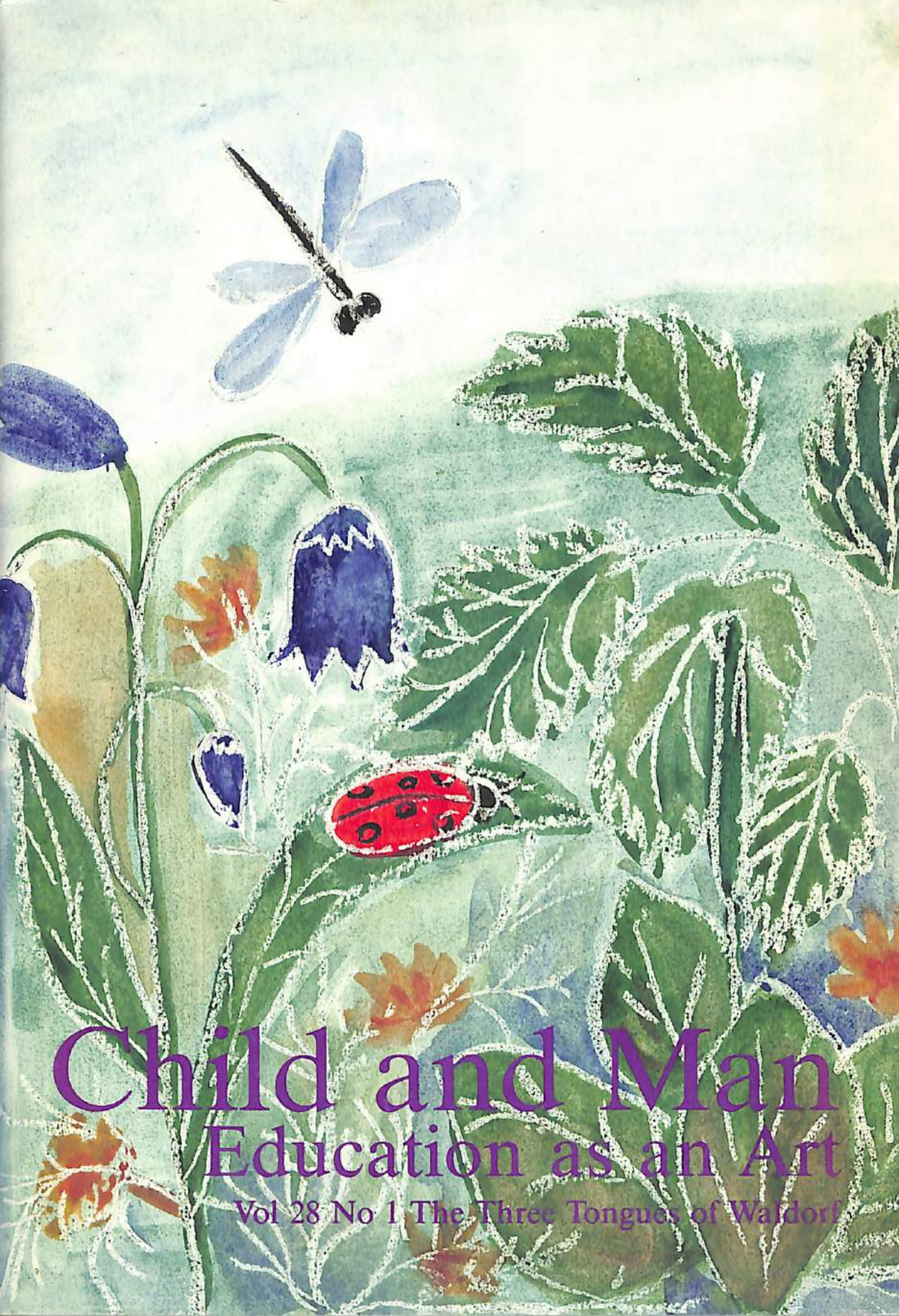




Child and Man

Education as an Art

Vol 28 No 1 The Three Tongues of Waldorf



Child and Man

ISSUE THEME:
The Three Tongues of Waldorf

"Knowledge of nature [is] justified in its own sphere... It is by knowledge of the spirit that we must explain the nature of the soul... This has to be the basis for a genuine art of education."

Rudolf Steiner
March 1923

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Front Cover: Students of the 'International Seminar on Waldorf Education in Tallinn', which takes place in the Christmas, Easter and Summer holidays, apply what they have received, as part of their 'homework', to their work situations. This plant and insect study combines water colour with a batik technique.

Inside Front Cover: As children grow older, they have many possibilities for 're-living' earlier forms of consciousness. Puppet performing offers one opportunity for this.

Photo: Alik Sapountzi

Journal for Rudolf Steiner Waldorf Education January 1994 Vol. 28 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

In one respect Waldorf Education just managed to pip General Smuts to the post! In 1926 Smuts coined the epithet 'holism', Waldorf education it could easily be claimed, even though it was not practised at that stage in South Africa, had made holism one of its pedagogical keystones, not by name it is true, but at every level of school life: in its internal organisation, in its curriculum right down to the details, in its didactics and classroom management, in its time-tabling and also vis-à-vis its own position in society in general. How was this? In a *nutshell*: by relating each of the above aspects to that which is threefold within the human being. In an *eggshell*... Well, that is a long story that would need some hatching out! In this year of celebrating three-quarters of a century of Waldorf Education 1919-1994, *Child and Man* offers articles that elaborate on this theme – causing to appear thereby at least a few cracks in the eggshell.

But let us stay for a moment with the concept of holism. The word has a lexical meaning that describes the striving to regain a concept of the universe in which the parts that we are coming to know so microscopically can be seen more in their macrocosmic totality. Perhaps this is why the spelling of the word had to reflect its Greek origin. Had the spelling been derived from *whole* – i.e. beginning with a 'w' – it would have different connotations, at any rate to begin with.

Let us investigate these. Whilst not wishing to add discomfort to the life of fanatical phoneticists, here we cannot escape the joy and seemingly bewildering inconsistencies that abound – in words beginning with 'wh', like *wheeze*, *Whitehall*, *whodunit*, *whirligig*, *whiff*, *Huckleberry* (botanically linked with *whortleberry*) and so on... A longer list is unnecessary and would probably become

overwhelming! The letters 'wh' indicate a sound that is made by a certain movement of the lips. We can be 'conscious' of this movement when pursing the lips in preparing to *whistle*. We can hear the distinct sound that it makes in many Scots' accents, especially when they pronounce words like *whip*, *which*, *when* etc.

The etymological connections of the sound go deep. *Whist* (in Old Norse) was an expression used to get silence; *whist-drives* are conducted in a strangely silent atmosphere – all the more enhanced through contrast at the audible explosion of feeling when the last trick is won (and, simultaneously, lost!). We spell *owl* without an 'h'; Germans spell *Uhu* (q.v. *hoolit*) without a 'w'; whereas in Shakespeare's song *Winter*, we have: "Then nightly sings the staring owl:/To whit to whoo,/A merry note," in which he revels in the two-sidedness of the sound, the outer air and that within the mouth being in oscillating interplay, while passing in edge-cutting fashion through the threshold of the teeth. The words in which this sound occurs are seldom, if ever, connected with the new-fangled vocabulary (of Latin and Greek origin) that inserted itself into the language through the ecclesiasts or through academia; we are led back to a way of life that was at *one* with nature and the heavens – as are younger children – when *whetstones*, *whangs* (leather-thongs), the *whir* of the spinning-wheel, *whales*, *wharfs* and *whelks* were among the basics.

The at-oneness mentality of past ages meant that the human being's daily life was experienced as directly connected with the totality of the universe. When this connection started to fall short, it needed healing. To be made whole was to be healed; 'hale and hearty' was a condition of wholeness beyond the mere medically sound. Preceding the present concept of holism was the very being of wholeness.

