kind, the teachers, parents and children become aware of the *Being of the School*; and one can experience a feeling of gratitude to Rudolf Steiner for his wisdom and deed in establishing this practice as part of Waldorf Education.

*Moana Bowron has had many years experience as a class teacher, as well as teaching French, religion and music. She has been an educational advisor in several parts of the world and is now involved in teacher training.*

# Jewish Festival Celebration

*Some thoughts from the Waldorf School in Harduf, Israel*

by MICHAL BEN SHALOM

edited by DENIS DEMANETT

The Waldorf School in Israel is situated in the midst of a cultural and religious heritage in which this educational impulse has not been active before. Here in Israel, the Waldorf School is called upon to meet Jewish tradition and to undertake consciously the task of creating Waldorf education within the Israeli/Jewish culture.

As a vital part of the founding of the Waldorf School in Harduf, the teachers, who are all Israeli born, entered the sphere of research and work with all their hearts. This was the beginning of a long and most special cultural journey.

Working with the ancient Jewish traditions, some of them very much forgotten, the teachers attempted to understand and create festivals, holy days, out of the work of Spiritual Science. The ongoing effort has been to find relevant connections, spiritual bonds, between a meaningful, but long distant past and our present age. This search has a two-fold nature: on the one hand the teachers wanted to find connections that would bring about festivals imbued with the kind of colour and mood that reflects a true spiritual quality and on the other hand, the attempt has been made to search for a Hebrew-Jewish spiritual quality which belongs to our time, which recognizes the change of times and meets the present moment with full awareness, becoming one with human evolution.

Within the community of the Harduf Waldorf School of over 100 families one finds two major attitudes. There is a small group of parents who long for a fresh and honest way of celebrating the Hebrew year, although they do not have clear concepts for their wishes. A larger group is made up of people who come from more atheistic circles. These people wrestle with and tear at this element in the school life.

The Hebrew calendar is ruled by both sun and moon. It is balanced by two transitional points of the year, the Spring and Autumn equinoxes. April, or Nisan, and September, or Tishrei, 'fight' over which will stand at the head of the other months. Nisan is 'head of the months,' while Tishrei is 'New Year.' In Hebrew literature one finds long discussions among the wise over questions such as: When was the world created? Nisan or Tishrei? When is the Messiah to appear? Nisan or Tishrei? And so on.

For the Hebrews traditionally, Nisan, the vernal Equinox, was the New Year. It was then that the Exodus took place as well as every important event in the life of the nation, past, or not-yet-written future.

However, King Solomon consecrated the temple in Jerusalem in the month of Tishrei, the autumn Equinox. The sacred rituals began there and continued since that time, fixing the New Year



at the beginning of the ten sacred days of contemplation and prayer, of self knowledge, the days during which one weighs deeds and attitudes, good and evil within one's self. The scales, Libra, hover above each soul at this time of inner activity where one faces regret while praying for forgiveness and mercy.

The spring festival, at the other pole, is the Festival of Freedom celebrating the Exodus from Egypt, not only historically, but perhaps more important, the going out from one's own personal Egypt, making the journey on an inner path, to the Promised Land, the Land of Milk and Honey.

Thus the Hebrew year moves between autumn and spring. But there are other festivals in between. Following New Year, we come to the Winter Solstice, the darkest time of the year when sun and moon arrive at their darkest moment in relation to the earth. Here, we celebrate Chanuka, the Festival of Great Light, honouring the great victory of the Maccabees, a high priest and his five sons, over the decadent Greeks of that time. This is really the victory of esoteric Hebrew wisdom and will over the declining Greek empire.

Pesach, the Spring Festival, marks the beginning of the Fifty Days, the days of Omer, of reaping the corn, leading to Shavvot (or Pentecost). Shavvot, together with Pesach and Sukkot (in Tishrei) comprise the three Holy Hebrew festivals at which the Children of Israel would make regular pilgrimages to Solomon's Temple. (Shavvot is the time of the story of Ruth, of course.)

At the half-way point between Winter Solstice and Spring, we find the ancient and beautiful festival of Tu-bishvat, the Festival of the Trees and Plants, which marks the beginning of the rising of the sap in the plant world, heralding the not-yet-seen spring.

Our school year starts at the time of the New Year and we plunge right into the mood and colours of Yom Kippur and Sukkot. We begin the school year with the activity and mood of greeting. We make, draw and write New Year's cards for class mates, the wider circle of school children, families and friends. This activity of well-wishing, of remembering everybody around, strengthens the social feeling in the children as they make an effort to embrace all members of the school community. A 'golden' chest stands in a special

corner of the classroom and for six or seven days the children put into it all the beautiful cards they have made. Then on the day of the festival the chest, brimming with cards, is opened and greetings and good wishes are read to every single child. Parents are also encouraged to drop their cards into the chest, secretly of course. One witnesses beautiful moments when children are being addressed and greeted with lovely words and feelings. This ritual takes place in each classroom together with a blessing verse for the New Year and the beautiful act of dipping an apple in honey and eating it for making the new year sweet.

A special main-lesson block is given during this month of Tishrei called simply, THE FESTIVALS OF TISHREI. A remarkable Hebrew author I.L. Peretz wrote a story called "The Three Gifts," which describes a most unusual event: "A man died and was taken by his angel to Heaven where he stood before God and Michael. He was brought to the great heavenly scales where his angel took out the man's bag of earthly deeds — the good, shining like diamonds and pearls; and the bad, dark as coal. The dead man looked at this with surprise, not having realised whether his deeds were good or bad. The bag was empty and the scales were equally balanced! God ordered him, therefore, to go back to earth and search for three good deeds in order to be able to enter Paradise, meanwhile having to stay in the outer darkness. Later, he knocked again on Heaven's gates bringing the good deeds to his angel." This opening picture of the story was the picture, the story of our ten sacred days between New Year and Kippur.

The story made a tremendous impression on the children. We told and retold it again and again, made drawings in our books and wrote about the story. Stirred as the children were, we followed the spirit of the dead man back to earth and travelled with him, witnessed with him, experienced and found the three good deeds with him, this time, freed from the original story! Now, in the class situation, I was interested in fostering certain qualities amongst the children. We made drawings of every good deed the soul came across in our class. We discussed each deed, wrote some words or a verse about it, and finally brought it to the point where each child made a little present at

home for another child. They knitted, sewed or painted their home-made gifts. These ten days concluded with the spirit of the dead person knocking on Heaven's gate and adding the three gifts to the scales and thus gaining entrance to Paradise. This image left a deep impression on the children which lasted for quite a time.

To conclude the festive activity of Tishrei, on the full moon of the month we celebrate Sukkot. This was a time predominantly of will activity, whereas before we were more active in the feeling realm. We built a Sukka, a simple hut where the roof is made of green branches freshly cut in the forest and placed so that the stars can shine through. The 'walls' of the Sukka we decorated with paintings and drawings and the plenty of the autumn crops, as this is the festival of harvesting the last crops before winter. The Sukka, being a symbol of simplicity, of a 'young kind of house' or 'a young kind of physical body,' refers back to olden times in human evolution, and gave the children, seated in it, an experience of an ancient softer, plant-like reality. The seven holy fruits of Israel were woven together in long chains or put in baskets to decorate and bless the Sukka with their special fragrance: olives, grapes, pomegranates, barley, wheat, figs and dates.

This activity of building together with parents hours of collecting the harvest, making of the enormous olive and carob chains to hang around, the plaiting of barley and wheat all this brought us to the moment of gathering together the assembly of school children in the Sukka. The autumn winds whispered through the leafy roof, the fragrance of fruit and greenery filled the air. The classes all brought a contribution: a poem, a song, a short play where the seven exalted guests were invited into the Sukka: Abash, Isaac, Jacob, Joseph, Moses, Aaron and David. In the centre of the Assembly stood a table with four sacred plants of Sukkot tied in one bundle:

*The palm — which has no fragrance, but has taste*  
*The myrtle — which has no taste, but has fragrance*  
*The willow — which has neither taste nor fragrance*  
*The ertrog (citrus) — which has both taste and fragrance*

This was the theme of the Sukkot story for the children: these plants, when separate, have advan-

tages and disadvantages and are very different; but when brought together, they make a true wholeness, come into harmony.

*Michal Ben-Shalom is class teacher of Class 3 at Waldorf School Harduf, Israel.*

## The Title of This Journal

*"The Child is father to the Man;  
 And I could wish my days to be  
 Bound each to each by natural piety."*

These lines stand at the head of William Wordsworth's *Intimations of Immortality: Recollections from Early Childhood*. Within Waldorf circles, this is probably Wordsworth's most widely quoted poem. Unfortunately, not very much of the eleven stanzas is known; and, in particular, these three lines which serve as a guiding star.

We receive letters from time to time about the title of *Child and Man* and thought our readership would like to be referred to its poetic origin.

Ed.



# Bringing the Jewish Festivals in Grade Three in An American Waldorf School

by DENIS DEMANETT

Coming into harmony could indeed be seen as the overall theme and purpose of all festival celebrations in the world. Through the festival, people for centuries have found their right, harmonious relationships with the cosmos, celebrating the archetypes that reign over human life on earth. The cycle of the Jewish festivals contains a mighty wholeness that unites human beings with the earliest human history, yet gives positive pictures for creating the future.

The stories of the Old Testament form the backbone of the third grade curriculum in our Waldorf Schools. So I decided that my class at Pine Hill School should celebrate the festivals which arise from these stories through the course of our third grade year. There are several children from Jewish families in the class, but unlike the Israeli Waldorf school, our children come from a variety of cultural and religious backgrounds, making our challenge a different one. Yet, if indeed the Hebrew year is reflective of archetypal and not merely ethnic pictures, then these imaginations should speak to any growing child, anywhere.

We celebrated all the festivals mentioned in Mrs. Ben-Shalom's article in our class during the past year. We too, built a Sukka, and although we had to substitute a lemon for an ertrog, we did

have palm, myrtle and willow. Our chains were woven of cranberries and marigolds, but our sense of entering in the shelter, the 'young physical body' was every bit as poignant as what she describes. When we built our own substantial house a little later, as a class project, we had moved on in our incarnating process, preparing ourselves for the wonderful events of the ninth year change. By the time the spring had come, the class had heard of the Exodus, of the Babylonian captivity, of some apocryphal stories. They were ready for the story of Esther. And for her wonderful festival, Purim.

Purim falls just before the Spring Equinox, and it is a happy celebration of laughter and sharing. Esther's story is one of courage which blatantly celebrates the triumph of good over evil, just as the flower triumphs each year over the frost at this time. The story, simply put, is about a Jewish girl who is selected to marry a Persian king who has sent away his first wife for her disobedience. This king, Ahasuerus, loves his beautiful bride, Esther, but he is unaware that she is Jewish. Her uncle, Mordecai, is a scribe in the king's court and overhears a plot to kill the king. Mordecai reveals this and the king notes his deed in his book, but without rewarding Mordecai. Enter the villain, Haman. Haman cannot bear Mordecai, nor does



*The seven-branched candle-stick of Chanuka, painted by a 7 year-old Israeli Waldorf pupil.*

he love the Jews at all. Yet he is very powerful in the king's court and very conniving in his ways. This Haman declares that all people must bow before him when he passes by and everyone does. Everyone that is, but Mordecai. Being a Jew, he will bow before no one but God. This makes Haman furious and he decides to get revenge. Writing up a law that would cause all the Jews to be killed, Haman takes it to the king. Without realising what it is, the king puts his seal on the law and Haman goes to cast lots, or purim, to decide on which day the Jews should be killed. Meanwhile, the king decides to honour Mordecai for saving his life. He calls in Haman to do the deed and Haman, to his chagrin, must lead Mordecai in great honour through the city on a white horse. Soon, Mordecai discovers the wicked plot of Haman and rushes to his niece, the Queen. When Esther hears of the news she is very distraught. Under the law of the land in those days, she is not allowed to go to her husband unless summoned.

Yet it is clear, she must go and beg that he save her people. For she too must be killed on that dreadful day unless something happens. Esther summons her courage and goes to the king. He is angry when she appears, but forgives the wife he loves so dearly. Esther does not tell him anything yet, but invites him, and Haman too, to a banquet in her palace. Haman, in the meantime, gets busy building a gallows on which he plans to hang Mordecai. But Haman, the wicked fool, is honoured and flattered to be invited to the Queen's banquet. He has no idea that she is Mordecai's niece, nor that she is Jewish. So he goes, with the King, not once but twice. On the second night, Esther falls at her husband's feet and begs him to save her people. The king is appalled to learn that his seal stands on this dreadful law and is further angered to hear that the gallows have been built for Mordecai. When he learns that Haman is responsible he orders him to be hung on the gallows. The king cannot



change the law however. But he does allow the Jews to defend themselves, so that not one is killed, and Esther is honoured as the heroine of her people.

Purim is traditionally celebrated by either reading telling, or best of all, acting out the story of Esther. This is a noisy affair! You are allowed to hiss and boo every time Haman appears. Gragger, or noisemakers, are sounded too. The actors dress up in costumes and masks which they make themselves. So the third grade was delighted to make the masks of the lovely Esther, ugly Haman, handsome King Ahasuerus, wise old Mordecai. The story was told while the children acted in mime, so completely disguised that many could not be recognised by other children in the school. The class also prepared mishloah manot, or gifts of food to share with other classes. It is a time of remembering those you may not think of very much during the rest of the year, so we made gifts for the school secretary, the janitor, our subject teachers.

Perhaps the greatest benefit to celebrating this festival could be summed up in the gratitude one of my third grade girls expressed: "I love Esther so much", she said. "I wish I could have been her. And I am so glad, that for once, the hero of the story was a girl and not a boy."

In this celebration, thus, two directions were manifest. The children met the past, in the story itself, where the timeless picture of evil selfishness versus courageous selflessness plays itself out in high drama, one might almost say, melodrama. The future was glimpsed in the girls (and boys too) who identified strongly with Esther, a person performing a deed of courage for others. But the third element, making this a threefold picture, was also felt. The reaching out, in the present time, to school mates, teachers, and friends, with gifts we had prepared, made the festival come to life in the moment of its happening. Purim, the festival of lots, thus presages Pesach, or Passover, as a time of celebrating liberation in the cycle of the year.

The children were told that indeed, there are more Purims than this one. Jews or groups of Jews are allowed to celebrate, at any time during the year, the individual or family or village Purim, marking a time when liberation has taken place. As we talked about this it was interesting to see that the children, at the moment of the ninth year

change, were taking in this picture as befitted them. A certain liberation, actually was taking place within each of them. As the first glimmering of ego-hood begins to dawn, the child celebrates his/her inner Purim, standing ready now to be educated either in the Haman direction or the Esther direction, to become egotistic of ego-filled. This challenge lies ahead; it is wonderful, I believe, that we have the gift of the Hebrew festivals, which has given children a wider, richer milieu in which to experience a very important stage of their development.

In conclusion, I would like to point to another kind of harmony that the writing and editing of these two articles has brought to me. I cannot help but to feel the harmony existing between and among Waldorf schools the world over which are striving to bring cultural renewal within the national, ethnic and cultural backgrounds in which the individual schools have sprung up. The renewed discovery of this harmony can only bring strength to the Waldorf movement if all teachers, parents and children become awake to it.