Furthermore, people felt themselves as whole only when they were fully integrated into a social grouping: the tribe, the clan...the glee club, the congregation... Banishment, ostracism, excommunication were worse than death: if banished or ostracised, you lived languorously, half without life. The closely knit entity of a class of young children is an essential element in education, and reminds us of the wholeness of that earlier condition. Children of 12/13 years of age start to form cliques – they are clinging to social forms that echo their earlier status of natural social grouping.

Meanwhile today, the individual adult becomes more and more emancipated from society. We do not need to search far for examples: the unions with their traditional relation to the left of politics are becoming subject to new scrutiny; it could be said that it was the increasing pressure of individuality that finally punctured the air-balloon of Soviet ideology; in the West we are out for personal choice – democratic representation; everywhere we find supermarkets covering acres of ground with their Milky Way of choice replacing the green-grocer at the corner shop, and hijacking his regular customers, where the conversation that took place while you gave your order verbally, item by item, moved from comments about the weather to news (gossip, too, though not necessarily of the malicious kind) that concerned the whole community. Or, in the final analysis, admiring the head-and-shoulders-above types, we look ourselves up in *Who's Who*.

As we journey from the wholeness of the past to the holism which is our hope for the future, what are we losing, what have we lost?

Rudolf Steiner pointed out that a significant step in the (descending, one must say) part of this journey was taken in the ninth century AD. At the Oecumenical Council in Constantinople in 869, the Western Church asserted that the human being was a duality, consisting of body and soul; the former Trinitarian-based doctrine which included spirit in human nature was renounced.

Following that, to begin with, life of course persisted at grass-roots level, with its egg-whisks, its *wheel-wrights* and *what-not*. But

there can be no denying that the maggot had crept into the apple barrel from the top.

Nevertheless, it took a long time for the reality of three-foldness to die; the whole momentum of Greek culture was behind it – in its tripartite socio-political structure (Sparta, Athens, Thebes); in its architectural styles (Doric, Ionian, Corinthian); in the three principle stages of its sculpture (Archaic, Classic, Hellenic). Later, despite the ecclesiastical stance of body and soul (strangely in contradiction with the teaching of the Godhead as a Trinity), the population was surrounded visually in the Middle ages and the Renaissance through artistic tradition with triunity of every kind. And not only in artistic tradition: we find it especially in the fairy stories of folk culture with their ubiquitous three princesses, three sons, three dresses, three tasks...

The second blow to the world outlook in which the human being was regarded as three-fold came in the 17th with the advent of technologically applied science, stemming largely from the work of Francis Bacon. Through it, by degrees, the human being became a soulless pawn in the hands of (what we now refer to as) market forces.

Admittedly, some belief in the spirit and appreciation of the soul persisted into the twentieth century but it was little more than a façade, a façade that was not difficult to demolish. Indeed, the inhumane brutality of, say, the Siberian concentration camp and many other phenomena of our age force one to ask how much even of the body (in any sense human) can be found in the dereliction of culture from which so many millions have suffered.

In view of the above, it is helpful to recall in this three-quarter centenary year, that Waldorf education rose from the ashes of World War I 1914-18, as a result of:

- (i) the impulse coming from parents who were part of the work-force of the Waldorf-Astoria factory;
- (ii) the insight of Rudolf Steiner, which was needed to establish a school in which the whole child would receive an education that recognised, reflected and renewed its threefold, fully human nature;

(iii) the wish to serve and support these two factors and make them reality, as living in the enthusiasm of Emil Molt, one of the proprietors of the factory.

In short, a modern way of *reinstating spiritual and soul-like values* (symbolised one could say by the rushing, airy part of 'wh') – what Smuts called 'holism', what the Poles refer to as 'ecological' and what continues to throw the gauntlet to the Establishment as "green", in one guise or another, refusing to be fobbed off as the latest whipper-snapper.

* * *

In the Hermitage at St. Petersburg is an exceptional collection of Rembrandt's paintings, among which is *The Prodigal Son* (1663). The moment of the son's return to his father's household is depicted. The son is kneeling, the father slightly bending over him with hands placed in the region of the son's shoulder-blades in a gesture in which welcome, relief, compassion, pain, blessing and other inner qualities are mingled.

This parable, of *The Prodigal Son*, narrated in Luke's Gospel, has sometimes been referred to as THE story, yet it did not achieve the popularity among Renaissance painters as did, say, the apocryphal story of Tobias and the Archangel Raphael. Rembrandt does not spare us with regard to the son's wretchedness: we see only the back of his kneeling figure. The sole of his left foot (foreshortened) is prominently revealed by the most mire-splashed of shoes having slipped off.

The shoe remains discarded in the corner of the picture. The foot itself, inevitably unlovely as it is, is highlighted by Rembrandt. Daring? Provocative? Mysterious perhaps? Then there is his garment, increasingly shoddy and dishevelled in appearance as one glances from neckline to waist to kirtle. As if to emphasise shame, Rembrandt highlights the nape of the neck, less so the crown of the head, while the remainder of the face is swathed in dark shadow.

The father bends over him. Apart from



Father and Son (from Rembrandt's 'The Prodigal Son') drawn by an older pupil.

the hands already mentioned, other features which reveal his attitude are the seemingly closed eyelids: his eyes are averted – not directed towards the tattered figure. Having feasted them in recognising the flesh and blood reality of his son's return, his gaze is now inward. He is absorbed in the thankfulness of the son's existence, bathed in the utter contentment of being reunited, yet pierced with the agony of the outer appearance and filled with apprehension at the thought of the son's 'story' which has not yet fully been told. He is torn with the

anxieties and mixed feelings that have preoccupied him since the son's departure, he relives the slow revival of buried hope, the welling forth of that love which takes no account of the length of the road... The father's closed eye-lids allow us, more than had they been open, to be participants in the process that is going on within both their souls. The official guides in the Hermitage frequently refer to the picture as one of Rembrandt's greatest psychological paintings.

The artist builds up the intensity of light, characteristically in patches, allowing it to fall on the father's head via the line of the nose (which commits the left part of the face into darkness), over the eye-brows to the upper forehead where it is again cut off abruptly by a hint of the curve of a skull-cap. This 'spot' of light is lifted above the deep sepia-toned travail of shadow-play – that delves into the spaces between, into the creases of the garments and into the obscure background – and gives us a pool of redemptive calm, a resting place upon which, as it were, the dove of spirit, can settle while the stirred turbulent waters of the past subside. It stands as crown at the climax of the sombre-red, short but ample cloak around the father's shoulders – as when the strength of spirit comes forward, endowing the soul, that has struggled through its inner trials, with quiet triumph.

This is not the place to consider the three figures witnessing the scene. Father and son are parable enough. The son's prodigality has led him through the swine-husk turning point of despair to an inner awakening and the return – now, the wiser through suffering – to a life of renewal.

In educating out of the threefold image of the human being in the ways that Rudolf Steiner has so richly indicated, Waldorf teachers have the golden opportunity of giving experiences to, of nurturing forces within, and of sharing ideas with the future generation, which can be freely developed in later walks of life. If such development takes place, it will enable a beginning to be made to restore what was lost as a result of

869AD and the knock-on effect of C17th mis-applied technological thinking.

The New Testament translation of the Prodigal Son puts it this way: "It was meet that we should make merry and be glad..." Rembrandt, painting as the C17th was well under way, developed a language that speaks of prophetic compassion for things to come. Might we not in looking back not only at the growth of Waldorf education, but also at the way it has restored a threefold quality to all aspects of school life, here strike a festive note – a thankful and congratulatory, though not complacent: "Whoopee"?

B.M.

Announcement

Hugh Hetherington (10.9.1917 to 13.10.1993) was editor of *Child and Man* from 1948-1958. An appreciation of his work will appear in the next issue.

The Title of This Issue

The Three Tongues of Waldorf

Just as in the Middle Ages, it was thought necessary to have a thorough knowledge of Hebrew, Greek and Latin (the three languages – “tongues” – in which the inscription on the cross was written) before understanding theology, so it becomes clear, on acquaintance with Waldorf education, that a knowledge of the threefold nature of the human being is essential, both for understanding the development of the child as well as for putting Waldorf into successful classroom practice.

This theme therefore is a fundamental one but, at the same time, full of creative possibilities. It is the theme that forms a basis for all articles in this issue.

Some stand on their own. *The College of Teachers* by William Forward is an article in which is described the mode of working of the responsible teaching body in a Steiner School, with its role in all spheres of the “threefold social order”: the cultural/spiritual, the sphere of human rights and the economic/administrative. In *Taurus-Aries-Pisces*, Christopher Clouder guides the reader through the salient features of three great cultural epochs: the Egyptian, the Greco-Roman-Medieval and the Renaissance... He does this from a Class 9 art history main-lesson perspective. Language is of course one of the most fruitful fields of research into how human beings experience themselves, the world and life in a threefold way: Brien Masters – in *Talk, Talk, Talk* – introduces some items in the Waldorf curriculum of the mother tongue that touch on this. David Tasker, in his article *Sleep*, not only gives good advice on how parents can support this extremely important factor in a child’s life, but does so by the use of helpful contrasts with those two other vital degrees of

consciousness: “dream” and “day-wakefulness”. Former Waldorf pupil Professor Jones speaks of his education as having given him “an intense interest in how the world works, how people live and work together and in the ideas that shape our thinking.” His work, despite his academic title, is by no means confined to the lecture room, however, but takes him in a fascinating way into all three walks of life.

Finally, in view of the fact that *Child and Man* has so often featured articles on the main divisions of ‘childhood’ (0-7 years, 7-14 years and 14-21 years), on this occasion we look more at the transitions: Charlotte Comeras writes on how school readiness begins to surface and be identified at the top end of the Kindergarten. Kevin McCarthy plunges us into the melting pot of a Class 8, prior to the pupils’ leaping across the chasm of adolescence. The third transition is when stepping from the Upper School into ‘life’; this stage is represented by two articles, written by pupils Andreas Reynolds and Maria Fynes-Clinton, one on *Work Experience at Sea*, the other on her *Interview for the Nursing Profession*.

The books that could be and have been written on the subject of threefoldness are without number. It is hoped that what is here offered will constitute a fitting contribution to the theme in this, the 75th Anniversary Year (1919-1994) of Rudolf Steiner Waldorf Education.

Ed.

The College of Teachers

by WILLIAM FORWARD

Few countries in the world spend more per capita on education than the USA. At the same time one notes that the level of dissatisfaction with education is in proportion. An independent survey was recently conducted in the USA to ascertain among other things why increased expenditure by the State on education seemed to do very little to mitigate this dissatisfaction. The conclusion revealed that those schools worked best which were subject to least outside regulation – i.e. schools which were self-administered.

A similar phenomenon was recorded in a report on private education in Sweden last year. The Social Democratic welfare state, evolved in the post-war years and widely admired since, incorporated the view that the State was best qualified to determine and provide for the nation’s educational needs: “Those entitled to an education have normally no possibility of insight or genuine judgement in an area so difficult to survey as that of instruction and teaching in the school”. A scientific investigation into its efficiency however recently determined that “in the six regions polled, the strongest feelings of civic powerlessness or protest were aroused in the fields of education and care for the sick”. All efforts of local and national government to marginalise private education initiatives, mainly Steiner schools, came to nothing and in 1992 the National Assembly passed a motion whereby, from 1st July that year, independent schools would be treated the same financially as state sector schools. In an article in *Das Goetheanum* 9.7.92 Frans Carlgren reports: “This is just one example among many for tendencies that are now coming to expression in the whole country and are leading, for example,

to the establishment of more and more self-administering pre-schools and hospital unity... More and more citizens want... to be directly involved in shaping the social order”.

In our own country, whilst there has been a regrettable tendency to centralise control of education in the National Curriculum there has at least been a recognition of the benefits of devolving management to the schools themselves.

The virtual absence of outer regulation is a helpful feature which Steiner Schools have in common with most independent schools, but what often puzzles parents, visitors and government inspectors alike is the apparent absence of inner regulation as well: questions such as “Who’s in charge here?” often receive the reply “We all are”. The role of the head-teacher, with deputies, heads of department etc. is carried out by the College of Teachers, a body which meets, associates and acts in the greatest possible freedom.

Freedom, as an essential condition of a healthy educational process, was recognised by Rudolf Steiner at the time when his efforts as a social reformer were at their peak in the years 1917-1919. In the war-torn Germany of that time there was a wide-spread recognition that new ideas were necessary if any degree of social cohesion were to be achieved by peaceful means. Years of research had led Steiner to the idea that just as the human being is made up of functionally distinct, though mutually interdependent systems or activities (in the body: the nervous, cardiovascular and metabolic systems; in the soul: thinking feeling and willing) so also the society in which he lives needs to be organised to reflect this if one wishes to avoid inhuman or insufficiently human social conditions. This idea he put first

to leading political figures in both Germany and Austria; and then, finding insufficient ability to respond to new thinking in those quarters, he appealed directly to factory workers, putting the case for a cultural life organised under its own direction on the principle of freedom, a rights life on the principle of human equality and an economic life on the principle of 'brotherhood'. The response to *this* appeal was much better, all the more so since Steiner was one of the few to recognise that the working class was protesting at least as much over cultural deprivation as over any other form of deprivation. Thus: "What the appeal is seeking to point out is that everything of a spiritual or cultural nature is the concern of everyone and that the spiritual worker is responsible to the whole of humanity. This cannot be achieved unless the cultural life is liberated and placed under its own direction" (23.4.19).

Like any initiative in social matters this required a sufficiently large number of people to see its relevance (suitability); and at that time, partly due to the opposition from trades union leaders, this could not be achieved. Nevertheless, as a legacy of this initiative Emil Molt, a director of the Waldorf Astoria cigarette factory in Stuttgart, co-founded with Rudolf Steiner the first Waldorf school for the factory workers' and others' children. Of this school Steiner said, "The Waldorf school must be a real cultural deed if it is to achieve a renewal of the spiritual life of our time. We must expect a transformation in every aspect of life. The whole social movement has after all a spiritual origin and the question of education is just one of the many questions that relate to the burning issues of our time. The possibility of the Waldorf school must therefore be fully utilised as a reforming, revolutionary factor in the education system".

The school received its permission to start in 1919 from the Ministry of Education, was funded initially by Emil Molt and was managed increasingly independently of both Emil Molt and even of Rudolf Steiner by its College of Teachers. Much later this (and many other schools in Europe) received state funding, and has had to guard its freedom jealously from

the regulatory attempts that generally go with such funding.

Given this stated striving for the highest possible degree of freedom from both outer and inner regulation, one might well ask: "How can such a College work in practice?" For obvious reasons any attempt to describe this must be prefaced by saying that there will be exceptions to virtually anything said about the College of Teachers.

Those teachers who see themselves as carrying the school, generally full-time teachers committed to working out of anthroposophy, form the College of Teachers and meet weekly on a Thursday to deal with the school's business. Typically this falls into three broad areas, pedagogical, technical and executive. In the pedagogical part there might be a study of a particular child or of a syndrome or of a particular main-lesson and its reception. In this aspect, the teachers' meeting constitutes a kind of rolling teachers' seminar in which all deepen their knowledge and understanding. In the technical part, information is exchanged on forthcoming arrangements, festivals, outings, plays, lesson-cover etc.; and in the executive part, decisions are taken on staffing, deployment, curriculum and development policy. For the first two of these activities one can readily see that having the teachers all together is a highly efficient way of working – one develops and shares a common understanding of the growing child on the one hand and gets everyone informed on practical matters on the other. When it comes to the executive, decision-making part however, all kinds of problems can crop up.

Any decision-making process will always involve the gathering of information, the forming of an evaluation or judgement on the basis of the information and then the taking of the decision itself. One can easily see that with a group of sometimes up to 60 or 70 "decision makers" the process can become quite laborious when it comes to forming a coherent judgement on an issue and then coming to a decision that all can "stand by". By most modern management standards it might even seem impossible. Nevertheless in Steiner schools round the world there is a constant weekly

struggle to achieve the conditions in a meeting where this becomes possible, and many Steiner teachers can testify to the remarkable feeling of acting out of the spirit of the school when in this way individuals have made their contribution, the possible views have been moved to and fro in the circle, and then the moment comes when someone formulates what everyone can perceive to be the right decision at that moment.