*Denis Demanett has been a class teacher in England and America and is currently taking Class 4 at Pine Hill.*

# On Celebrating Festivals in the Southern Hemisphere.

by GILBERT VAN KERKHOVEN

"December: to celebrate Christmas or not to celebrate Christmas, that's the question," the question of Waldorf teachers, anthroposophists, parents of children in Waldorf schools, educators in curative homes, etc. in the Southern Hemisphere. It is an issue in the Southern Hemisphere, not confined to Christmas alone but applying to all the Christian festivals, that has not found a solution yet. On the contrary: the more the Waldorf movement and the Anthroposophical movement grow, the stronger the polarities regarding this issue show themselves.

On the one hand there are those people who, referring to lectures by R. Steiner, find proof in those lectures that Michaelmas should be celebrated in September i.e. at that time of year in Australia when nature shows a change towards new growth in the *exotic* trees. This means in those trees that were imported from Europe. This change occurs in the area around Adelaide and Sydney. How it is with the rest of the continent (Perth, Brisbane, Darwin, Alice Springs) or with the other countries of the Southern hemisphere has not yet been observed by the author. So for some, Steiner's indications are a clear proof that Michaelmas should be celebrated in September (i.e. spring). Others however find evidence that Michaelmas should be celebrated at that time of the year when the heat of the summer decreases and a change sets in which reminded the early

pioneers of a similar process in their homeland. They called it therefore 'autumn'. The time of the year is April.

At this time of year the exotic trees will turn their leaves, from green to yellow/orange/red and finally to brown. But contrary to Europe and North America no "autumn winds" blow the dead leaves from the boughs until the landscape becomes denuded. The change from hot season to cold is, in European terms a gentle one; and though the temperatures may drop from hot in summer (36°C) to what the Australians call "freezing" and "bloody cold" in winter (6°C), the dramatic change of seasons as it is known in Europe and the U.S.A. does not occur. The absence of the typical weather patterns in the time after summer causes the trees to look as if nature had halted its activities in the process of change from summer to winter, leaving them standing forlorn and forgotten in gardens and parks, still carrying their cloaks of brown, dead leaves. In spring new buds will break through the old coat and replace the dead growth of the previous year. Therefore the change from old to new happens without the intermediate process of turning inward as in the northern hemisphere.

However, the native trees also will undergo a change after summer. Gum-trees — of which more than 600 species can be found over the whole of the Australian continent, each with their





*(Above) Egg-painting in Australian heat. (See article on page 19.)*

*(Below) As the darkest days of the year draw near, each child spirals through a pathway of light during the Advent festival. Photo: Alik Sapountzi.*



*The famous donkey in the Mexican 'Nativity Play'. (See article on page 9.)*



characteristic patterns of growth and change — will lose their bark. Great sheets of bark will peel off the trunks and branches, leaving the trees bare and white. It will be a time during which woodfires will burn in the houses and in the schools, and children with their teachers will collect many piles of bark to be used as kindling. Strangely enough — at least for the European mind — it is in this time that the gum-trees will also show new growth. The so-called autumn will see shades of red and yellow covering the top of the gum-trees. They are not the old leaves turning colourful, but new ones emerging; they will turn green once they reach their full size.

Thus we see a pattern occur in this continent where, after summer, life emerges, summer being the season when everything is hot, dry and dead because of the heat burning and scorching the life out of the plants. It is a time when, as in Adelaide no drop of rain will fall for 2 months or more and the hills around the city are reduced to brown heaps of rust-coloured grass. With temperatures at times over 40°C, life at this time of the year, December, presents no real change.

The opposite happens in July — the Southern 'winter'. Australian tradition has it that on the first day of this month, the children bring a flower to school: the wattle (mimosa). It is at this time of the year that the wattle flower begins to grow, covering the trees with a beautiful golden glow. These tiny delicate flowers were once described in a poem as "a thousand little drops of sunshine that flooded the earth during summer and had sunk, just like waterdrops, into its inner being". Now, in 'winter', the earth takes hold of its hidden treasures and brings them to the surface, offering them to the human beings as a gift while reminding them of summer and giving them the joy of seeing a golden warmth.

It is not difficult to see, from the above descriptions, why Anthroposophists and Waldorf school teachers in the Southern hemisphere are divided over the question of how and when to celebrate the festivals.

Will one celebrate Christmas in December as is the northern tradition? It is then hot in Australia, the light is strong but there is no life; all is dead and scorched. Or will one do it when the days are shortest and it is cold, but when it is the only time that certain flowers blossom in nature — the

wattle flower could be seen as the golden light in the darkness of winter.

*By children, walking through the sleet,  
There it is cold, for there is snow —  
And holly, fires, and mistletoe,  
And carols sung out in the street  
By children, walking through the sleet.  
Church bells break the frozen air,  
Ringing loudly everywhere.  
This is where white winter glory  
Comes to tell the Christmas story.*

*Here it is hot, the sun is gold —  
And turns to red when day is old,  
Christmas carols are sung at night  
Somewhere outside, by candle light.  
Church bells ring out in the heat  
And call to people in the street.  
The Christmas story here is told  
In summer, when the sun is gold.*

Will one celebrate Michaelmas when the forces of darkness are closing in on the continent and nature goes through a death process after summer's heat, yet when the native trees, the gum-trees, grow new leaves (April)? Or will one celebrate it at the same time as in the North, in September despite the fact that it is when the South experiences a breath of fresh air after a darker time, when flowers pop up their little heads and when the fruit trees are in full blossom i.e. in spring?

The question has so far not been resolved. Some schools follow the European tradition, arguing that the Christ-impulse is a uniting one, an impulse that brings all the people of the world together in unity, regardless of race, age, gender, faith, profession or hemisphere. To commemorate events of Christ's life such as his birth, death and resurrection in a uniting way, means celebrating these events all over the world at the same time. If one celebrates them at different times because the outward circumstances, the seasons inspire one to do so, one creates a polarity, a division between peoples rather than a unity — an activity of the anteforces. (And anyway, when would the people around the equator then celebrate the festivals?)

Those holding this view, nevertheless, are also searching strongly to find a form for the festivals in keeping with Australian circumstances. So e.g. not by darkening the assembly hall for the Christmas festival, putting a candle in the middle and then bringing the children in from outside, from where the light is harsh and blinding, for them to experience how "the light shines in the darkness". It is clear to most people that this traditional European way of celebrating Christmas does not fit naturally into the Australian environment. Forms are therefore being experimented with still very cautiously and tentatively, to work with the Australian nature elements of that time of the year, with fire and light, rather than with an artificial absence of light and warmth.

On the other side, there are those people who defend the point of view that, since the archangels work together anyway, one through and one upon the Earth, the festivals should be celebrated in connection with the seasonal conditions of the place in which one lives. To bring light into the darkness at a time when the sunlight is strongest, is a very artificial situation indeed. Since Christmas IS the festival of light, since Michaelmas IS the festival of courage when one prepares oneself to encounter the forces of darkness that will take hold of the earth after summer's heat, let us celebrate the festivals at their appropriate time i.e. Christmas when the earth is darkest (July), Michaelmas in the season between the hottest and the coldest one (autumn — April), the spring festival in Spring (September) and Saint John when indeed the summerheat invites the human being to celebrate this festival (December).

Furthermore, it is argued, one can experience different aspects of the Christ Being at the different times of the year — especially when working with B.D. agriculture. The healing light forces, that aspect of the Christ Being that transforms darkness into light, can thus very strongly be experienced at that same time of the year — and could be the new form of the Christmas festival in July.

In practice, of the 36 schools in Australia, some celebrate Michaelmas in September (Spring), some in autumn (April). The class 3 of the Mount Barker School (South Australia) performed a play a few years ago written by a teacher, in which peasants and farmers lead by the hero, fought and

conquered a dragon. This play was performed in April, in open air on the school ground, for the whole school — parents and children included.

At the same time, however, the Eukarima School, Bowral (N.S.W.) was blowing out eggs and dying them so they could decorate the Easter celebrations that would be held.

Where does that leave us? Often when the question of celebrating the festivals comes up, both defenders and opponents of one kind or the other become very emotional and stuck in their view. A kind of barrier arises that prevents one to listen, to really listen to the other person's point of view and to try to understand their approach. But worse, one closes oneself off from the possibility to discover the other person's path, to understand the other person's search, to meet another human being who, just as oneself, is striving to discover and understand the basic principles of Christianity and who is striving to apply this in a practical way in the celebration of the festivals.

The question regarding the time and form of celebrating the festival will only be solved if one bases one's search on the very principle on which Christianity is founded: namely on the insight that the impulse of the Christ Being is to heal and unite. Maybe one has to celebrate the victory of the light over the darkness in July — or maybe the festival of the light has to be created anew out of the elements that prevail at that time of the year when the world has so far traditionally celebrated Christmas. Whatever the answer to the question, a Christian festival can only then be Christian when it is healing and uniting — be it through uniting with the world at one given time, or be it through working towards a unity through experiencing the different aspects of its manifestations.

But as long as division and unwill have the overhand over unity and healing, one can wonder where the Christian element is in the festival.

*Gilbert Van Kerkhoven is Dutch and teaches at the Eukarima School in Australia.*

Footnote:  
May 8th has always been known as the other Michaelmas; a reference to this was recently made in Das Goetheanum (no 18, 3/5/92). Though celebrated in

*Continued on p. 35*





*A School community equipped with Michaelic swords and clad predominantly in dragon-conquering red for the Autumn festival.  
Photo: Alik Sapountzi*



*The symbolic white of Whitsuntide brings a spiritual quality to the day-radiant festivities in a way that younger children can appreciate. (See also page 28.)  
Photo: Alik Sapountzi*



# Festivals for All

## *Parental Involvement in Celebrating the Festivals*

by THAIS BISHOP

I have an image of Shrove Tuesday that stays with me. I am teaching in the Kindergarten and Mandy, a lonely, supportive single parent who drives over 20 miles to deliver her 5 year-old to me, appears at the classroom door. I am uneasy that day. I have a sense of having taken on more than I can do, single handed, in one morning. Little Emma is ushered in by Mandy and I say, on impulse: "You couldn't by any chance give me a hand to make pancakes this morning could you?" Her face is enlivened. Then she says, "I'd love to, but I'll have to bring Teresa in." She brings in Teresa, who is 6 months-old, from the car and I see her now standing in front of the cooker, red faced and smiling, holding Teresa on one hip and tossing pancakes with her other hand. Then I see us all, Mandy and I and Teresa and the many, many children sitting around the long pine table on the little Kindergarten chairs happily celebrating pancake day together.

There is in this memory something of the essence of the work we have done with festivals over the past years at the Brighton Steiner School. We celebrate the festivals with the children as a community. The parents are nearly always invited to be part of the celebration, and very often they play a large part in making the celebration happen.

It begins with the youngest children of the Parent/Toddler groups. These are activity sessions for parents with their small children, from a few months old. We make things, play, sing and celebrate the festivals in a very simple way.

In the evenings, for grown-ups only we offer Parenting Evenings for people who are just approaching Steiner education with their children, maybe for the first time. Both mothers and fathers attend, and many different topics are explored including: being a parent, our needs and the child's needs, discipline in the home, imaginative play, and the festivals.

These sessions take place in the teachers' homes. Both teachers who run the groups are parents themselves and the evenings are very successful as a mutual sharing of ideas, parent to parent, is able to take place in the informal atmosphere. The discussion of the festivals, in particular, provides an important bridge for many parents new to the education. We explore what the essence of the different festivals is for ourselves, and how best to bring it to the children in a suitable form for their age.

Parents are particularly open to ideas for festivals for very young children, as the simplicity of the content and the enthusiastic response of the children is obvious. In this sort of group people

are able to drop their antagonism towards 'religious' ritualism and begin to explore and develop their own feeling for the festivals so as to create their own family celebrations in whatever way is appropriate. Bringing the festivals to life in their own homes really takes off for many parents as a result of these groups, and many have expressed how much it enriches their family life to work creatively, making seasonal crafts, decorating their home with budding twigs or whatever can be found from Nature in each season, so finding a way to celebrate the seasons and festivals in their own homes.

It happens, too, that in their exploration of the festivals, parents are able to come closer to an understanding, or a feeling for, that 'special' quality that lies at the heart of Steiner education. As their own sense of the festivals grows they become sensitive to the mood and atmosphere that best suits the celebration of each festival, and to the feeling of awe and wonder that needs to underline the celebrations. Working with the parents through the festivals in this way provides for many a gateway to understanding better, being open to, and appreciating, the spiritual heart of Waldorf education. Out of this work there can be a strong bonding between parents and teachers, and also a powerful sense of parents and teachers joined together in a shared respect for the special quality of Steiner education.

When we celebrate the festivals at school the parents are always with us. Pictures come forth and form a kaleidoscopic effect in my mind's eye. At the Parent/Toddler Advent festival, each small child holds a red apple with a white candle stuck in it. One by one the parents lift their tiny children up to light their candle from the Advent wreath. As parents sing and hum gentle carols, the room gradually lights up with the glowing flames of candles. At May Day, parents, dressed in white clothes decorated with brightly coloured ribbons, form a jolly band who provide music while the 8-12 year-olds dance around the beautiful maypole topped with a garland of bright flowers. Once at Midsummer we lit a fire in the back garden of the large town house which is our school building. Parents gathered round with their older children and watched the flames lick the wood they had gathered from skips around the town. Joyful singing rose up too from those gathered: "Rise up,

O flame, by thy light glowing, Show us beauty, wisdom and joy". I have often wondered what our neighbours make of events such as this.

To plan how to celebrate festivals with older children we have had an excellent Festivals Group, mainly of teachers, who meet regularly to study the festivals and discuss their celebration. Here again, we would start by reading something together about the festival to try to increase our own understanding about what its essence is. Some are easy to approach, others less so. What is the essence of Lent, or of Whitsun? This process of grappling with the festival for ourselves leads on to grappling with how to celebrate it and present what we feel it to be to the children. A good example here is what arose out of our discussions about Lent. We saw Lent as a chance to look inwardly and take on a challenge within ourselves, which might involve giving something up or might be some other form of challenge altogether. One teacher had known a child overcome a speech impediment through a tremendous act of will. She contacted the child at his school in Africa. At our Lent assembly a very moving letter from the child was read out to all the assembled parents, teachers and children, in which he described how he had taken on the struggle to overcome his impediment — and succeeded. It was a wonderful way for us all to gain a deeper experience of Lent.

The work of the Festivals Group brought us to the need to put a great deal of emphasis on communication with parents over festivals. It was necessary, of course, to be clear and forward looking, and well prepared about the arrangements for the celebration of festivals and communicate all of these well to the parents, and with plenty of notice. But also, it was essential to send out a regular festival newsletter in advance of the approaching festival to give parents some thoughts and ideas to work with about the festival. That way they could come inwardly a little prepared to the celebration with some anticipation of what we were trying to do.