This is not to say that this is always the way. Many colleges delegate some or even most decisions to smaller groups, depending on the dynamics in the collegiate body. Often the difficulties arise when it seems necessary to reach a compromise or an appropriate mean between the perceived ideal on the one hand and the perceived necessity on the other. This requires the engagement of the 'middle person' in each of those present. As Steiner put it in 1919, "Each personality must be fully engaged from the start. For this reason we shall organise the school so that it may be not governed but administered; and administered in a republican way. In a real teachers' republic there will be no cushions at our backs, no directives from the headmaster...each individual must be fully responsible him or herself".

For the teachers this striving can be rewarding and can give glimpses of a quality of community that is perhaps still of the future, as well as channelling energy into the daily work. It can also, it has to be said, prove a daunting and occasionally dispiriting challenge.

For the parents it can, as suggested at the beginning, seem confusing because it is not so easily grasped as the pyramid structure of management found elsewhere. Yet it can also, when it is going well, be experienced as a sense of inner strength, warmth and wisdom radiating through the school and the school community.

Most of all it is the pupils who experience the different quality out of which colleagues teach who work together in this way. Not only do they feel they meet the school in the individual teacher, but a healing quality can be experienced particularly by those who bring difficulties with them into life at school. To take a prophetic image from the European past – the Round Table of King Arthur and his

knights was felt as a powerful, cultural and civilising influence throughout its surrounding community; yet when individual problems or challenges came up it was by no means always King Arthur himself who dealt with them. Rather it was perceived in the circle to whom the challenge properly belonged and the adventure to find the fitting remedy began.

Thus perhaps we are moving towards a solving of the great riddle of the seeming incompatibility of community and freedom.

William Forward is a teacher in the Upper School at Michael Hall and teaches German, Parsifal, economics and religion.

Waldorf Resource Books, Steiner Schools Fellowship, Kidbrooke Park, Forest Row, Sussex RH18 5JB. Fax: 0342 826004

THE MIDDLE AGES



The Middle Ages – Background Studies on the History of Western Culture by Karl Heyer £11.99

This book has been translated by Johanna Collis and edited by John Anderson in memory of Jesse Darrell, a former Waldorf class-teacher and teacher trainer. Heyer was an anthroposophist whose insights into the Middle Ages give a broad and stimulating background to the events that Europe is passing through today.

“...Talk, Talk, Talk,”

And Other Language Skills

by BRIEN MASTERS

An old acquaintance, sometime deceased, who came from the Northumbrian side of the River Tweed would perform a little ritual from time to time that undoubtedly stemmed from the lingering superstition associated with the clannish life still found in the border country.

You would be in the course of conversation. There would be one of those natural lulls that often prove to be a crossroads – minor or major is not important in the present context – in the conversational journey. The silence would be interrupted by both people inadvertently speaking at once, and – and this is what brings what I have called “ritual” into the foreground of the landscape of memory – discovering that they were both saying exactly the same word. Before you had time to take a breath you would find your little finger seized firmly, hooked by the little finger of your Northumberland friend; their gaze intensified in a certain manner and met yours; and after a few further moments of shared silence you both, in turn, uttered (and in this uttering the ritual reached its peak) a poet’s name. One noticed a range, but not a *wide* range of poets over the years: Wordsworth, Shakespeare, Burns, Keats and maybe one or two others. After this the conversation resumed. It is a puzzling phenomenon even now, decades later. It was as if the plane of language on which the conversation was taking place needed supplementing, uplifting, complementing; as if a beam of sunlight had been experienced suddenly, as prelude to the dispersing of a November fog; as if the mundane colloquialism of Tom, Dick and Harry or the grey drawing-room drawl of Brown, Jones and Harrison needed reminding that the Logos

also (primarily, perhaps) has a dwelling above the flint-sparked altars of the Gods.

However, whether we are concerned with the drawing room with its journals and the lecture room with its libraries, or with the man in the street and the tabloids with their gutter-als, or with the laurel-wreathed poet, language is language “for a’ that”. Moreover, children in school need to develop a connection with all three of these linguistic planes. That former Waldorf pupils generally have the reputation of being ‘good mixers’ indicates that there must be some “method in the madness”; and the method has much to do with what these three planes represent, together with the skill of being at ease with a variety of literary styles that derive from each. The method must move with the times of course. This, to all intents and purposes, is assured if the teacher is truly in touch with the children – their outer growth, their inner development, the sudden metamorphoses that take place within them, the very fact that they are the generation of the future.

The method can be studied in at least two ways: by taking a cross-section at any one point or by tracing a single thread through different phases of development. The first example, set out below, is a cross-section showing how these three planes of language might be experienced, in the first place in Class 1 (age 6/7). After this we will proceed by following the theme through the school.

“Teach in pictures”. When Rudolf Steiner gave this advice, which he did on many occasions, it amounted almost to an exhortation, and was addressed quite particularly to those involved with the education of children between the ages of c. 7-14. How those pictures

must change according to the growing child’s needs is a fascinating study in itself; here we are concerned with the *language* used by the teacher to convey the pictures to the children. Supposing we are giving instructions about keeping wellingtons in the bootlockers tidy, we are likely on such an occasion only to skim the surface of the pictorial mind: “... and remember to tuck them right inside your locker, like two sweet-chestnuts, packed cosily inside their prickly shell...”

If we are using the pictorial as a vehicle for teaching say the sign for multiplication, the image we have chosen for the purpose will flow through the whole stream of the language. “... Then busy Monty Multiplier placed the silver birch branch onto the block and chopped it in two with his little hatchet. He chopped the two into four, the four into eight and the eight into sixteen. He took another branch from the bundle and did the same again – and again and again. Soon the little pieces mounted up into quite a pile. At that, with a deft flick he plunged the sharp corner of his hatchet securely into the chopping block. Then he dug the fingers of both hands into the pile of sticks, scooping up a big bundle into the wheelbarrow. As he did so, some pieces flew hither and thither but soon he had a full load which looked a bit like a spiky nest perched untidily high up in the crown of an oak tree, as part of a rookery. He grasped the handles of the barrow; and the wheel, with its four bright yellow spokes [which made a cross like the sign for multiplication], was soon rolling happily down the pebbly path towards old Mrs Treadle’s backdoor. How pleased she was going to be, thought Monty. He imagined her quick, smiling eyes and could almost smell the home-made cheese twiglets which she produced on such occasions...”

Earlier in the morning the class has said the morning verse: “The sun with loving light/Makes bright for me each day...”. They followed this by reciting some William Blake together:

“Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:
‘Pipe a song about a lamb!’...”

In poetical language, imagery becomes the key that poets use to assist us lesser mortals in discovering, entering and exploring their world. In the morning verse, “*Loving light*” has nothing to do with the electrician’s amps and volts; the expression points in a totally different direction. Blake’s vision of cloud and child, we realise, is no more visionary than the other character in the poem: ‘me’, the piper in the valley. We need to live with the whole poem. We need to dive deep into Blake’s imagery in order to fathom his mood and meaning. The world of which the poet speaks is not to be grasped as is multiplication, or to be shoved around as material objects in a bootlocker.

We see from the above that straight away when the children enter Class 1 their connection with these three worlds – which are related to “body, soul and spirit” – needs nurturing and to do that we need to find the appropriate language.

Blake’s poem presents us with another aspect of language – also three-tiered. At the beginning of the poem, the piper hears the child speak to him from the realm of the clouds. The “pleasant glee” – his music, one could say – flows as a fount of unceasing inspiration – but he (and we) cannot remain ‘up in the clouds’ for too long; he is therefore bidden: “Piper sit thee down and write”. This reflects the stage in history when oral tradition begins to fade and the scribe steps in. The written characters become a crutch for what was once an inspirational faculty but has now been maimed. As the children step from Kindergarten to Class 1, this phylogenetical journey is repeated. The fairy tales of Class 1 (which Steiner was confident could also be created afresh by each teacher, thereby not solely relying on the treasures collected for example by Afanasiev in Russia, by Asbjørnsen in Norway or by the brothers Grimm in Germany) pass “from mouth to ear”.