One really effective way of bringing the special quality of the festival to everyone's attention turned out to be colour. At each festival we encourage everyone, children, and teachers and parents too, if they wish, to dress at the assembly in a colour appropriate to the season. Dark red, like the hawthorn berries is for Michaelmas,





(See caption on page 25.)  
Photo: Alik Sapountzi

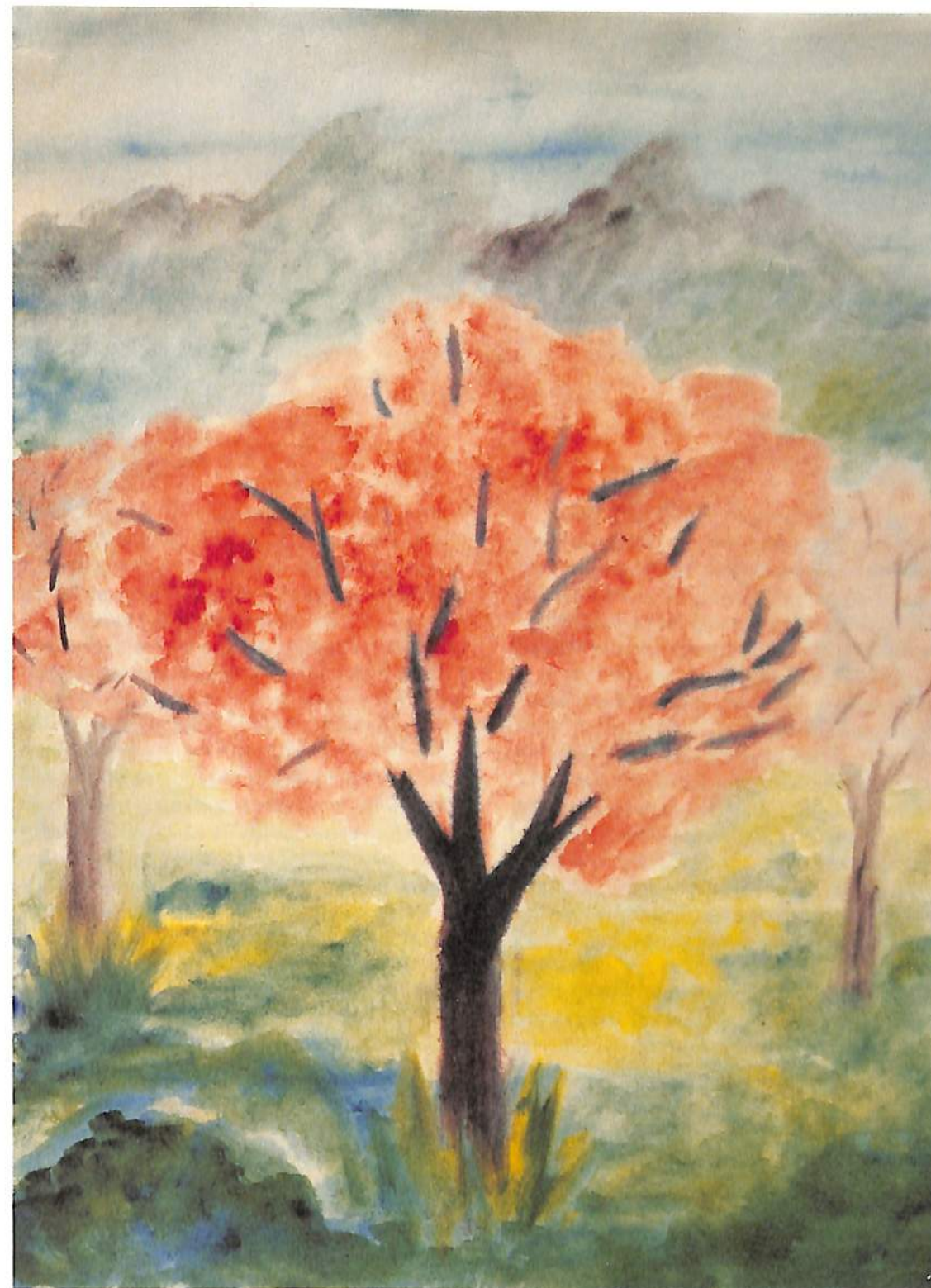
yellow and green like the daffodils is for Easter, white is for Whitsun, and so on. This in itself promoted much questioning and discussion amongst parents. Why certain colours? What is the experience of wearing and seeing these colours? How do they express the special quality of the season of the year? At times it has been for me a really strong experience to sit in a school assembly, and see, at Midsummer, for example, the room all ablaze, decorated with orange and yellow flowers and special golden decorations, and to see, all around the room the fiery colours reflected and picked up in the children's bright red, yellow and orange clothing. It gives not only a sense of the special quality of the festival, but also a sense of a special quality of harmony and oneness within the school community.

It is, of course, very much the case that such work between parents, teachers and children over the festivals has the effect of creating a strong community. This is true both in the work we do in small groups to prepare for the festivals, where parents and teachers truly meet and bond, and also in the very strong feeling of community that is present when many are gathered together,

feeling as one, at a school festival celebration.

Parents and teachers working well together to create good festivals for their children can be an exciting experience. If we are truly to work together it is important that as teachers we allow parents to have confidence in themselves and their own ideas and abilities. Teachers do not have a monopoly of official ways of celebrating festivals in the Steiner mode. Ours is not the only way and a mutual respect for each others' ideas can feed trust and the possibility for real growth together. In my work as a teacher I always have a quotation from John Davy in mind: "Our task is not to teach Anthroposophy it is to *search for the truth*". That search is present in all of us, as parents, as teachers, as human beings, and in a fast changing world we must never lose sight of it as a goal. It is good if such a thought can be ever present behind the work that parents and teachers undertake together towards the celebration of the festivals.

*After working in the Kindergarten, Thais Bishop now runs the Plum Tree Nursery and Parent and Toddler group of Brighton Steiner School.*



*Spring mood is expressed through the delicate colour of this orchard scene, painted by a 13 year-old.*



# A Parent Comes to Festivals

by VINCENT TICKNER

In the past, festivals have played a fairly small part in my life. I have been wary of them as ritualistic orchestrations deliberately intent on manipulation of people's emotions and thinking. Having had peripheral contact with Christian festivals, not being a Christian, my experience of festivals has largely been limited to personal festivals (such as birthday celebrations and parental contract signings), Christian festivals of Easter and Christmas without any religious content, or the festivals of May Day (either welcoming in the summer with Morris men on May eve, or celebrating the solidarity of the international working class on May 1st) and New Year (welcoming in the new year and hoping it will be better than the last).

Then this year, I and my daughter were invited by a Steiner school teacher to join her and her family to celebrate Easter with them. What was in store for us? A first pleasant surprise on descending in the morning for breakfast to find that one teenage child had made a colourful display of painted eggs on a tree and fresh flowers from the garden for the kitchen window sill. The display so full of personal care and attention, bright cheery colours and fresh products of nature was really uplifting. Then a happy breakfast with special hot buns, and everyone chatting merrily after a communal blessing and thanking for the food, and a holding of hands. Then a presentation of decorated chocolate eggs for the children that had been individually decorated with each child's

name carefully written on it — a much more personal present than one bought from the supermarket.

Then the children had an egg hunt in the garden, looking for eggs left by the Easter Hare. Perhaps because it appears to be of more Germanic origin, I had not come across this form of celebrating Easter before, or knew anything of the myths associated with it. Watching the enthusiasm and element of excitement as the children, particularly the small ones, discovered the eggs, while sundry parents surreptitiously tried to hide them, brought great fun for all.

In the afternoon, we all went with another couple and their children to a small wood abounding in wood anemones, with bluebells beginning to appear. Another egg hunt developed, but then we all sat down together on a blanket in the middle of the wood, and engaged in songs together to celebrate Easter. Old and young joined in, the better singers helping the poorer as we ventured into part singing and rounds. The songs were full of life, of the end of winter and the coming of spring, of fresh joy coming after sadness, of new hope coming out of darkness, of plants bringing abundance to our world, and of fresh love being awakened.

What more can I say? Tears of joy come to my eyes as I think of it. I have never had an Easter like it before. At 44 I am feeling things anew. I will never be as dismissive of festivals again.

# Former Pupils

PETER SHEEN

It felt like 'taking coals to Newcastle', but it was a chance in a lifetime experience that we in the Drama Club would certainly never forget.

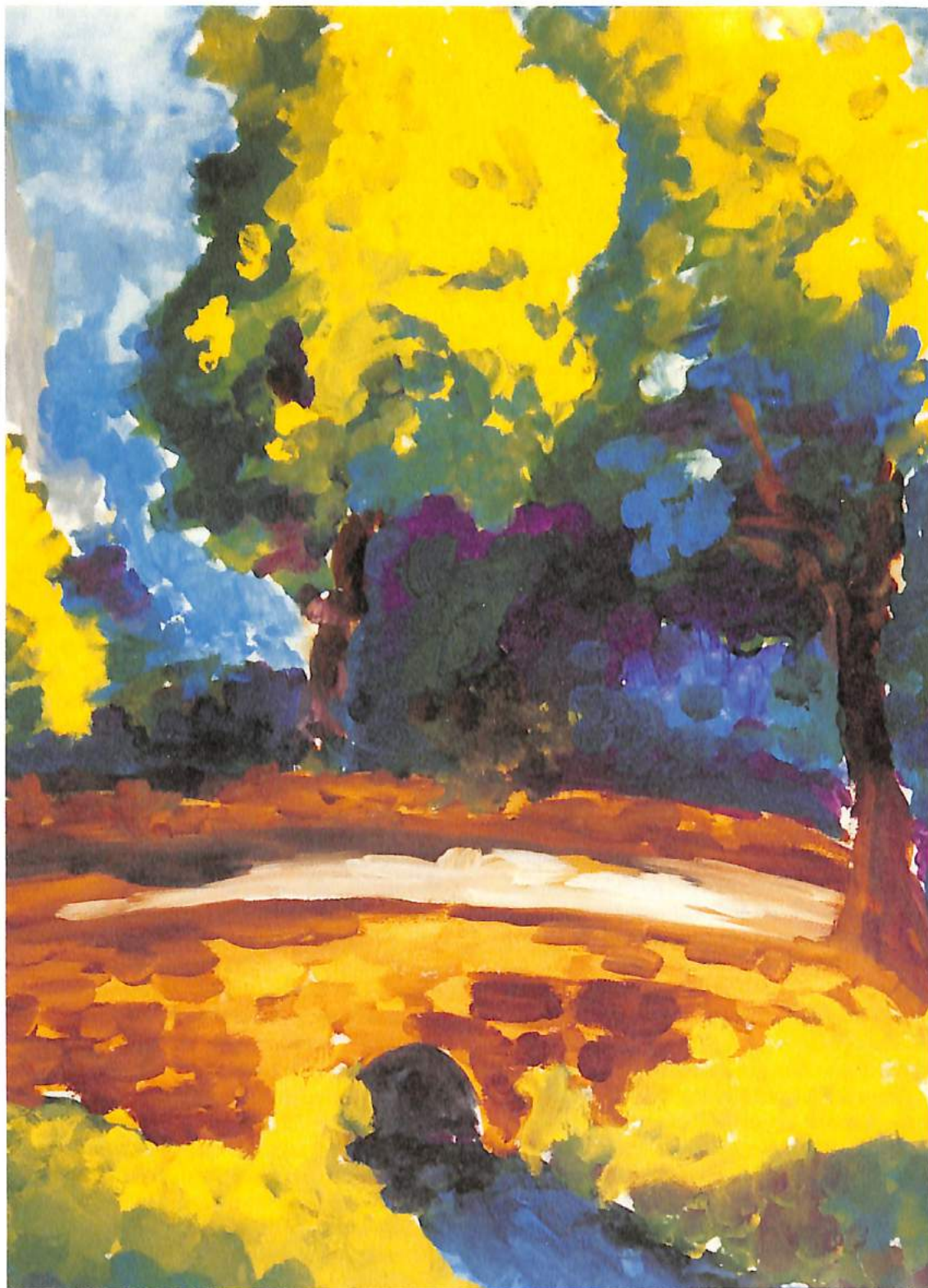
Anyone who has slept on a classroom floor knows that it can be pretty uncomfortable, but usually I felt so tired from the hard work and exhilaration of the previous day, that sleeping under those conditions was never a problem. At eight o'clock our Director would wake us up, and we would soon be busy with breakfast and organising the schedule for the day ahead. In our second and third years at the Fringe Festival, for which we produced two shows for children as well as an evening show, we had to get ready for our first performance at 10am. This involved getting our venue (the school hall) ready, then making up, getting into costume and 'warming up', — essential to get us in the right mood, ready for *The Golden Goose* — the play we presented for children.

Warming up and blessing the play became an important and integral part of performing, something we shared together to enable us to focus us as a group and to create the appropriate atmosphere for the very first entry, note or line. After the morning show, our time was free until the next performance at 2pm. In our third year, however, this time was given over to advertising which we did daily in a variety of ways. Somehow our

Director, Danielle Gaillemain, persuaded the owner of one of the best health food restaurants in Edinburgh to allow us to cram into the corner of his establishment by the piano to busk and plug our shows. We sang many songs from our shows as well as group songs and solos learnt specially for this purpose. So while the customers tucked into quiche and salad and tried to talk amongst themselves, we would sing and play for all we were worth. At the end of our set, Danielle would explain to all present who we were, and that they had better come and see for themselves the wonderful shows we were putting on! Leaflets were handed out and our eye-catching posters were put up on every conceivable wall space. Not only was this a wonderful chance to be seen and to promote our shows, it also proved to be a lot of fun and many of us would then make the proprietor feel happy by eating in his restaurant.

After the second fairy tale at 2pm there was time to rest or to go and see other shows: there are performances going on throughout the day at the Fringe. Our Director encouraged us to see as many other shows as we could; it was a chance to see what other groups were doing and get a feel for both good and bad Fringe Theatre from many different parts of the world. It truly is an International Festival. As well as seeing shows, I also enjoyed just walking through the streets, or simply





A 17 year-old's impression, painted in oils, of the drowsy heat and dazzling light of nature at high summer.

soaking up the atmosphere of the city at this special Festival time.

Then we went back to our venue for a classroom supper and to prepare for our evening performance. The minutes seemed to fly by as the excitement grew in anticipation of performing our play. There was much to do before curtain up: the getting ready of the hall, the putting up of sets, the resetting of lights and the final check of props before putting on costumes and doing make-up, often for each other and sometimes for ourselves, at both of which we became well practised. Finally we were ready; we blessed the play before creeping into the wings as the house lights were dimming.

You may think that, after such a day and a three hour evening performance; and all that that entails in terms of concentration and energy, we would have been exhausted and ready for bed: not a bit of it! For the majority of us there was a need to unwind, socialise and relax; sometimes in local restaurants and bars. More often than not we preferred to go to the Fringe Club which was in one of the University buildings near the centre of town, open to all official participants in the Festival. We were issued with official I.D. cards which allowed us free entry. It was quite a complex: places to eat, bars, dance floors and, most evenings, cabaret and live bands. It was also a wonderful place to meet and mix with other people sharing similar experiences. We would then either rush to catch the last bus home, or get together and share a taxi. Sometimes, if we wanted to stay later and save our pennies we would walk back; it was quite a trek, but we got to know our surroundings! As I said, after such a day, the classroom floors were not that bad and I would sleep and dream of taking our shows to the West End with the Ardenté Company's name up in lights!

All this began during the summer term of 1983. While directing *Macbeth* with the Michael Hall Drama Club, Danielle felt she had the right group of students with whom she could realize her dream of taking a company of young people to perform at the Edinburgh Fringe Festival. First of all this meant finding a name for our company, so, knowing that the Fringe programme was in alphabetical order, we thought a name beginning with "A" was a must. There we were, sitting around trying to think of relevant names, when

someone came across "ardent" in the Concise Oxford. It seemed right but not very 'theatrical' so we played around with the word and came up with "Ardenté"!

The work began to plan and organise the trip and throughout the summer term we laid the foundations for this forthcoming venture which would inspire us to return to the Festival for the following two years. Initially it was a question of raising funds for our living expenses for two weeks and for transporting expenses. It was fortunate for us in many ways that we were able to make a connection with the Edinburgh Steiner School both for accommodation and the use of their hall as our venue. Although not in the centre of town, it proved to be a good place both to live and perform. It was prudent that we start fund-raising straight away as we needed money up front to hire the hall and obtain a licence from the Fringe Organisers. There was also a fee for having our name and a short write-up about our shows in the official Fringe programme. It was with great excitement, on receiving a copy of the programme in advance, that we looked under letter "A". There we were in black and white: venue 31. We were on our way! The performance of *Macbeth* at our Midsummer Festival at Michael Hall had gone well, and we were now looking forward to the challenge of performing it a further seven times in Edinburgh.

By train, coach or van, with our sets and costumes, we all met up at the Edinburgh Steiner School five days before we opened. During these days, there was plenty to be done: organising our accommodation, getting the hall ready as an official venue, rehearsing our two shows and adapting them to the new stage. A lot of preparation time went into advertising: posters put up, leaflets handed out and busking in the streets. During these days, I began to feel a great sense of what it must be like to be involved in professional theatre. For we had to work together in all the different areas of production — building sets, rigging lights, caring for and maintaining our costumes and props, lighting and music rehearsals and the whole area of advertising — which we had to take seriously if we were to get any audience at all! It was whilst advertising in the city, that we really began to feel a part of the Festival and started to get a picture of what it was all about.



Even outside Festival time, Edinburgh is a beautiful city, dominated by its historic castle and surrounding hills. The city itself is a truly wonderful location for this cultural and international extravaganza. Every conceivable venue is taken up by one company or another. The Festival has mainstream professional drama, concerts, musical theatre and cinema, as well as the hundreds of amateur companies that make up the "Fringe". The Festival is not confined to venues; the city streets come alive with jugglers, mime artistes, acrobats, portrait painters, musicians and buskers — some busking for pleasure, some for money and some (as in our case) advertising their shows.

The highlight of our advertising experience was in the grand parade on the day before the official opening of the Festival. As part of the vast stream of floats and companies with banners winding its way down Princes Street and on through the city, a pageant of sound and colour, the Ardenté Company marched along in costume, singing and handing out leaflets; we yelled at the tops of our voices to advertise our shows. It really was a great feeling being part of such a parade; for me, it felt in many ways like the final fling before the hard work and everyday rigours of performing in the two weeks to come. And, although we felt confident and had already done a lot of ground work, there were still questions. Would we get an audience? Would we get a review in *The Scotsman*, or the local paper? Would we be able to work together to make the Ardenté Company a success?

Suddenly there we were, on our opening night, holding hands in a circle; and we entered into our characters, into another world, a world of fantasy, a world of theatre. *Macbeth* was our 'coals'; Edinburgh our 'Newcastle', and we were swept onto the heath near Dunsinane with the witches: "When shall we three meet again, in thunder, lightning or in rain?"

It was a great success! *Macbeth* proved to be a good choice, we had good audiences and we got a reasonable write-up in the press. *The Golden Goose* that we performed for children was both creative and innovative, with live music, colour and audience participation not found in the usual pantomimes for children.

It was so well received that the following year we performed two fairy tales: *The Musicians of*

*Bremen* and *The Little Tailor*. In this second year our evening show and main production was *Juno and the Paycock* by Sean O'Cassey. Although some members of the company came and went, the core of the Ardenté Company remained, once again with Danielle Gaillemain at the helm. We were able to learn from our first year's experience, and this helped in many areas. Knowing our venue, for example, was important as we had a complicated set for *Juno* that we had to be able to set up and take down in twenty minutes flat! We also benefited from knowing how and where to advertise. It turned out to be a fine year for the Ardenté Company! One family, for example, travelled for over two hours in order to see our childrens' shows again, having been so impressed from the year before; we were making a name for ourselves! *Juno and the Paycock* also proved to be successful. For myself and for the majority of the class performing at the Festival, it was a wonderful culmination of our schooling together, not to mention being with Danielle as both our Director and Class Guardian.

Thus, it was with a great deal of strength, courage and determination that Danielle got the company together again for our third and what proved to be our final year at the Fringe Festival. Some members of the company, of whom I was one, had left school, but when asked if we wanted to go to Edinburgh again and keep the Ardenté Company alive, there was certainly never a doubt in our minds. It was fitting that we returned for a third year — after all we had a reputation to live up to! We performed another two fairy tales: *The Giant and the Three Golden Hairs* and *Jack the Country Bumpkin*, which were a great success. But for our evening show, we broke away from doing a classical, well-known play and put a show together that was both innovative and original. It was based on *Exercises of Style*, a drama workshop book by a French writer Rémond Queneau. It is one simple anecdote told in many different styles by various characters. We picked a selection of these and worked them into a show which we called: *Parisienne Kaleidoscope*. Due to the fact that it was an unknown quantity it was difficult to attract an audience. Yet, we never had to cancel the show, or play to an embarrassingly small audience as is often the case at the Fringe Festival. For us it was really a special show, something that

we adopted, held and performed together.

Looking back on my time as a member of the Ardenté Company, I certainly have many fond memories. From an educational point of view, I believe we, as a group of young people in our last years at school, benefited enormously from the many social aspects, and from the real experiences of performing and being in the public eye. Throughout Waldorf education an emphasis is laid on the importance of the many festivals in the year; and for all of us connected with the Ardenté Company the Edinburgh Fringe Festival was for three years a truly real, rewarding and living experience — of a different kind of Festival!

*Having attended a Rudolf Steiner Waldorf School from kindergarten through Class 12, Peter Sheen is now a sports coach and teacher. He also sings, recently having made his debut as Christus in a performance of Bach's 'St John Passion'.*

*Continued from p. 23*

spring in the North it was for me the possibility to solve the problem of the celebration of the festivals. May is clearly an autumn experience here and to celebrate Michaelmas here on May 8th would re-unite the Christian festival with the seasonal festival of autumn.

May 8th was last century celebrated in Italy in the area of Bologna as the Michaelmas festival. This festival may still be celebrated as such today, or may have been celebrated as such throughout Italy, I do not know. I have only the certainty about Bologna last century.

It was on this day that people would move house! The whole town would be filled from dawn onwards with people pulling and pushing carts filled with furniture, household goods, etc.

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## BOOK REVIEWS

**The Ninth Century: World History in the Light of the Holy Grail** by Walter Johannes Stein, Temple Lodge Press 384pp hb £22.50.

I first came across this book as a trainee teacher during a study of Wolfram Von Eschenbach's 'Parzival', one of the pillars of the Upper School curriculum. The middle section contains an extensive summary of the book, almost line by line. The commentary weaving around this précis is equally detailed. I have since returned to it often, with great delight.

Stein speaks in this book of the highest matters but his tone is intimate and warm, speaking person to person. To say this is not to diminish it as a tremendous work of scholarship. The task Stein set himself was no less than to find the historical events that are presented imaginatively in Eschenbach's interpretation of the Grail story. In his afterword Stein acknowledges the 'incompleteness' of his work and in words reminiscent of Goethe's at the end of his colour studies he says: "Only through the co-operation of many is it possible to do justice to such difficult matters."

Even if one does not feel fascinated by the details of 9th Century history, the story of St Hugo's cross and how it journeyed through Alsace on the back of a camel, trusting to Divine Providence to guide it, is well worth the time.

Even more so is the account of Rudolf Steiner's visit to the 11th Class of the first Waldorf School — on January 16th, 1923 — when Stein was teaching there.

Doubtless, too, future teacher trainees and parents of children in the 11th Class will turn to it as a help to find their way into a world where history and legend meet, where the hero is 'a pure fool', and where all depends upon asking the right question.

David Lowe

**The Human Being as Music** by Lea Van der Pals, Robinswood Press 66pp sb.

This is a highly specialised and most interesting book for eurythmists and musicians, though mostly for eurythmists who will be able to bring direct professional experience to what is written about the musical intervals and the eurythmic gestures that correspond to them. The writer — the book was first published in 1969 in German — presumes a formidable anthroposophical background. The first arch of a bridge to this has been provided by the editor in the extensive notes (nearly half of the text) the bulk of which are quotations from relevant lectures by Rudolf Steiner.

"In the beginning was music. But it is always a force for the future. That is why it leads us into the stream of time, into the working of evolution," we read on page 44, in the section entitled *Living with the Gods*. Here the author attempts to lift what she referred to in the previous section as *The Spiritual Realm* towards something more tangible. We have been well prepared: "As little as is the temple the God-head, just as little is the note the music."

Such conclusions are well balanced by the earlier sections in which a fair degree of rudimentary music theory is subsumed [a puzzling anomaly occurs here, in which the standard annotation for the dominant seventh (V<sub>7</sub>) is gingerly circumvented.]

In addition to the text and notes, there is an introduction to the English edition by the translators Alan Stott and Maren Weissenborn, fascinatingly exploring such terms as *music*, *sound* and *noise* as well as the linguistically changing nuances that are associated with *creative*, *composed*, *self-expression* and so on. For the layman this is already a helpful, thought-provoking approach to the work.

**Rests and Repetition in Music** by Christoph Peter. Robinswood Press sb 100pp £7.95.

The author's widow, writing with Felix Lindenmaier, describes the contents of these "essays" as seeds. Some of the ideas date back 30 years. They may well give the impression of seeds lying in a desert, waiting for the rains of understanding to come.

To aid that understanding the author uses three styles. The first is non-technical, often placing his musical considerations in a wider context. "The human being lives surrounded and pervaded by these phenomena. He, like other organisms, has his own rhythm too. This tendency to emancipate himself from the surrounding influences is especially strong with him. He can oppose them by his own healthy activity. He also has the ability, however, so to alter the conditions of his life that he is threatened to become enslaved by the development he himself has evoked."

The second could be described as a 'Programme Note' style of a fairly erudite order: "Hindemith inserts a rushing headlong middle section into the . . . second movement of his *Third Piano Sonata*. The upper voice rushes about accumulating a series of major and minor thirds senselessly. The border of reasonable repetition is overstepped here. Feverish beating chords are repeated in the ostinato accompaniment. Here the demons of a throbbing machine are craving expression."

It is, however, the third style that provides the meat of the book, the language in which Peter is addressing the student as musician to musician. "The intense movement of the upward leap of a third in the rondo of the above-mentioned *Sonata in F major* does not sink back into diatonic uniformity. It is retained by the harmonic change in the next bar." Here the reader needs to be au fait with technicalities such as "accented passing-notes", "diminished triads", "pedal point" and many others, for which no glossary is provided. There is, however, a glossary of English terms beside their American equivalents.

The translation is commendable, considering that it must have been a technically challenging task, though it is not easy to justify the use of *fermata* instead of the normal *pause*. A second and more complex anomaly is the choice of the word "development" for an element in composition that is not the same as the "development" as it is normally understood in *sonata form*. Its use will probably be irksome rather than misleading to a musically educated person; but since the term is so ubiquitous throughout one section of the book, it is unfortunate that a word was not found that could have made the distinction clear. Despite the fact that there is a glaring error — a theme from Beethoven's Fifth Symphony which is attributed to the Third Symphony and misquoted in the bargain! — the musical examples are helpful and well set out with orchestral scores being reasonably reduced. The author takes examples predominantly from works outside the 'popular' repertoire.

It is unusual for a publisher to enter into such a specialised realm, but there will certainly be those who are most grateful that the author's stimulating perceptions have been made available.

BM

**The Science and Art of Healing** by Ralph Twentyman. Floris hb 315pp £19.95.

Owen Barfield, in his foreword to this book, makes the observation that it is as if the reader is "travelling on a shuttle service between the particular and the general."

Following this particular line of thought, the reader can feel in "particular" passages as though he were eavesdropping on a conversation between professionals, but that the subject of their conversation is intimately bound up with himself. This has the irresistibly fascinating effect of making him want to go on listening, indefinitely if necessary. On the other side, the author unfurls the "general" background to what he wants to say with generous and intriguing references to mythology, history, philosophy and the arts, and with particular emphasis on Shakespeare (making us ask breathlessly: When will we 'moderns' eventually catch up with the bard?).

From his life's experience Dr. Twentyman sheds much light on homeopathy. Seeing humanity's predicament as large and clearly as he does, must have caused him much pain and frustration: "... orthodox scientists continue and are likely to continue to show no interest in such experiments [to do with the properties of homeopathic potentization] until they can form intellectual frameworks which render the reality of potency effects understandable and until the evidence that potencies beyond the range of dilution which would include a single molecule of the original active substance can still produce demonstrable results." (page 60)

There is more than frustration, however. The author lams into that aspect of medical science today that "is bringing about a many-pronged assault on the immune system" — the culprit in the story, though not the only one, being the least suspected, as in a Dorothy Sayer's best seller! This is in his most interesting and absorbing discussion on AIDS, with its well-chosen historical perspective that places AIDS possibly as a metamorphosed continuation of syphilis, tuberculosis and cancer.

At the end of Mozart's opera *Don Giovanni* the marble statue of the commendatore drags the unrepentant Don Giovanni down into the flames of hell. This polarity — of the cold marble and hell fire — is not one that Twentyman presents, yet it is suggested by much of his vivid subject matter and certainly by his method of using polarities (cancer and schizophrenia, phosphorus and sulphur etc.), which provide the layman with crutches in order that he may keep pace. It may be seen to sum up the polaric impasse that he presents at the close of the book. The former spiritually-inspired medicine of the ancients, lingering on as it did into the middle ages and the renaissance, inevitably succumbed to the take-over bid of modern scientific thinking which ushered in the medical approach that regards the human being as a 'living corpse'. The way forward, Twentyman argues, must be to extend medicine into an "art of healing".

Although the book cannot be the cogently knit argument that it would be if it were not merely a collection of papers and articles (however rich and well-ordered — the fruits of his life's work), it is nonetheless convincing — through the insights into substance that are brought forward with such enjoyable abundance, as well as those into the nature of the human being, the nature of illness and ultimately of the meaning of life.