Simultaneously, preparation is made through introducing the letters of the alphabet for the next two stages of acquiring language skills: writing and reading. When Blake’s piper “stained the water clear”, the ink that

resulted was not only an essential ingredient in the 'technology' required to commit his songs to paper: it mirrors the mental state of his descent from unspotted clairaudience to the "stained" consciousness of a later age. In so far as the pupils make their own text-books in Steiner schools, this three-tiered linguistic sequence of oral/aural, written and finally read is something that is impregnated upon the whole pattern of learning throughout all twelve years in a host of different ways.

A major approach to learning in the Middle Ages was through the *Seven Liberal Arts*. These were subdivided into two groups: The Trivium (Grammar, Dialectic and Rhetoric) and the Quadrivium (Arithmetic, Geometry, Astronomy and Music). Although we may discover the Trivium again in modern education it is in a modulated form. Rhetoric is word in action; enaction, gesture and the power and effect of the word are characteristics of how the child before school age uses language and relates to it. Grammar is that which informs the language – one might say its inner discipline. As a result of this discipline the individual words are brought into connection with one another, through the endings of conjugation and declension, and through the word order in each sentence. Like the monarch in medieval society the *subject* of the sentence (a strange misnomer) asserts its influence on the verb and other words; it causes the noun which is object of the verb to be put into the accusative case and so on. A modifying, mercurial element prevails. It is the grammar of language, in all its finer shades, that children in the Lower School must get a feel for, become aware of and come to grips with. [Yes, there may well be moments where prepositions can legitimately come at the end of sentences – an exception to the 'rule' "up with which," as Sir Winston Churchill impishly scorned, the pedant "will not put".] Not until adolescence, however, can one expect the pupil to enter the region of dialectic/logic. First it is a matter of developing inner exactitude and honesty of thought, then of

fittingly clothing this in every shade of word. In turn, this can lead to a manner of listening to the other person in which the self withholds its own opinion in order to follow and live with something 'outside'. Even in everyday conversation, forces of self-sacrifice and devotion are needed to exercise this skill.

The "rubicon", much reckoned with within Waldorf circles, which all children have to cross is that of the 9th/10th year. At this time, children need help in reorientating themselves. This is done partly through connecting them with the local environment, through finding traces of what people have done over the centuries – bridges or roads that have been built, crops that have been grown, grain that has been milled, raw materials that have been quarried or mined or trawled from the sea-bed, goods that have been produced and sold at markets. Moving from orientation in space to its equivalent in time, we are faced with that division of time that is expressed in past, present, and future tenses. The author was once privileged to witness something that demonstrates how such a subject at school can have psychosomatic significance for the child. He was waiting at a bus stop in Aberdeen, not far from the Waldorf school. A wee laddie of c. 9 years of age joined the queue. His eyes were turned inwards, not solemnly but as if continuing to enjoy something that he had only recently experienced – like the play of light on glistening granite after a spring shower. He suddenly looked up to the stranger standing next to him in the bus queue, his eyes now twinkling beneath a rather scrappy forelock of sandy hair: "D'ye ken the past, the present and the future?"

A further step in inner orientation takes place at the transition from Lower School to Upper School. This step can be taken more sure-footedly if one helps pupils to

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Sleep

From a Parent's Point of View

by DAVID TASKER

A good friend of mine once surprised me by remarking that the nearest he has been to seeing angels is when he is in the bedroom of his sleeping children. Now this friend had until this moment not given the impression of any interest in the 'spiritual'; and it now occurs to me how many people, who may appear to have a very hardened, materialistic approach to life, are able to experience a sense of wonder, of the sacred, in the presence of the sleeping child. Sleep, like its counterpoint of death, remains one of the enigmas of our age, far beyond the description, let alone the understanding of our modern scientific methodology.

It is an interesting reflection on this methodology (based as it is on repeatable experimental measurements and results) that scientists should concentrate their study of sleep by the measurement of electrical discharges from electrodes attached to the heads of sleeping 'laboratory patients'. Whilst it is comparatively easy to see the shortcomings of this scientific method (because the intangible nature of sleep cannot satisfactorily be described by constrained tangible nature of physical science), I can personally vouch for the difficulties in embarking on the transition towards a science of the metaphysical. How can we understand and experience sleep and give meaning to this integral part of our life? It seems, at first hearing, to be a contradiction in terms to ask if we can be conscious in our sleeping life even though we have had glimpses of this consciousness in our dreams.

Sleep can be seen as some kind of voyage; we say 'goodnight' to someone, as when they are setting off on a journey. We trust that just as we 'lose ourselves' when we enter

sleep, we will regain ourselves again on waking and, moreover, so will our family and loved ones. This trust is reinforced by our experiences which tell us that good quality sleep refreshes and invigorates our physical body as well as our thinking faculties. It is the great healer, not only for physical ailments but also for our feelings when they have been hurt; problems which have been slept-on can often be seen in a new light – in a more rounded and mature way.

Ask most parents about bringing up young children: and the trials of broken nights and poor sleep invariably figure in the conversation. The importance of good quality sleep is only fully appreciated when it is denied us and for many this situation arises after the birth of our first child. Just as we have to learn to cope as best we can with too little sleep and our resulting tiredness, irritability and loss of performance, we also find ourselves at the same time responsible for the 'management' of the sleep of our new offspring – in much the same way as we are responsible for managing their feeding. Both are concerned with different aspects of the child's basic nourishment although good quality food and nutrition, perhaps because it is more readily understandable, tends to figure more prominently for parents than good quality sleep. Ingesting, digesting and excreting is the readily recognisable process for the nutritional cycle, and although few of us are able from our own experience to describe what happens when we sleep we can see that this process too is threefold, namely the preparation, the sleep (which itself has a threefold composition) and finally the recovery or restitution. Parents tend to have set views and procedures not only on the

quality of food but also its preparation. Rhythms and regularity of mealtimes become important and children will usually be sitting still, often in a social grouping around a table and detached from the hurly-burly of life's activities. We organise the food carefully and sometimes artistically on the plate and table. Most importantly we realise that good digesting, good nutrition and good health and development is contingent on what we eat and *how* we eat. Could we say that good sleep is equally contingent on preparation, and most importantly what of the day's experiences we take with us (ingest) into sleep as well as *how* these are taken?

Bedtimes are notoriously difficult occasions for parents to aspire to heights of child-rearing excellence! One's own tiredness, coupled with an over-tired child, or a child distracted by outside events – the comings and goings of older siblings, unexpected visitors – these can all be obstacles to the calm peaceful space of good sleep preparation. With the humility that comes from my fair share of bedtime 'scenes' with my own children I offer some observations on bedtime preparation. Regular routines and rhythms seem to be the primary goal, particularly for the child who finds sleep a lonely, frightening journey. To engender a bedtime mood, a mood which can encourage the journey from the full waking life to the realm of day-dreaming, is for me the greatest challenge. Withdrawing from the main living areas of the house to the bedrooms, often a problematic first step, can be lightened by making this into an imaginative game – a boat or train setting off and chugging its way along passages and stairs.

The most beautiful way of accompanying the child into the realm of day-dreams and to the frontier of sleep is through our singing – the lullaby. Even the most rudimentary singing voice seems to provide all that is needed, although I have personally found that this is difficult to sustain with my children once they have reached Class Two. Somehow they seem to be too self conscious and singing to sleep belongs, they feel, 'to babies and Kindergarten children'. A quiet, appropriate bedtime story, preferably told

afresh or by memory also allows the child to withdraw from the hard physical world to a day-dreaming imaginative landscape. As with singing, I have found this hard to sustain and have resorted to reading directly from the books. The choice of book is, of course, important and quite often I find myself reading so-called bedtime books which are either too old or too young for the child; sometimes it becomes apparent that the content is unsuitable, perhaps too emotional, threatening and brutal or, sometimes, particularly in contemporary children's books, rather banal and unimaginative. I am sure that this is one area where our class teachers can help with recommendations to enable the bedtime reading to be complementary to the day time teaching.