**Origin and Development of Language** by Roy Wilkinson. Hawthorn Press sb 88pp £5.95 \$9.95.

In chapter one of this work, the author conducts us through a journey of etymological detection into the pictures contained in words that have 'shrunk' into dry concepts — such as "whiskey" and "calculate". In the second chapter he points out nuances of history in the original meaning of words such as "Gothic" and "frank", sometimes comparing similar words that can be traced back to a common origin e.g. "drunkard" and "wine-bibber". In the third chapter he helps us to savour the euphonious aspect of language. In the fourth he traces the common source of languages and makes his point by listing a number of American Indian words alongside similar ones in a variety of other languages e.g. the word for bottle: bokbuk (and in Hebrew) bakbuk. The last two chapters are devoted to very early forms of language in their earthly and spiritual aspects. Thus within a few pages the reader is introduced to a wealth and variety of material that has been gathered together in a way that also conveys the author's enthusiasm for his subject. Future editions would certainly benefit from an index.

**Christmas Roses: Legends for Advent**, edited by Mimmi Zatterman 128pp hb £9 \$16.95.

Some stories from this fine collection of twenty-one will be familiar to English readers from other sources, especially the six by Selma Lagerlöf and *The Elves and the Shoe-maker* from the Grimms' collection. They are all rich in the mood of inner warmth and quiet awaiting which is associated with Advent, an achievement in itself if one takes into account the fact that 'modern' and traditional stories stand side by side.

The special quality of Advent-Christmas in a northern climate (Sweden) features strongly, particularly in the legend of *Lucia* in which the 'magic' of the longest night is experienced. The importance of true imagery has obviously been one of the main criteria in selecting these stories: this is in evidence throughout, but especially in *In the Robbers' Den*, in which the qualities of wonder, compassion and conscience are conveyed entirely through the images. That all the fore-going is achieved, is also a credit to the eight translators. The book is solidly produced, to stand up to years of wear and tear, with a very pleasant smooth quality paper and ink, both tinted blue. Lennart Eng's vignettes provide some welcome visual relief, but not so that the faculty of visualisation, so essential in the experiencing of the story, is impeded or manipulated.

## BOOKS IN GERMAN

**Von der Verlegenheit des Verlegers — Festschrift für Wolfgang Niehaus** edited by Jean-Claude Lin and Andreas Neider. Freies Geistesleben sb 93pp.

Die Verlegenheit des Verlegers is the title of a commemorative publication dedicated to Wolfgang Niehaus of Verlag Freies Geistesleben, in acknowledgement of his 33 years of exemplary activity as publisher in the leading anthroposophical publishing company in Germany.

The title plays with the different meanings of the word 'verlegen', which is both verb and adjective meaning 'to publish, to bring out' and 'confused, embarrassed, ill-at-ease'.



The noun connected with the adjective is 'verlegenheit' = embarrassed predicament. The title "The Predicament or Embarrassment of the Publisher" refers to the publisher's often conflicting task of having to serve two masters at the same time the spiritual as well as the economic life, the highest spiritual ideals as well as the readers' tastes and needs, future potentials as well as present realities.

The 90 page booklet comprises 15 different contributions by colleagues of the company and some of its renowned authors, and are very different in content and style, though most of them aphoristic and feuilletonistic in character. Highly philosophical and sophisticated reflections on the relationship between publisher, author and reader/consumer, (H. Wilkens, Ch. Lindenberg) and lofty reflections on such themes as "The Destiny of Language" (G. Kühlewind) or "The Pronouns 'I' and 'You'" (E. Dühnfort) range side by side with a humorous account of one of the author's first encounters with her new computer (K. Neuschütz), an analysis of the painting "Man with Beard" by Lorenzo Lotto in the light of the consciousness (H. Krauze-Zimmer), a riddle (E. Belte) and a Serbian folk-tale. There are a few very short accounts of encounters with W. Niehaus, giving glimpses rather than a full portrait of his personality. (Streit, H. Holzig, Illustrator).

I must confess that without my own German academic background I would have found the style of some of the articles not only sophisticated, but obscurely intellectual... Nevertheless, whilst normally looking at the book as an available 'finished product', it was very illuminating to get an insight into some of the questions and struggles of the 'back-stage' process that precedes publication.

Sibylle Eichstaedt

Grundlinien einer Pädagogik des Jugendalters by Erhard Fucke.  
Freies Geistesleben 216pp hb.

"The age of adolescence is overshadowed by an objective tragedy: the young person only rarely finds a living example of what he is seeking — the self-determined adult."

Whilst the necessity of the teacher's self-education and inner schooling is not the explicit theme of this latest book by Erhard Fucke, the reasons for its "inevitability for the Waldorf Teacher" are discussed in great detail throughout.

A large part of the book is devoted to the soul-spiritual condition of the child between 12 to 16, designed to deepen our understanding of what the adolescent needs from the adult to find his place in the world. With regard to the overriding importance of educating the will, practical and cognitive work are of equal significance, the author says, making the traditional weighting quite irrelevant.

A thorough grasp of the adolescent's situation based on a real knowledge of 'man' will lead of necessity to certain dictates for the content of the Upper School curriculum, he contends, showing how the state of isolation the young person experiences (ideally only temporarily) can degenerate into life long "soul imprisonment" if the teacher fails to fulfil the task set him by Steiner, namely that of making a bridge to the world as it is.

A concise discussion on the place of the retarding forces of our time in the Upper School curriculum as well as the adverse effects of abstract-sentimental idealism in teaching completes the picture.

The astral body strives for totality. A balanced curriculum must reflect this. The author calls for greater emphasis on the subjects of art, technology and economics to fulfil the aim of

enabling the young person to really understand the world he lives in with all its phenomena. Fascinating insights are offered into the profound nature of accounting, its "practically unsurpassable educational significance" and relevance for life.

Erhard Fucke's style demands the reader's undivided attention, but the effort is worthwhile.

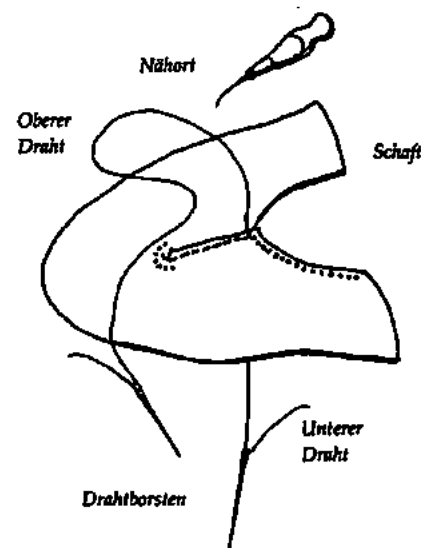
An excellent wide-ranging study.

H. Herrmann-Davy

Der Künstlerisch-handwerkliche Unterricht in der Waldorfschule edited by Michael Martin. Freies Geistesleben 336pp 200 illus. hb DM68.

It is hardly possible to over-emphasize the importance of manual skills in education. At the same time, with today's emphasis on intellectual pursuits, comparatively little of this importance is recognised down at the level of the 'fingers and toes' of educational programmes. This long-awaited presentation of 'arts and crafts' in Waldorf education is therefore invaluable, in that it makes the kind of statement that cannot be ignored. In covering a wide range of skills — copperwork, wood- and stone-carving, joinery, shaded drawing, pottery, shoe-making, iron work and others — the pedagogical background of each craft is gone into, with typical examples of appropriate tasks for the pupils of each age; detailed descriptions of the use of tools and characteristics of the various raw materials are given — what an enlightened glimpse into the Marian nature of Oak is achieved in little more than a page; and the history of some crafts is woven into the texts where relevant. All aspects are written in a way that stimulates thought and creativity. There are 15 authors — specialists in their several fields — with Michael Martin as editor, forging the whole work together. The abundance of accompanying drawings, diagrams and photographs is informative, aesthetic and inspiring.

One only has to open the school post-bag and read how official communications are so often addressed to the 'Head of Chemistry' or the 'Head of Music...' to realise how ingrained our intellectually biased attitudes have become. This book can be experienced as a reaffirmation of one of the most needful Waldorf principles: humanity awakens from the limbs.



This sketch is taken from the chapter on 'shoe-making'.

## World List of Rudolf Steiner Waldorf Schools

We would be grateful to receive information on headed note-paper from any school whose address requires up-dating.

### ARGENTINA

Buenos Aires Colegio Incorporado 'Paula Albarracín de Sarmiento' — Rudolf Steiner-Schule Warnes 1373, AR — 1602 Florida Pcia de Buenos Aires.  
Buenos Aires Escuela San Miguel Arcángel, José María Moreno 1221, 1609 Villa Adelina.  
Buenos Aires.

### AUSTRALIA

Association of Rudolf Steiner Schools in Australia.  
213 Wonga Road, Waranwood, Victoria, Australia. 3134.

Adelaide Adelaide City Waldorf School GPO Box 963, Adelaide, S.A. 5001.  
Bangalow Cape Byron Rudolf Steiner School, P.O. Box 41, Bangalow, N.S.W. 2479.  
Bowral Eukerina School, Centennial Road, Bowral, N.S.W. 2576.  
Cawongla Daystar Rudolf Steiner School, R.M.B. Cawongla via Kyogle 2574.  
Dorrigo Plateau Steiner School, 77 Myrtle Street, Dorrigo, 2453.  
Hazelbrook Blue Mountains Waldorf School, 77 Clearview Parade, Hazelbrook, 2779.  
Maitland Linuwel School for Rudolf Steiner Education, 133 Morpeth Road, East Maitland, N.S.W. 2323.  
Manuka Orana School for Rudolf Steiner Education, P.O. Box 3531, Manuka Act 2603.  
Melbourne Melbourne Rudolf Steiner School, 213 Wonga Road, Waranwood, Vic. 3134.  
Melbourne Spolia Mundi Rudolf Steiner School, Waltham Place, Richmond, Melbourne, 3121.  
Mount Barker The Adelaide Waldorf School, Sims Road, Mount Barker S.A. 5251.  
Nedlands The Waldorf School for Rudolf Steiner Education, P.O. Box 291, Nedlands W.A. 6009.  
Newcastle Newcastle Rudolf Steiner School, 35 Reservoir Road, Glendale, 2285.  
Perth Perth Waldorf School, P.O. Box 49 Hamilton Hill, WA 6163.  
Sydney Glenaeon School, 5a Glenroy Avenue, Middle Cove, N.S.W. 2068.  
Sydney Lorien Novalis School for Rudolf Steiner Education, 456 Old Northern Road, Dural, N.S.W. 2158.  
Sydney Lorien Novalis College of Teacher Education, address as above.  
Thorn Chrysalis School for Rudolf Steiner Education, Darkwood Road, Thorn, N.S.W. 2454.  
Victoria/Yarra Little Yarra Steiner School, P.O. Box 19, Yarra Junction 3797, Victoria.  
Yarramundi Aurora-Meander Rudolf Steiner School, 1 Mountain Ave., Yarramundi, N.S.W. 2753.

### AUSTRIA

Graz Freie Waldorfschule, St. Peter Hauptstraße 182, 8020 Graz.  
Innsbruck Freie Waldorfschule Innsbruck, Jahnstraße 5, 6020 Innsbruck.  
Klagenfurt Rudolf-Steiner-Schule Klagenfurt, Wilsonstraße 11, 9020 Klagenfurt.  
Linz Freie Waldorfschule, Baumbachstraße 11, 4020 Linz.  
Salzburg Rudolf-Steiner-Schule, Bayerhamerstraße 35, 5020 Salzburg.  
Wien-Mauer Rudolf-Steiner-Schule, Endresstraße 100, 1238 Wien 23.  
Wien-Pöchlarn Rudolf-Steiner-Schule, Geymüllergasse 1, 1180 Wien.  
Wien Friedrich Eymann-Waldorfschule, Feldmühlgasse 26, 1180 Wien.

### BELGIUM

Federation van de Rudolf Steinerscholen p/a Hilbernaschool, Rodestraat 33, 2000, Antwerpen.  
Aalst Michaeli, Langestraat 216, 1790 Aalst.  
Antwerpen De Hazelaar, Lange Lozennestraat 117, 2018 Antwerpen.  
Antwerpen Rudolf Steiner School, Prins Albertlei 19, 2600 Berchem.  
Antwerpen Hibernia School Kattenstraat 12, 2000 Antwerpen.  
Antwerpen Hibernia School Keizerstraat 62, 2000 Antwerpen.  
Antwerpen Volkstraet 40, Antwerpen.  
Brasschaat De Wingerd, Zwemdeklei 3, 2130 Brasschaat.  
Brugge Guido Gezelle School, Bilske 5, 8000, Brugge.  
Brugge Middelbare Steinerscholen p/a Schipperschool, Komvest 36, 8000 Brugge.  
Bruxelles Ecole Rudolf Steiner, Sint Jansvliet 14, 1070 Anderlecht, Bruxelles.  
Erembodegem Michaelischolen, Brusselbaan 300, 9440 Erembodegem.  
Gent Vrije Rudolf Steinerscholen, Kasteelcaan 54, 9000, Gent.  
Leuven De Zonnwijzer Rudolf Steinerscholen, Weldadigheidsstraat 76, 3000, Leuven.  
Lier De Sterre Daalder, Mallekotstraat 43, 2500 Lier.  
Overijse R Steinerscholen Kristoffel, Bergstraat 43, 3090 Overijse.  
Raeren Waldorfschule Raeren, Neudorfer Straße 73, 4730 Raeren.  
Turnhout Michalischolen, Steenweg op Oosthoven 27a, 2300 Turnhout.  
Wilrijk/Antwerpen Rudolf Steiner School Lohrangin, Boome Steenweg 94, 2610 Wilrijk.

### BRAZIL

Batucata Aitara-Escola do Campo, Estancia Demetria, Caixa Postal 102, 18600 Batucata S.P.  
Camanducaia Escola Aracaria, Caixa Postal 01, 37650 Camanducaia — MG.  
Florianópolis Associação Pedagógica Micael, Rua Prof. Marcos Cardoso Filho 656, 88035 Florianópolis S.C.  
Florianópolis Anabá Jardim-Escola, Rodovia Antonio Amaro Vieira, Correspondence: Rua Prof. Marcos Cardoso Filho 656, 88035 Florianópolis S.C.  
Sao Paulo Escola Rudolf Steiner de Sao Paulo, Rue Job Lane 900, CEP 04639 Sao Paulo, Caixa Postal 21108 - CEP 04798.  
Sao Paulo Colégio Micael, Rua Pedro Alexandrino Soares 68, 05584 Sao Paulo/Brasil.  
Sao Paulo Escola Francisco de Assis, Av. Coronel Sezeferdo Fagundes 900, 02306 Sao Paulo — SP.

### Canada

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

### ALBERTA

Calgary Calgary Waldorf School K-6, 1915-36th Ave. S.W., Calgary. AB T2T 2G6.  
Edmonton Aurora Rudolf Steiner School, 7211-96A Ave, Edmonton, AB T6B 1B5.