The reality in this country is that the majority of children (but not, hopefully, in Waldorf schools) will go to sleep having watched a number of television programmes – sometimes for as long as two or three hours and the arguments surrounding television watching have been well raised in Waldorf circles. At present, with my oldest child at 10 years, I personally feel no necessity to introduce a television into our house. My own questions are what mood and what picture experiences do we want our children to take with them to sleep? Can television provide something positive to effect the transition into sleep? My personal experience is that, for young children in particular, television does not enliven the active inner life of imagination and, moreover, the powerful outer sense images which characterise television can often overshadow the more subtle, delicate impressions of school lessons and the living impressions of the actual world, the world of actions. The thought of the contemporary child being lulled into sleep by a radio cassette or television is uncomfortable.

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School Readiness:

The Doorway Between Infant and Schoolchild

by CHARLOTTE COMERAS

In the play *As You Like It* by William Shakespeare, Jaques tells his companions:

"All the world's a stage,

And all the men and women merely players:"

He goes on to say how a person's life is divided into seven ages, each very different from the other. Rudolf Steiner, through his insight into the true nature of the human being, takes this thought further. He describes how these stages last seven years; each one revealing great changes in both the bodily nature and the inner life of thoughts, feelings and the strength which directs our actions.

The first three seven-year phases, which Shakespeare refers to as the infant, the schoolchild and the lover, show a greater degree of marked changes in the body than, in say, the following three seven-year periods from 21-42 years old. It is remarkable to note the extraordinary rate of development that has taken place from a tiny baby to a young person of 21 years old. Although this development has happened gradually there have been two main turning points along the way. Firstly that of the transition between infant and schoolchild at around seven years old and secondly, between schoolchild and, as Shakespeare has described it, the "lover" with the awakening of puberty at around fourteen years old. There are of course many other subtle changes going on between these two more obvious ones.

The body and the inner life, or soul life, are part of a whole human being and naturally the one affects the other. It is very obvious when one is tired or a little under the weather how it is harder to have clear thoughts; or the other way round: when one is anxious and upset in any way the body starts to show symptoms of imbalance. So it is that an inner development

accompanies the bodily changes that take place in the growing child.

The inner life of a child or an adult can gradually be fathomed by outer observation. How a person moves, or the way that they do things, for instance, can tell you a lot about them. Also the way they speak: is their voice soft or loud, clear or indistinct, high pitched or low? All this gives one an insight into the soul life of a person, particularly their feelings. How much we are able to take in through our senses in one brief encounter is often astonishing.

Waldorf education, being founded upon the wisdom and insight passed on to us by Rudolf Steiner, is guided by the distinctly different needs of the children at their respective ages, with particular recognition being given to the two main turning points already mentioned. In this article we focus on the first of these, when the child passes through the doorway from infancy to childhood.

How do we know that a child has completed the first stage and is now a schoolchild? Are they ready to respond to the authority of their teacher and start learning to write and read?

First of all there are marked changes in the physical body which show us that certain processes have been completed. Rudolf Steiner tells us that during the first seven years the human being completely transforms the body inherited from the parents. From within, the individuality is busy completing the organs and shaping the body to express something of its own inner nature. The environment also plays a large part in forming the body during the time of intense activity of growth in these early years. As a culmination of this transformation, the child loses its milk teeth and grows new strong teeth, including its 'six-year-old molars', which will last for life. It is

remarkable to see, when this change of teeth occurs, how the child's face changes and becomes more distinctly individualised.

During the first seven years the life forces within the child have been, for the most part, bound up within the organism, building and forming a strong healthy body. When a certain stage of bodily development has been completed some of the life forces, also referred to as etheric forces, are liberated and available for a different kind of building and forming – the forming of thoughts, at first mostly in the form of inner pictures. The process of liberating these formative forces is gradual. After age two and a half, when a certain stage in the forming of the head has been reached, the forces now freed allow the child to have the capacity for *associative memory* and the gradual enhancement of *fantasy forces*. These are not to be confused with the capacity to form inner imaginative pictures nor the kind of memory that can be called upon in an abstract way, as if having access to an inner filing cabinet. This stage occurs only when the life forces have completed their task of transforming the whole of the physical body, from head to toe. Then, while of course much of the life force remains bound to the organism, some is free to bring about new inner faculties, including memory and imagination.

Before elaborating on the inner capacities born in the child at the turning point during the seventh year, there are more physical changes to observe. The proportions of the young child change considerably during the first seven years, and reveal a process that proceeds from the head downwards to the limbs. The baby and toddler have a very large head in proportion to the rest of their bodies – a ratio of about 1:4. This changes to about 1:6 by the time the child is of school age and 1:8 when they are fully grown. From the age of three to five years old the chest broadens and fills out and there is increased activity within the body connected to the organs of heart and lung. Then from about five to seven years old the limbs become longer. With the lengthening of the body a more sculptured quality also appears. The jaw becomes more pronounced, the neck becomes more visible

and in the trunk is the first intimation of the waist. The arch of the foot should be well defined, the curve of the armpit appears and the spine becomes slightly curved.

By the time the physical body has undergone the whole process of transformation the child has developed many new physical skills. For example, with longer limbs they can now run with more grace and agility. They have, in a way, made their limbs their own and therefore have far more control and balance. The child can now hop, first on one foot and then the other; skip with a rope; walk along a log or a beam more confidently; throw and catch a ball. Also they are more able to do fiddly things as their fingers have become more nimble, such as threading needles, tying shoe-laces and doing up difficult zips on their jackets.

There are finer points of development that a teacher would look for when asking: How will the child cope with writing and reading? If one or more of the answers are negative, there are likely to be difficulties.

Has laterality been established, particularly eye/hand dominance? Has the child grown out of certain primitive reflexes? Has what is referred to as the midline barrier, been crossed? A test for this is asking the child to imitate you as you touch your left ear with your right hand.

But all these questions, although important to the teacher, are not really pertinent to seeing whether the child has crossed the threshold from infant to schoolchild. In many cases, where there *have* been slight hitches in development, time will not necessarily sort them out and extra help in the form of special exercises will be needed.

Children's drawings and paintings present a wonderful window into their development. This is a vast subject and only a few points can be brought in here. When the child has completed the work of transforming and making their body their own from head to feet there is a greater awareness of the body as a whole.



Degrees of incarnation as reflected in drawings of 5 year-olds: firmer, above; less firmly, below. In these drawings the degree of firmness tallies with the age, there being an eight month difference between the two.

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Leaping the Chasm

From Class Eight to...

by KEVIN MCCARTHY

The challenge of being a class-teacher is never an easy one, faced as s/he is with a constant sense of being inadequate to the task of encompassing all that Steiner so sweepingly indicates. The teacher of Class 8 is, moreover, presented with even greater demands as s/he earnestly scans the pages of the ubiquitous Stockmeyer, that little blue bible in which the good doctor's insights are so alarmingly condensed. Little phrases, such as 'In the eighth class, one tries to bring history up to the present time ...' can send shock waves of panic through the entire summer holiday. On top of dealing with the subject-matter of the curriculum, even in an established Waldorf school where a teacher can benefit from the wisdom of more experienced colleagues and draw, to some extent, on the expertise of Upper School teachers in, say, painting or science, there is still the not inconsiderable task of simply surviving the experience. Children of this age (You see, there's a problem straight away: you can't call them 'children' let alone 'kids'.) are half-consciously experiencing enormous changes in their physical constitutions: breaking voices; sudden growth spurts; a certain thickening of the body which can make them extremely ungainly and uncharacteristically awkward. Or that nose! When did the sweet little formless snub nose of last term metamorphose into such distinction?