### BRITISH COLUMBIA

Duncan Sunrise School, K-7, R.R.7, 4344 Peter's Road, Duncan, B.C. V9L 4W4.  
Kelowna Waldorf School, K-6, Box 93, 429 Collett Road, Okanagan Mission, B.C. V0H 1S0.  
Nelson Nelson Waldorf School K-8, Box 165, Nelson, B.C. V1L 5P9.  
\*Vancouver Vancouver Waldorf School K-12, 2725 St. Christophers Road, North Vancouver, B.C. V7K 2B6.

### ONTARIO

Cambellville Halton Waldorf School, K-6, 83 Cambellville Road East, P.O. Box 184, Cambellville, ONT, L0P 1B0.  
London, Ont. London Waldorf School K-8, 1697 Trafalgar Street, London, Ontario, N5W 1X2.  
Ottawa Ottawa Waldorf School K-8, 10 Coral Avenue, Nepean, Ontario, K2E 5Z6.  
\*Toronto Toronto Waldorf School K-12, 9100 Bathurst Street, Box 220 Thornhill, Ontario L3T 3N3.  
Toronto Alan Howard Waldorf School, 228 St. George Street, Toronto, Ontario, M5R 2N9.

### QUEBEC

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

### CHILE

Santiago Colegio Giordano Bruno un Colegio Waldorf, Casilla 2211, Nunoa, Santiago-Chile.  
Santiago Colegio Rudolf Steiner, Jose Tomas Rider 1654 Providencia, Santiago-Chile.

### COLOMBIA

Cali Colegio Luis Horacio Gómez, 127-249 Ponce Apartado 7439, Cali Vall.  
Medellin Colegio Isolda Echavarría, Robledo-Pilarica, Trásv. 75, 73-40, Medellin.

### DENMARK

Ålborg Rudolf Steiner Skolen, Tornhøjvej 14, 9220 Ålborg.  
Århus Rudolf Steiner-Skolen i Århus Strandvejen 102, 8000 Århus C.  
Århus Rudolf Steiner-Vestkolen, Holmstruggårdsvej 32, 8220 Århus, V. Brabrand.  
Copenhagen Rudolf Steiner-Skolen i Hjortesprijs, Stokholtsbuen 25, 2730 Herlev.  
Copenhagen Vidar Skolen, Brogaardsvej 61, 2820 Gentofte.  
Fredericia Rudolf Steiner-Skolen, Rudolf Steiner Allé 55, 7000 Fredericia.  
Hjørring Rudolf Steiner Skolen, Vester Thyrupvej 30, 9800 Hjørring.  
Kristgård Rudolf Steiner Skolen, Kvistgård Stationvej 2A-B, 3490 Kvistgård.  
Mørøse Rudolf Steiner Skolen, Bagmarken 58, 4370 St. Mørøse.  
Odense Rudolf Steiner-Skolen i Odense, Lindvedvej 64, 5260 Odense.  
Odense Rudolf Steiner Skolen på Blangstedgård, Blangstedgårdsvej 133, 5220 Odense SO.  
Risskov Rudolf Steiner-Skolen Vejby-Risskov, Sletvej 1, 8240 Risskov.  
Silkeborg Rudolf Steiner-Skolen, Stavangervej 3, 8600 Silkeborg.  
Skanderborg Rudolf Steiner-Skolen Skanderborg, Grønvaldsvej 10, 8660 Skanderborg.  
Vejle Johanneskolen, Rudolf Steiner-Skolen i Vejle, Sukkertoppen 4, 7100 Vejle.  
Vordingborg Rudolf Steiner-Skolen, Ørrevej 2, 4760 Vordingborg.

### ECUADOR

Quito Instituto Educativo Rudolf Steiner, La Isla 7 — 789 y las Casas, P.O. Box 170-c (IERS), Quito.  
Quito Jardín y Escuela Waldorf, Gral. Perrier 695 e Iberia, Vicentina, Quito.

### EGYPT

Bilbels Sekem School by Bilbeis, Contact Address: Gesellschaft für kulturelle Entwicklung e.V. POB2834, El Horrya, Heliopolis.

## ESTONIA

**Põlvamaa** Johannese Vabakool Rosmal, 202600 Põlvamaa.  
**Rakvere** Rakvere Vabakool, 202100 Rakvere, Barbarus 12.  
**Tallinn** Nommme Vabakool, 200012 Tallinn, Maitn. 20.  
**Tartu** Tartu Vabakool Contact address: Mrs Tiit Blüsi-Käo, Jakobsi 37, 202400 Tartu

## FINLAND

*Föreningen för Steinerpedagogik ry, Lehtikuusentie 6, Lärkräddsvägen, 00270 Helsinki 27.*

**Helsinki** Helsingin Rudolf Steiner koulu-Rudolf Steiner skolan i Helsingfors. Lehtikuusentie 6, Lärkräddsvägen, 00270 Helsinki/Helsingfors 27.  
**Helstinki** Elias-Koulu, Helsingin seudun uusi Steinerkoulu, Paraistentie 3, 00280, Helsinki.  
**Jyväskylä** Jyväskylän Rudolf Steiner-koulu, Piilokko 33, 40630 Jyväskylä.  
**Kuopio** Kuopio Steiner-Koulu, Minna Catharine katu 20, 70100 Kuopio.  
**Lahti** Lahden Rudolf Steiner-koulu, Toivontie 3, 15900 Lahti.  
**Lappeenranta** Lappeenranta Steinerkoulu, Tapavainola, 53850 Lappeenranta.  
**Oulu** Oulun Seudun Steiner-koulu, Kauppassaarentie, 90520 Oulu.  
**Porl** Porin Seudun Steinerkoulu, Valajankatu 2, 28100 Pori.  
**Rovaniemi** Rovaniemen Rudolf Steiner-koulu, Lähtieentie 16, 96400 Rovaniemi.  
**Sammatti** Karjalohjan Vapaa Kyläkoulu, Lohilampi, 09220 Sammatti.  
**Seinäjoki** Etelä-Pohjanmaan, Rudolf Steiner-koulu, Vapaudentie 29, 60100 Seinäjoki.  
**Tammisaari** Mikael-skolan, Smedsgatan 8, 10600 Ekenäs.  
**Tampere** Tampereen Rudolf Steiner-koulu, Satakunnankatu 13, 33100 Tampere.  
**Turku** Turku Rudolf Steiner-koulu, Mestarinkatu 2, 20810 Turku.  
**Vaasa** Vaasan Rudolf Steiner-koulu, Ravikatu 9, 65140 Vaasa.  
**Vantaa** Vantaan Rudolf Steiner-koulu, Satakunnantie 5, 01450 Vantaa.

## FRANCE

*Federation des Ecoles Rudolf Steiner en France, Libre Ecole Rudolf Steiner, 62 rue de Paris, Amblainvilliers, 91370 Verrières-le-Buisson.*  
**Chatou (ex Paris)** Ecole Perceval, 5 Avenue d'Empresnil, 78400 Chatou.  
**Colmar** Ecole Mathias Grünwald, 4 rue Herzog, Logelbach-Wintzenheim, 68000 Colmar.  
**Laboissière** Ecole Rudolf Steiner, Laboissière-en-Thelle, 60570 Andeville.  
**St. Faust de Haut ur. Pau** Ecole du Soleil, Saint-Faust de Haut, 64110 Jurancon.  
**Saint Genis Laval** Ecole Rudolf Steiner, 3 Chemin de Sanzy, 69230 St. Genis Laval.  
**Saint-Menoux** Ecole Rudolf Steiner, Chateau de la Mhotte, 03210 Saint-Menoux.  
**Strasbourg** Ecole Libre St-Michel, 67e Route des Romaines, 67200 Strasbourg-Koenigshofen.  
**Strasbourg** Ecole Rudolf Steiner, 2 Chemin Goch, 67000 Strasbourg.  
**Troyes** Ecole Perceval, 251 Fbg. Cronels, 10000 Troyes.  
**Verrières-le-Buisson** Libre 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, Aachener und Münchener Allee 5, D-5100 Aachen.  
**Augsburg** Freie Waldorfschule Augsburg, Dr.-Schmelzing-Straße 52, D-89000 Augsburg.  
**Bad Nauheim** Freie Waldorfschule Wettarau, Frankfurter Straße 103, D-6350 Bad Nauheim.

**Balingen** Freie Waldorfschule Balingen, Hurdnagelstraße 3, D-74600 Balingen-Frommern.  
**Benefeld** Freie Waldorfschule Landschulheim Benefeld, D-3036 Bomlitz-Benefeld 0b. Walsrode/Hann.  
**Bergisch Gladbach** Freie Waldorfschule Bergisch Gladbach, Mohneweg 13 Refrath, D-50600 Bergisch Gladbach 1.  
**Berlin-Dahlem** Rudolf Steiner Schule Berlin e.V., Auf dem Grat 3, D-1000 Berlin 33.  
**Berlin-Kreuzberg** Freie Waldorfschule Kreuzberg, Alte Jakobstr. 12, D-1000 Berlin 61.  
**Berlin-Märktisch Viertel** Waldorfschule Märktisches Viertel, Treuenbrietzenstraße 28, D-1000 Berlin 26.  
**Berlin-Mitte** Freie Waldorfschule, An der Mauer, Dresdner Straße 113, DO-1020 Berlin.  
**Berlin-Zehlendorf** Emilie Molt Schule, Freie Waldorfschule, Classzeile 60-66, D-1000 Berlin 37 (Zehlendorf).  
**Beinbach** Freie Waldorfschule Saar-Pfalz, Parkstraße, D-6652 Beinbach.  
**Bielefeld** Rudolf Steiner Schule Bielefeld, An der Probstei 23, D-4800 Bielefeld 1.  
**Bochum** Rudolf Steiner Schule Bochum, Hauptstraße 238, D-4630 Bochum 7.  
**Böblingen** Freie Waldorfschule BB/Sindelfingen e.V. Herdweg 163, D-7030 Böblingen.  
**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.  
**Bremen** Freie Waldorfschule Bremen, Zweigschule Parvalstraße 2, 2800 Bremen 44.  
**Chemnitz** Freie Waldorfschule, Sandstraße 102, Postfach 443, DO-9081 Chemnitz.  
**Chiempau** Freie Waldorfschule Chiempau, Bernauer Straße 34, D-8210 Prien.  
**Coburg** Rudolf Steiner Schule Coburg, Callenberg 12, D-9630 Coburg.  
**Cottbus** Freie Waldorfschule, Rudolf-Rothkegel-Straße 73, DO-7500 Cottbus.  
**Darmstadt** Freie Waldorfschule Darmstadt, Arndstraße 6, D-6100 Darmstadt-Eberstadt.  
**Detmold** Freie Waldorfschule Lippe-Detmold, Blomberger Straße 67, D-4930 Detmold.  
**Dortmund** Georgschule, Mergelsteichstraße 49, D-4600 Dortmund 50.  
**Dortmund** Rudolf Steiner Schule, Mergelsteichstraße 51, D-4600 Dortmund 50.  
**Dresden** Freie Waldorfschule, Wildermannstraße 11/13, DO-8023 Dresden.  
**Düsseldorf** Rudolf Steiner Schule, Düsseldorf, Diepoldstraße 15, D-4000 Düsseldorf 12.  
**Duisburg** Freie Waldorfschule Niederrhein, Am Nünninghof 11, 4100 Duisburg 18.  
**Eckernförde** Freie Waldorfschule Eckernförde, Schleswiger Straße 112, D-2330 Eckernförde.  
**Elmshorn** Freie Waldorfschule Elmshorn, Adenauerdamm 2, D-2200 Elmshorn.  
**Engelberg** Freie Waldorfschule Engelberg, Rudolf-Steiner-Weg 4, D-7065 Post Winterbach/Württ.  
**Erftstadt-Liblar** Freie Waldorfschule Voreifel, Am Schießendahl 87, Postfach 2265, D-5042 Erftstadt-Liblar.  
**Erlangen** Freie Waldorfschule Erlangen, Treitschkestraße 7, D-8500 Nürnberg 20.  
**Essen** Freie Waldorfschule, Schellstraße 47, D-4300 Essen 1.  
**Esslingen** Freie Waldorfschule Esslingen, Weillstraße 90, D-7300 Esslingen.  
**Evinghausen** Freie Waldorfschule Evinghausen, D-4550 Braunsche 8 (Evinghausen).  
**Filderstadt** Freie Waldorfschule auf den Fildern, Gutenhalde, D-7024 Filderstadt.  
**Flensburg** Freie Waldorfschule Flensburg, Valentiner Allee 1, D-2390 Flensburg.  
**Frankenthal** Freie Waldorfschule Vorderpfalz, Julius-Bettinger-Straße 1, D-6710 Frankenthal.

**Frankfurt** Freie Waldorfschule, Friedlebenstraße 52, D-6000 Frankfurt 50 (Eschersheim).  
**Frankfurt/Oder** Freie Waldorfschule, Ernst-Schneller-Straße 7, DO-1200 Frankfurt/Oder-Freiburg.  
**Freiburg** Freie Waldorfschule Freiburg i. Br., Schwimmbadstraße 29, D-7800 Freiburg i. Br.  
**Freiburg** Freie Waldorfschule St. Georgen, Bergiselstraße 11, D-7800 Freiburg.  
**Freiburg** Michael-Schule, Kartäuserstraße 55, 7800 Freiburg.  
**Gladbeck** Freie Waldorfschule Gladbeck, Horsterstraße 82, D-4390 Gladbeck.  
**Göppingen** Freie Waldorfschule Füstal, Ahornstraße 41, D-7320 Göppingen-Faurndau.  
**Göttingen** Freie Waldorfschule Göttingen, Arberkweg 1, D-3400 Göttingen.  
**Güterloh** Freie Waldorfschule Güterloh, Hermann-Rothert-Straße 7, D-4830 Güterloh.  
**Haan-Grüden** Freie Waldorfschule Haan-Grüden, Prälat Marschallstraße 34, D-5657 Haan-2.  
**Hagen** Rudolf Steiner Schule Hagen, Eonener Straße 30, D-5800 Hagen-Hasepe.  
**Halle** Freie Waldorfschule, Frohe Zukunft 1a, DO-4020 Halle/Saale.  
**Hamburg-Bergedorf** Rudolf Steiner Schule Bergedorf, Am Brink 7, D-2050 Hamburg 80.  
**Hamburg-Bergstedt** Rudolf Steiner Schule in den Waldorfem, Bergstedter Chaussee 207, D-2000 Hamburg 65.  
**Hamburg-Bergstedt** Christophorus Schule, Waldorfschule für Heilende Erziehung, Bergstedter Chaussee 205, D-2000 Hamburg 65.  
**Hamburg-Harburg** Rudolf Steiner Schule Harburg, Ehestorfer Heuweg 82, D-2104 Hamburg 92.  
**Hamburg-Mitte** Rudolf Steiner Schule Hamburg-Mitte, Grabenstraße 32, D-2000 Hamburg 36.  
**Hamburg-Nienstedten** Rudolf Steiner Schule Nienstedten, Elbchaussee 366, D-2000 Hamburg 52.  
**Hamburg-Wandsbek** Rudolf Steiner Schule Wandsbek, Rohstedterweg 60, D-2000 Hamburg 72 (Farmen).  
**Hamm** Freie Waldorfschule Hamm, Feidstraße 27, D-4700 Hamm 1.  
**Hannover** Freie Waldorfschule, Rudolf-von-Berningen-Ufer 7, D-3000 Hannover 1.  
**Hannover-Bothfeld** Freie Waldorfschule Hannover-Bothfeld, Weidkampshäide 17, D-3000 Hannover 51.  
**Heidelberg** Freie Waldorfschule Heidelberg, Meidweg 16, D-6900 Heidelberg-Wiehlagen.  
**Heidenheim** Freie Waldorfschule, Ziegelstraße 50, Postfach 1340, D-7920 Heidenheim/Brenz.  
**Heilbronn** Freie Waldorfschule Heilbronn, Max-von-Laue-Straße 4, D-7100 Heilbronn.  
**Herne** Hiberniaschule, Holsterhauser Straße 70, D-4690 Herne 2.  
**Hildesheim** Freie Waldorfschule Hildesheim, Brauhäuserstraße 6, D-3200 Hildesheim.  
**Jena** Freie Waldorfschule, Hauptstraße 2, DO-6905 Jena-Göschwitz.  
**Kakenstorf** Rudolf Steiner Schule, Nordheide, Lange Straße 2, D-2117 Kakenstorf.  
**Kaltenkirchen** Freie Waldorfschule Kaltenkirchen, Oensdorfer Weg 2, D-2358 Kaltenkirchen.  
**Karlsruhe** Freie Waldorfschule Karlsruhe, Königsberger Straße 35a, D-7500 Karlsruhe 1.  
**Kassel** Freie Waldorfschule Kasse, Hunroderstraße 17, D-3500 Kassel-Wilhelmshöhe.  
**Kiel** Freie Waldorfschule Kiel, Hofholzallee 20, D-2300 Kiel 1.  
**Kiel/Elmshorn** Freie Waldorfschule Elmshorn, Adenauerdamm 2, D-2200 Elmshorn.  
**Kiel/Itzehoe** Freie Waldorfschule Kiel, Zweigschule Itzehoe, Am Kählerhof, D-2210 Itzehoe/Holstein.  
**Kleinmachnow** Freie Waldorfschule, Hirschwechsell 6, DO-1532 Kleinmachnow.  
**Köln** Freie Waldorfschule Köln, Martinusstraße 28, D-5000 Köln 71 (Eich.).

**Krefeld** Freie Waldorfschule Krefeld, Kaiserstraße 61, D-4150 Krefeld.  
**Leipzig** Freie Waldorfschule, Potschkastraße 50, DO-7060 Leipzig.  
**Lörrach** Freie Waldorfschule Lörrach, Hauptstraße 27, D-7850 Lörrach.  
**Lobeland** Rudolf Steiner Schule Lobeland, D-6411 Künzell 5/Fulda.  
**Ludwigshafen** Freie Waldorfschule Ludwigshafen, Fröbelstraße 16, D-7140 Ludwigshafen.  
**Lübeck** Freie Waldorfschule Lübeck, Dieselstraße 18, D-2400 Lübeck-Eichholz.  
**Lüneburg** Rudolf Steiner Schule Lüneburg, Dahlenburger Landstraße 151, D-2120 Lüneburg.  
**Magdeburg** Freie Waldorfschule, Leipziger Chaussee 21, DO-3090 Magdeburg.  
**Mainz** Freie Waldorfschule Mainz, Merkurweg 2, D-6500 Mainz-Finthen.  
**Mannheim** Freie Waldorfschule, Neckarauer Waldweg 131, D-6800 Mannheim 24.  
**Marburg** Freie Waldorfschule Marburg, Ockershäuser Allee 14, D-3550 Marburg/Lahn.  
**Mönchengladbach** Rudolf Steiner Schule in Mönchengladbach, Mylendonker Straße 113, D-4050 Mönchengladbach 1.  
**Mülheim/Ruhr** Freie Waldorfschule in Mülheim, Blumendellerstraße 29, D-4330 Mülheim/Ruhr 12.  
**Mülheim** Freie Waldorfschule im Markgräfler Land, D-7840 Mülheim, Am Zirkusplatz 1, D-7840 Mülheim.  
**München/Daglfing** Rudolf Steiner Schule Daglfing, Max-Proebst-Straße 7, D-8000 München 81.  
**München/Gröbenzell** Rudolf Steiner Schule Gröbenzell, Spechtweg 1, D-8038 Gröbenzell.  
**München/Ismaning** Freie Waldorfschule Ismaning, Frauenhoferstraße 1, D-8045 Ismaning.  
**München/Schwabing** Rudolf Steiner Schule, Leopoldstraße 17, D-8000 München 40.  
**Münster** Freie Waldorfschule Münster, Laerer Landweg 153-157, D-4440 Münster.  
**Neu-Isenburg** Rudolf Steiner Schule Neu-Isenburg, Zeppelinstraße 10, D-6078 Neu-Isenburg.  
**Neumünster** Freie Waldorfschule Neumünster, Schwabenstraße 1, D-2350 Neumünster.  
**Neuwied** Rudolf Steiner Schule Mittelrhein, Mittelweg 10 D-5450 Neuwied-Block.  
**Nürnberg** Rudolf Steiner Schule, Steinplattenweg 25, D-8500 Nürnberg 20.  
**Nürtingen** Rudolf Steiner Schule, Erlengweg 1, D-7440 Nürtingen.  
**Offenburg** Freie Waldorfschule Offenburg, Rheinstraße 3, D-7600 Offenburg.  
**Oldenburg** Freie Waldorfschule, Blumenhof 9, D-2900 Oldenburg.  
**Offenburg** Freie Waldorfschule Westpfalz, Schulstraße 4, D-6754 Otterberg.  
**Ottensberg** Freie Rudolf Steiner Schule, Amtshof 5, D-2802 Ottersberg 1.  
**Pforzheim** Goetheschule — Freie Waldorfschule für Erziehungshilfe, Pforzheim, Schwarzwaldstraße 66, D-7530 Pforzheim.  
**Potsdam** Freie Waldorfschule, Geschwister-Scholl-Straße 54, DO-1570 Potsdam.  
**Remscheid** Rudolf Steiner Schule Remscheid, Schwarzer Weg 3, D-5630 Remscheid 11.  
**Rendsburg** Freie Waldorfschule Rendsburg, Nobiskrüger 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 Landschulheim Schloß Hamborn, D-4799 Borchten-Schloß Hamborn.  
**Schöndorf** Rudolf Steiner Schule Ammersee, St.-Anna-Straße 15, D-8913 Schöndorf/Ammersee.

**Schopfheim** Freie Waldorfschule Schopfheim, Schillerbachstraße 23, D-7860 Schopfheim.  
**Schwäbisch Gmünd** Freie Waldorfschule Schwäbisch Gmünd, Seehofstraße 136-140, D-7070 Schwäbisch Gmünd.  
**Schwäbisch Hall** Freie Waldorfschule Schwäbisch Hall, Teurerweg 2, D-7170 Schwäbisch Hall.  
**Siegen** Rudolf Steiner Schule Siegen, Kolpingstraße 3, D-5900 Siegen.  
**St. Augustin-Hangelar** Freie Waldorfschule im Siegkreis, Graf-Zeppelin-Straße 7, D-5205 St. Augustin 2 (Hangelar).  
**Stade** Freie Waldorfschule Stade, Seminarstraße 2, D-2160 Stade.  
**Stuttgart** Freie Waldorfschule Uhlandsböhe, Hauffmannstraße 44, D-7000 Stuttgart 1.  
**Stuttgart** Freie Waldorfschule am Kellherwald, Rudolf-Steiner-Weg 10, D-7000 Stuttgart 1.  
**Stuttgart** Michael Bauer Schule, Freie Waldorfschule mit Förderklassenbereich, Othellostraße 5, D-7000 Stuttgart 80.  
**Trier** Freie Waldorfschule Trier, Montessoriweg 7, D-5500 Trier.  
**Tübingen** Tübingen Freie Waldorfschule, Roldornweg 30, D 7400 Tübingen-Waldhäuser-Ost.  
**Überlingen** Freie Waldorfschule am Bodensee, D-7770 Überlingen-Rengoldshausen.  
**Ulm** Freie Waldorfschule Ulm und angeschlossene Sonderklassen für Lernbehinderte, Römerstraße 97, D-7900 Ulm.  
**Ulm** Freie Waldorfschule am Illerblick, Untere Kuhweg 22, D-7900 Ulm.  
**Vaihingen/Enz** Freie Waldorfschule Vaihingen/Enz, Frankstraße 30, D-7143 Vaihingen/Enz.  
**Villingen-Schwenningen** Rudolf Steiner Schule, Schluchseestraße 55, D-7730 VS-Schwenningen.  
**Wahlwies** Freie Waldorfschule Wahlwies, Am Maisenbühl, D-7768 Stockach 14.  
**Wangen** Freie Waldorfschule Wangen, Rudolf-Steiner-Straße 4, D-7988 Wangen i. Allgäu.  
**Wanne-Eickel** Hiberniaschule, Holsterhäuser Straße 70, Postfach 2849, D-4690 Herne 2.  
**Wattenscheid** Widar Schule Wattenscheid, Höntropfer Straße 95, D-4630 Bochum 6.  
**Wetzlar** Freie Waldorfschule, Klosterweg 4, DO-5300 Weimar.  
**Werder** Freie Waldorfschule, Kesselgrundstraße, DO-1512 Werder/Havel.  
**Wernstein** Freie Waldorfschule Wernstein, Patersbergweg 5-7, D-8651 Wernstein.  
**Wichl** Freie Waldorfschule Oberberg, Hindelanger Straße 5, D-5276 Wichl.  
**Wiesbaden** Freie Waldorfschule Wiesbaden, Kohlheckstraße 43, D-6200 Wiesbaden.  
**Witten** Rudolf Steiner Schule Witten, Billerbeckstraße 17, D-5810 Witten-Heven.  
**Witten** Rudolf Steiner Schule Witten, Bochumer Straße 10a, D-5810 Witten-Heven.  
**Wolfsburg** Freie Waldorfschule Wolfsburg e.V., Masurweg 9, D-3180 Wolfsburg 1.  
**Würzburg** Freie Waldorfschule Würzburg, Oberer Neubergweg 14, D-8700 Würzburg.  
**Wuppertal** Christian Morgenstern Schule, Waldorfschule für Erziehungshilfe, Hadenleberer Straße 14, D-5600 Wuppertal 2 (Barmen).  
**Wuppertal West** Rudolf Steiner Schule, Schluchtstraße 21, D-5600 Wuppertal 2.

## HUNGARY

**Budapest** Waldorfskola, Pesthidegkuti, H-1028 Községháza U. 8-10.

## ISRAEL

**Nazareth** Harduf Waldorf School, D. N. Nazareth, 17930 Israel.

## ITALY

**Albano** Libero Scuola dei Castelli Romani, Via Cipressetti 6, 06041 Ariccia.  
**Merano** Freie Waldorfschule Christian Morgenstern Meran, Schnellastraße 47 A, 39012 Meran.

**Milano** Scuola Rudolf Steiner, Via Celeste Clericetti 45, 20133 Milano.  
**Orlago** Scuola Steineriana, Riviera Bosco Piccolo 40, 30030 Orlago di Mira (Venezia).  
**Roma** Scuola Rudolf Steiner "Giardino del Cedri", Via delle Benedettine 10, 00135 Roma.  
**Trieste** Scuola Rudolf Steiner, Via Trento 12, 34132 Trieste.

## JAPAN

**Tokyo** Rudolf Steiner School Tokyo, 3-9-5 117 Okubo, Shinjuku-ku 169, Tokyo.

## KENYA

**Nairobi** Rudolf Steiner School Nairobi, PO Box 15563 Nairobi, 96A Magadi Road, Langata.

## LIECHTENSTEIN

**Schaan** Liechtensteinische Waldorfschule, Postfach 446, Im Bretsch, 9494 Schaan.

## LUXEMBOURG

**Luxembourg** Fribi-Öffentlich-Waldorfschoul, Rue de l'avenir, L-1147 Luxembourg.

## MEXICO

**Cuernavaca** Colegio Waldorf de Cuernavaca, Jesús H. Preciado 103, Colonia San Andrés, Cuernavaca, Mor.  
**Mexico** Centro Educativo Goethe c/o Pilar Fenelon, Apartado Postal 86-276, Col. Villa Coapa, 14391.  
**Mexico** Colegios Waldorf A.C., Boletín de Maestros, Canada 220, Del Villa Obergoo, 01900.

## NETHERLANDS

*Bond der Vrije Scholen in Nederland Secretariaat: Hoofdstraat 20, 3972 Driebergen. \*Incl. Upper School*

**Alkmaar** Rudolf Steinerschool, Sperwerstraat 1, 1826 KL.  
**Alkmaar** Rudolf Steinerschool — Oudorp, Raadhuisstraat 3, 1829 BT, Oudorp.  
**Almelo** De Vrije School Almelo, Biesterweg 6, 7608 KN Almelo.  
**Almere** Vrije School, Planoweg 1a, 1312 JG Almere.  
**Alphen A/D Rijn** Vrije School, Hoefbladstraat 46, Postbus 1032, 2400 BA Alphen A/D Rijn.  
**Amersfoort** Vrije School, Romestraat 74, 3816 SE Amersfoort.  
**Amstelveen** Parvialschool, Lindenlaan 317, 1185 LM Amstelveen.  
**\*Amsterdam** Geert Grootteschool, Hygieënplein 47, 1076 RS Amsterdam.  
**Amsterdam** Tobiaschool, Hillegamstraat 12, 1058 LS Amsterdam.  
**Apeldoorn** Vrije School, Texandriilaan 30, 7301 EC Apeldoorn.  
**Arnhem** Perovalschool, Zwanbloemlaan 4, Postbus 30093, 6803 AB Arnhem.  
**Assen** Vrije School Koekkoekstr. 17, 9404 BL Assen.  
**\*Bergen** Vrije School Prins Hendriklaan 58, 1882 EL Bergen.  
**Bergen** Adrian Roland Holschool, Postbus 222, 1860 AE Bergen.  
**Bergen** Tobiaschool, Marienstein 178, Postbus 222, 1860 AE Bergen.  
**De Bilt** Rudolf Steinerschool, Weitsvreden 6, 3731 AL De Bilt.  
**Boxmeer** Vrije School, Van Coothstraat 34, 5831 HL Boxmeer.  
**Breda** Rudolf Steinerschool, Archimedesstraat 2, Postbus 9909, 4801 LX Breda.  
**Breda** Vrije School Bovenbouw, St. Josephstraat 5, Postbus 9909, 4801 LX Breda.  
**Brummen** Michaelshooverschool, Zutphenstraat 175, Postbus 2, 6970 AA Brummen.  
**Bussum** Vrije School Michiel, Esther de Boer van Rijklaan 22, 1403 GD Bussum.  
**Deift** Vrije School, De Meesterstraat 2, 2613 XB Deift.



Deventer Vrije School, Oosterstraat 3a, 7411 XV Deventer.