All this outer change is the reflection or, better, the complement of inner, psychological or soul development. In their moods, too, they can become totally and alarmingly unpredictable, swinging between previously unheard-of shyness or equally unwonted assertiveness. With wistful memories of the balance and ease of Class 6 just two years

earlier, the harassed teacher may be forgiven for tearing out what remains of his hair and asking, "Where did it all go wrong?" It's as if the harmonious, rhythmical and melodious songs of the recent past have suddenly become syncopated, disjointed and discordant. Or, to change the analogy, as if the regular, predictable, leaf-like growth of the developing child has folded in on itself, closed up in bud-like secrecy.

For, in truth, the fourteen year-old is undergoing a metamorphosis, a chrysalis-like change. Children of this age are undergoing a revolution and, in entirely characteristic fashion, Steiner's indications for this period meet them exactly where they are in their soul development. Let us be in no doubt – even though such change meets scant acknowledgement in, for example, the new British National Curriculum – that we are dealing with a major qualitative change, a difference not just of degree but of kind, a true nodal point.

The change at this time is in a sense less archetypal than the change of teeth simply because what the pupils are going through is a process of individuation, each becoming a unique and unmistakably singular person. What follows, then, is inevitably a very particular account of how one teacher dealt at a particular time and place with a particular bunch of young people. It makes little claim to universality, even less to definitiveness, because, in the end, after all the research and reading, the teacher makes certain choices and decisions in the light (or half-light) of his or her perception of the class's needs and capacities. Another time, even in the same town or same school, other choices would be made. Which isn't to say that there is no guiding

principle. Always in Steiner education there is a healthy tension between the established tradition and the particular bent of the teacher.

It was, then, a revolutionary year in many senses: a year of high ideals tempered by realistic compromises. For, by the end of it we had all grown up. It was the year of *A Midsummer Night's Dream*; of the school burning down; of letting go of childhood; of letting go of Charlotte. But all that was months away as the class returned for the first day of the Michaelmas term to find in huge red and white letters the word Revolution scrawled deliberately like angry graffiti across the whole backboard which had formerly only ever displayed beauty and harmony. The class was deeply moved to learn of the bright light of the high ideals of the 'French Revolution, the call from the heart for human freedom, equality and universal human brotherhood. At the same time they were awed by its equally dark shadow in the aftermath of 'The Terror'. Here was history, still experienced largely through narrative and biography, through the lives of Robespierre, Danton, Marie Antoinette and, of course, Napoleon, which spoke to them just at the point of their own half-conscious desire for freedom.

For a number of reasons, I pursued this theme out of Europe in a main-lesson entitled 'The Making of America'. In terms of traditional subjects, this was an amalgam of history, geography, religious education, technology and English. The vast land-mass of the American continent provided ample opportunity for getting a feeling for the great mountain systems, for the complex intricacy of the great Mississippi-Missouri river basin and the extraordinary diversity and range of terrain and climatic zones through which it passes from its sources in the far north, across the Great Plains to the strange luxuriance of the Bayou. It also set the scene for the great drama of the encounter between the native Americans and the early settlers. The class had a poignant sense of the mixed motives of greed and religious idealism and of the tragic inevitability of the crushing of a culture so deeply rooted in a love for the Earth. It was the year of 'Dances With Wolves' which every

child in the class had already seen and an example, I suppose, of meeting young teenagers on their own ground and finding ways of touching into their deep sense of connection with this culture. The reverence of the North American Indians for the world of Nature, their sense of being at one with the Earth, their love of beauty in all their crafts provided for the perfect vehicle for the pupils not only to give expression to their own emerging spirituality, but also to explore this culture through wood-carving, weaving, modelling and painting.

The next main-lesson on 'The History of Power' in a way covered similar ground. Following on from our earlier practical exploration of wind and water power, we re-experienced the thrill and excitement, the sense of control over the elements which must have accompanied the development of steam power. The important thing here, as in all Waldorf education for this age, is to hold on to the vital principle of teaching practically by doing and to make sure that what you bring as a teacher touches the pupils' hearts. Stoking our own steam engine did just that. Releasing the energy of steam into those tiny pistons and seeing the potential of this new form of power was an unforgettable experience. And right next to it, alongside the triumphalism of the Victorian engineers, the class had the pictures of the social consequences of this Industrial Revolution, too, in the form of the urban squalor of the Industrial North, the hardship and misery of child labour.

In many ways, then, during this year, we circled around the same theme: the paradoxes and complexities of human progress, how something has to be lost or left behind, how there is so often a painful price to be paid for moving on. This digging down into the Earth for coal, for instance was followed by a re-experiencing of the work of Oersted and Faraday. We made wet cell batteries which seemed to create energy out of nothing, sufficient to light up tiny diodes until we saw how the metals of the Earth gave up their substance to make it possible. Making our own electric motors led on to a brief look at the exploitation of oil, the combustion



Through art, adolescents explore themes from modern history (see article on page 18); the thirst for power and those who suffer from it (page 20); and the 'culture' of a past decade (page 21).

engine and the ultimate crossing over the threshold of nuclear power.

This was a new, qualitatively different way of approaching the world. In the younger classes, one had been at pains to present, quite rightly, a picture of the world as full of beauty. To continue to paint such a picture to socially and politically awake street-wise Brighton teenagers would have been dangerously naive. This is a vital and difficult task for the class-teacher. The pupils are waking up; they are beginning to form their own judgements about the adult world; they are busy rejecting or, at least, experimenting with rejecting the values of their parents, too much awareness too soon can lead to the worst evils of cynicism and nihilism. Somehow, as their eyes open, as they must, to the full truth of the human condition, young people need to have their deep latent

idealism acknowledged, affirmed, nurtured and fostered.

In our work on human physiology, for example, we lived for a month or so with a real human skeleton in the class, which we studied through drawing, modelling and a mathematical investigation of the mysteries of the Golden Ratio in the work of some of the Renaissance philosophers. As well as developing a strange reverence for this bony presence, the pupils were also touched by the complexity and beauty of the human form.

But events were moving on and, even as we prepared our own drama of 'A Midsummer Night's Dream', another drama was unfolding around the whole future of the school and of the class. For what I have failed to convey so far is the outer context of this class. We were working, not in some purpose-built or long-established Waldorf school but in a somewhat



dilapidated wooden building, a former golf clubhouse on the edge of town. The pupils were a mixed age-group spanning two years, the leading class of a small and still pioneering new school. Throughout the year, there was a constant question-mark hanging over their future. Would it be possible to fund their continued education towards school-leaving age? Would we be able to offer them the possibility of sitting public examinations?

Nothing, however, could stand in the way of our rehearsal schedule or prevent us from finalising the details of our two week tour of Steiner schools in France, Germany and Switzerland. This proved to be another revolutionary experience, another part of the letting go of childhood, another crossing of thresholds and a coming to terms with the realities of life and death. Before continuing, it may be worth mentioning that the tradition in the Waldorf

school is to put on an end of year play which involves the entire class. A Shakespeare play is a favourite choice for this age. The European tour arose out of a previous exchange, which had developed a fine sense of Europeaness in the class. Casting and rehearsals went as they always do. There were wonderful moments and periods of total despair, times when individuals or the whole group crossed a new threshold of self-consciousness, left go of inhibition and rose to a new level. For the lovers this meant losing physical inhibition, touching and embracing without embarrassment. For the fairy world, there was the challenge of moving with magic and weaving a web of magic. For the mechanicals, there was the gradual discovery of Shakespeare's comic genius. At the same time, there were the costumes to design and make; a portable set to be created; live and electronic music to

create; an itinerary to plan; programmes, posters and tickets to dispatch; costing to calculate on the basis of ticket sales including some interesting incidental grasp of the consequences of fluctuating exchange rates!