Doetinchem Vrije School De Kleine Prins, Frielinkstraat 9, 7001 CW Doetinchem.

Dordrecht Vrije School, Dubbelmondestraat 1, 3311 NB Dordrecht.

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

Ede Vrije School, Nachtegaallaan 49, Postbus 40, 6710 BA Ede.

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

Eindhoven Tobiasschool, Beverloweg 2, 5628 PT Eindhoven.

Eindhoven-Zuid Vrije School, Hadewychlaan 3, 5643 RT Eindhoven.

Emmen De Vrije School Michaël, Prinsenlaan 80, 7822 GJ Emmen.

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

\*Groningen De Vrije School Bovenbouw, Merwedestraat 98, 9725 KG Groningen.

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

Den Helder Vrije School, Reggestraat 38, 1784 XN Den Helder.

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

Haarlem-Noord Vrije School Kennemerland, Waltevedenstraat 9, Postbus 2161, 2002 CD Haarlem.

Harderwijk Vrije School Valentijn, B. Toussaintstr. 1, 3842 ZZ Harderwijk.

Heerlen Vrije School Z-O Limburg, Ovidiuststraat 135, 6417 VV Heerlen.

Helmond Vrije School Peelland, Helmondseleaan 71, 5702 NM Helmond.

Hertogenbosch Rudolf Steinerschool, Wäälstraat 30, 5215 CK Hertogenbosch.

Hillegom Vrije School v. d. Bollenstreek, Mariaoord, Mariastraat 28, 2181 CT Hillegom.

Hilversum Vrije School, Oude Amersfoortseweg 198, Postbus 1643, 1200 BP Hilversum.

Hoofddorp Vrije School Haarlemmermeer, Leeghwaterstraat 48, 2132 ST Hoofddorp.

Hoorn Westfriese Vrije School, Nachtegaall 146, Postbus 3019, 1620 GA Hoorn.

Krimpen/IJssel Krimpener Vrije School, Hobbemaalaan 2, Postbus 187, 2920 AD Krimpen/IJssel.

Leeuwarden Michaëlschool, Nieuwe Schrans 11a, Postbus 1140, 8900 CC Leeuwarden.

Leiden Rudolf Steinerschool, César Franckstraat 9, 2324 JM Leiden.

Leiden-Noord Vrije School Mareland, Maresingel 19, 2316 HA Leiden.

\*Leiden Vrije Schoolgemeensch. Rudolf Steiner, Surinamestraat 1, 2315 XC Leiden.

Maastricht Maastrichtse Vrije School, Leuvenlaan 35, Postbus 1017, 6201 BA Maastricht.

Meppel Vrije School, Julianastraat 22, Postbus 462, 7940 AL Meppel.

\*Middelburg Vrije School Zeeland, Willem Arondeusstraat 59, Postbus 1033, 4388 ZM Oost-Souburg.

Middelburg Bovenbouw Vrije School Zeeland, Gravenstraat 63, 4331 KN Middelburg.

\*Nijmegen Steinerschool, Meyhorst 24-74/76, Postbus 38324, 6503 AH Nijmegen.

Nijmegen Vrije Schol 'Oost', Groesbeekseweg 146, 6524 DN Nijmegen.

\*Nijmegen Vrije School, Willeminasingel 15, 6542 AJ Nijmegen.

\*Oldenzaal Vrije School, Jacob Catsstraat 2, 7576 BS Oldenzaal.

Oosterhout Vrije School, Brabantlaan 7, Postbus 4010, 4900 CA Oosthout.

Oud Beijerland Vrije School Hoeksche Waard, Jasmijnstraat 6, Postbus 1176, 3260 AD Oud Beijerland.

Roermond Vrije School Christophorus, Schouwberg 27, 6041 AG Roermond.

Rosendaal Rudolf Steiner School, Gerard ten Borchstraat 39, 4703 NL Rosendaal.

\*Rotterdam Vrije School, Vredehofweg 30, Postbus 4292, 3006 AG Rotterdam.

Rotterdam Vrije School Prinseland, Michelangelostraat 3, Postbus 4292, 3006 AG Rotterdam.

Rotterdam Rudolf Steiner College, Vondelweg 87-89, 3031 PT Rotterdam.

Sittard Vrije School Sittard, Brugstraat 19, Postbus 763 6130 AT Sittard.

Terneuzen Vrije School Zeeuws-Vlaanderen, Handellaan 5, corr adres: Akkerwindlaan 32, 4537 CG Terneuzen.

Den Burg Texel Vrije School Texel, Gasthuisstraat 55, Postbus 6, 1790 AA Den Burg Texel.

Tiel Johanneschool, Postbus 393, 4000 AJ Tiel.

Tilburg Vrije School, Wilhelminapark 54, 5041 ED Tilburg.

Uden Vrije School, Bosveld 122, Postbus 139, 5400 AC Uden.

Utrecht Vrije School, Hieronymusplantsoen 3, 3512 KV Utrecht.

Venlo Rudolf Steinerschool, Noord-Limburg, Zusterstraat 5, 5914 XX Venlo.

Wageningen Vrije School De Zwaneridder, Nolenstraat 3, Postbus 508, 6700 AM Wageningen.

Winterswijk Vrije School, Rusthuisstraat 28, 7101 JH Winterswijk.

Zaandam Vrije School Zaanstreek, Galjoenstraat 111B, 1503 AR Zaandam.

Zeist Vrije School, Socrateslaan 22, 3707 GL Zeist.

\*Zeist Stichtse Vrije School, Regional Bovenbouw, Socrateslaan 24, 3707 GL Zeist.

Zoetermeer Vrije School, Schansbos 5-6, Postbus 5305, 2701 GH Zoetermeer.

Zutphen Vrije School 'de Berkel', Weerdsdag 14b, 7206 BR Zutphen.

Zutphen Vrije School Bovenbouw 'de Berkel', Weerdsdag 14a, 7206 BR Zutphen.

Zutphen Vrije School 'de IJssel', Henri Dunantweg 4, 7201 EV Zutphen.

Zutphen Vrije School Bovenbouw 'de IJssel', Isendoornstraat 22, 7201 NJ Zutphen.

Zwolle Vrije School, Bachlaan 6-8, 8031 HL Zwolle.

#### NEW ZEALAND

Federation of Rudolf Steiner School c/o PO Box 888 Hastings, Hawkes Bay.

Auckland Michael Park School K-12, 55 Amy Street, Ellerslie, P.O. Box 28150, Remuera, Auckland 5.

Auckland Titirangi Rudolf Steiner School K-6, Armour Bay Road, Parau, P.O. Box 60-266, Titirangi, Auckland 7.

Christchurch Christchurch Rudolf Steiner School K-12, 19 Ombersley Terrace, Opawa, Christchurch 2.

Dunedin Kotuku School K-2, 95 Norwood Street, Normanby, Dunedin.

Hastings Rudolf Steiner School K-12, Nelson Street, P.O. Box 888, Hastings.

Tauranga Rudolf Steiner School Initiative, P.O. Box 115, Tauranga.

Wellington Raphael House Rudolf Steiner School K-7, 27 Matuhi Street, Belmont, Lower Hutt, Wellington.

#### NORWAY

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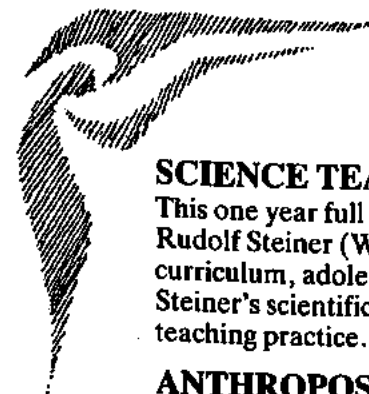
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The Eurythmy School is recognised by the Section for Performing Arts at the Goetheanum in Dornach, Switzerland



**FAL**  
**THE DRAGON HARPER**  
Peter Patterson

*Fal, The Dragon Harper*, is great fireside reading. It is the perfect present for Christmas, birthdays, Confirmations and for anyone facing dragons! Each chapter is prefaced by a beautifully detailed illustration, and there are maps, poems, songs with music and over thirty-five illustrations.

This is an adventure story, a magical tale, a fantasy and a metaphor for life. A story told with such vivid imagery and description that the reader lives through Fal's quest with him. Fantastic events become entirely believable. Magical settings become completely real. Fal becomes a friend.

Peter Patterson is a storyteller in the best Tolkien tradition and there are so many strands to the story that, once ended, it is difficult to resist the impulse to go straight back to the beginning and start to read all over again.

November 1992; 216 x 138mm; 320pp; paperback; illustrated; £9.99.  
ISBN 1 869 890 43 4

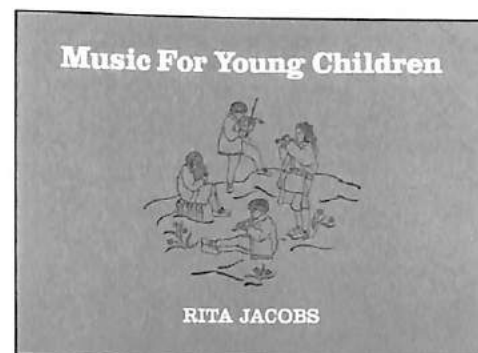
**RENEWING EDUCATION**  
**SELECTED WRITINGS ON STEINER EDUCATION**

Francis Edmunds  
Foreword by John Thomson

Francis Edmunds' life was dedicated to finding right ways of educating, of making a connection between what pupils learn about the world and their inner life. Having taught for nearly thirty years in Britain's first Rudolf Steiner School, he founded Emerson College, an adult education and teacher training centre where he was active until his death in 1989.

This book contains a collection of Francis Edmunds' writings on Steiner education, essays which are often challenging and always instructive. Whether writing on educational principles or classroom activity, child development, the rôle of the teacher or individual subjects, he worked from the premise that, 'Education should be the greatest art of all'.

October 1992; 216 x 138mm; 136pp; paperback; £6.50.  
ISBN 1 869 890 31 0



**MUSIC FOR YOUNG CHILDREN**  
Rita Jacobs

Translated by Roland Everett

How can parents or those in charge of young children, who wish to foster music according to each child's stage of development, find helpful guidance? Rita Jacobs provides the answers in this book, explaining how music feeds the child's soul and how the playing of music assists child development.

She investigates the origins of music, pentatonic music, tones, sounds and the character of musical instruments. Nearly 30 songs are included, together with an explanation of music terminology.

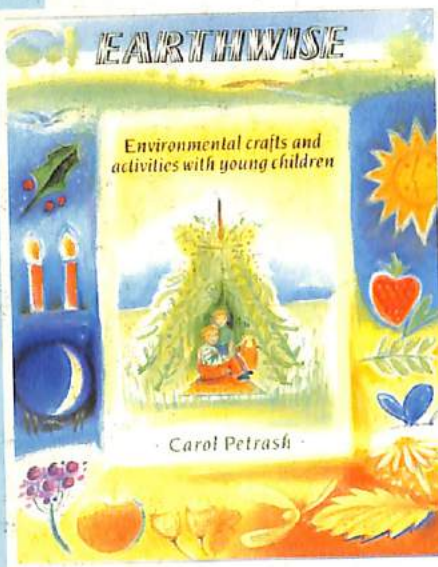
Rita Jacobs is director of an educational institute in Hamburg where she specializes in working with children aged 6 to 10 years.

1992; 186 x 123mm; 104pp; paperback; £6.95.  
ISBN 1 869 890 28 0



Hawthorn Press, Bankfield House, 13 Wallbridge, Stroud, GL5 3JA Telephone & Fax 0453 757040

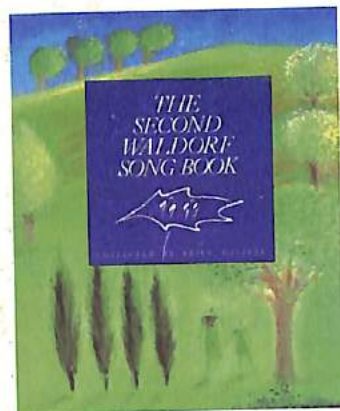




### The Second Waldorf Song Book

**Edited by Brien Masters**

Brien Masters presents a variety of part-songs collected during his many years as a teacher of



music. They are suitable for use either in the classroom or by choirs and singing groups. This is a companion to the successful *Waldorf Song Book*. 144 pp; illus; pb; **£4.99 net**

### Any Room for Me?

**Loek Koopmans**

A woodcutter drops his mitten in the forest and it becomes a warm house for a mouse. Then, one by one, quite a few of the other animals want to move in too!

28 pp; illus; hb; **£5.99 net**



# Floris Books

### Earthwise

*Environmental crafts and activities with young children*

**Carol Petrash**

*Earthwise* is full of practical ideas for nature crafts and seasonal activities to encourage young children to be aware of their environment. The activities are carefully written and beautifully illustrated. Children play with the elements of earth, air and water. They will develop a respect for nature, the earth and all living creatures.

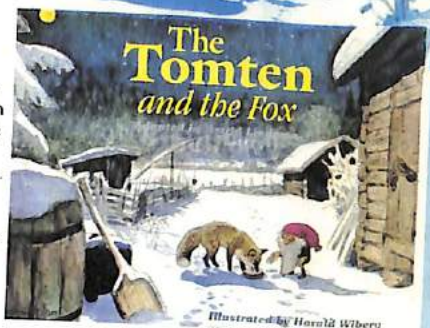
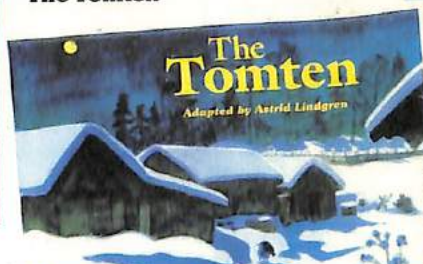
Children learn firsthand about their dependence on the earth. They can learn how to take stalks of wheat and turn them into flour for making bread, how to be a creator and not just a consumer by making gifts, how to make butter and grow food (even in the city) and how to make outdoor playhouses.

There are seasonal suggestions for making a more Earth-friendly home and classroom and also a comprehensive list of resources.

Carol Petrash has over fifteen years' experience in teaching pre-school children. She has been active in environmental projects for many years, including organic gardening and recycling.

208 pp; illus; pb; **£7.99 net**

### The Tomten



### The Tomten and the Fox

**Adapted by Astrid Lindgren**  
**Illustrated by Harald Wiberg**

At night when all is quiet around the farm – that's when the Tomten wakes up.

He is the one who looks after everything while the farmer and his family are sleeping. The Tomten is also on guard when Mr Fox comes calling.

32 pp; illus; hb; **£7.99 each**

### Rapunzel

*and other Grimm's fairy tales*

### The Golden Goose

*and other Grimm's fairy tales*

**Illustrated by A Archipova**

Two beautifully illustrated editions of some of the best known tales of the Brothers Grimm, including *Little Red Riding Hood*, *the Frog Prince*, *Sleeping Beauty*, *Rumpelstiltskin*, *Puss in Boots*, *Snow White*, *Cinderella* and *Rapunzel*.

102 pp; illus; hb; **£9.99 each**



From *The Golden Goose*