And there was the fire, too. For the second time the school suffered an arson attack. This time a really major fire wrecked the fabric of the timber building, destroyed many children's work and left a stinking, charred and soggy shell. Although the school was due to vacate the building in any case, somehow it proved to be a body blow to the hopes and plans for expansion. It quickly became clear that this would be a farewell tour, that at the end of 'The Dream' the class would be dispersing to state schools. It would take too long and exceed my brief here to describe the whole tour. Suffice to say that these were not the same children on their return. They had gone into new countries, often arriving after long journeys, set up the lighting, experimented with the acoustics, the entrances and exits all with an extraordinary sense of good humour. They went off into the night with new families to speak French or German, to make new and, in some cases lasting friendships, they performed sometimes twice in a day, holding hands together in a moment of silence before each show, cheerfully loading the coach afterwards, counting the Deutschmarks with shrieks of delight. They each brought to their part some new aspect of their emerging teenage personality: passion, warmth, comic inventiveness, regal power, magic...

Finally, there was Charlotte. She shared Titania's part with another girl, finding new power in the imperious struggle with Oberon. We knew she was ill and she missed lots of rehearsal for radiotherapy and then the ordeal of chemotherapy which left her drained and exhausted. But she was absolutely determined to come and her tomboyish charm and humour sustained the company in the occasional post-performance trough. She was sinking fast, though.

We returned to England for one last performance in a local school. As the term, and

indeed the whole eight year process came towards its end and the class confirmed their new places at secondary school, Charlotte was sent home from hospital. She died just as the new school year began. Her passing brought the entire class back together in a deeply moving funeral and in an extraordinary celebration of her brief life in music, eurythmy, readings and recollections. Here, already grown taller since the summer, the pupils took a further step in their inner maturity, facing death for the first time, in many cases, and finding in it a sense of grief, certainly, a sense of loss, too, but, at the same time, experiencing a deep joy at having shared something of the life of a rare spirit.

So, there they are now, out in the big world of comprehensive education, deeply and, on the whole extremely successfully engaged in the GCSEs. And there is no doubt that they have something. I think or, at any rate, hope that they bring to their new classes a warmth and positivity, a lively positivity born not of rosy illusions, but from a dawning understanding of the precious and painfully precarious nature of human existence. For teacher and pupils alike it was a revolution and a revelation.

After experience in the Maintained Sector, Kevin McCarthy took a class through from Class 1 to Class 8 in the Brighton Steiner School.

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Then what?

An Interview for the Nursing Profession

by MARIA FYNES-CLINTON

My interview was for a place on a General Nursing Course in London. I had never been to an interview before and thus went along quite naively as it hadn't even crossed my mind that there were many others wanting the same place. Five of us were grouped together and we began by having our communication skills assessed. This was done in the form of a discussion wherein we were watched by a senior lecturer. I had often taken part in such group talks at school, but found that I really had nothing to say on this occasion. A large part of the time was spent talking about medical programmes on television which I hadn't seen. It was only when they began to talk about money and which areas of the medical profession earned most, that I said: "You surely don't enter a 'caring' profession because of the money." My comment was met with blank stares and I was soon ignored. Thinking that I had lost my chance I began to feel quite apprehensive. This feeling was further heightened when we lined up waiting to have our individual interviews.

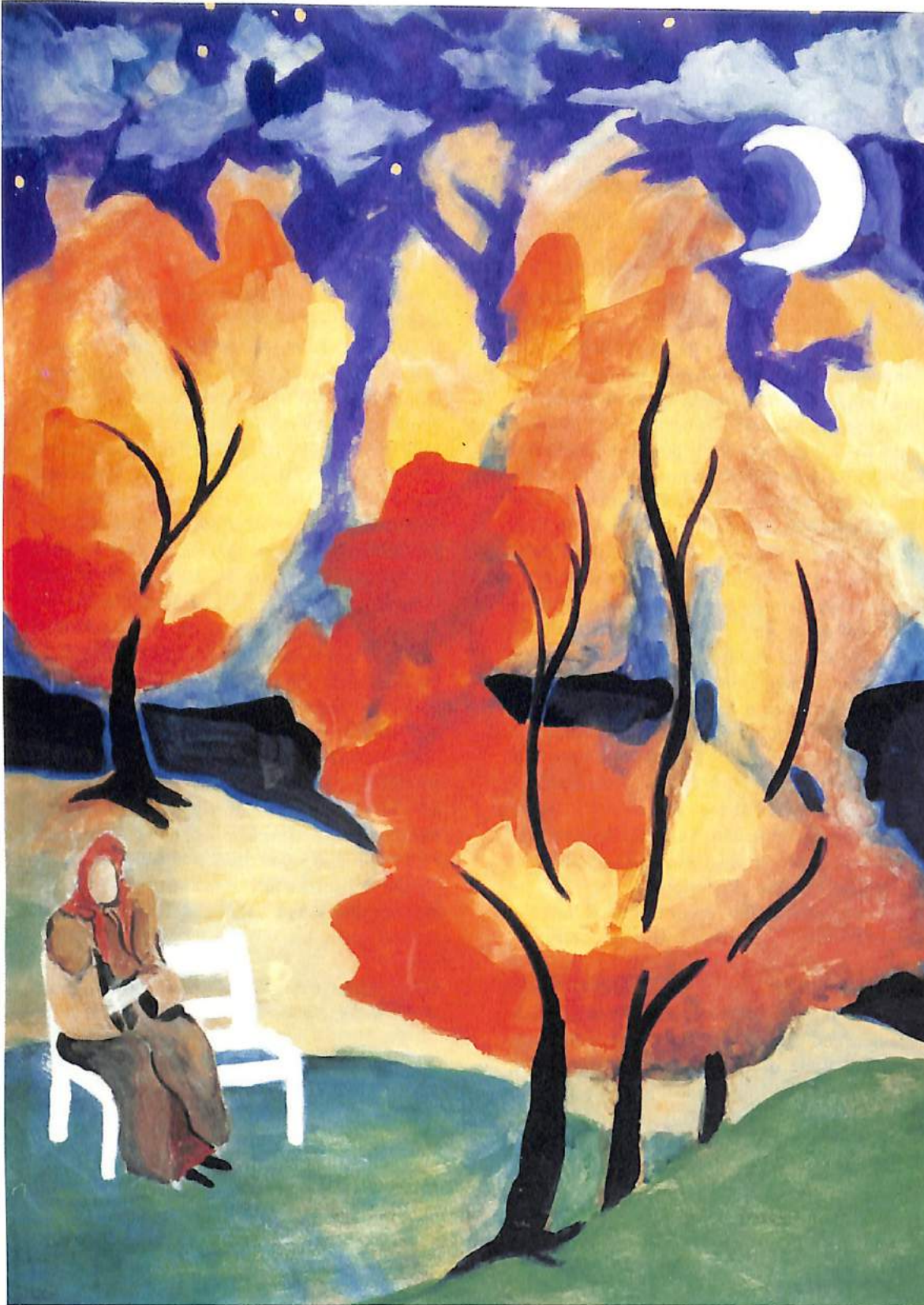
Upon entering the room, I noticed how the interviewers, a man and a woman, were not sitting behind a table. Instead we sat in a triangular form, immediately evoking a less austere feeling. Their first question was: "Where did you go for lunch?", which made me feel quite at ease. They questioned the reasoning behind my choosing to do nursing after having sat so many art and craft exams. I saw this as an opportunity to explain how my school believed in having a balance between the artistic and the intellect. This aroused a lot of interest and consequently led me to telling them about the basic principles of Waldorf education. A discussion on

individuality and how one went about strengthening it followed.

It was then explained to me that nursing can be quite emotionally upsetting and they wondered how I would deal with this. I talked about how important it was for me to release such feelings, either through talking or writing. This then led us to talk about communicating and its role in the nursing profession. The man was very surprised when I told him that we often talked to the teachers out of our own free will after lessons. He became even more astonished when I said how in Class 12 the teachers tried to meet us on an equal level and that there was no hierarchical system in the school. The interview as such ended at this point, but I had to wait for them to reach a decision.

On leaving the room I heard the woman comment: "Well, that was a very different interview and we didn't really follow our standard questions", to which the man replied: "True, but don't you think that we got a better picture of her than any of the others?". Much to my surprise I was immediately recalled and offered one of the few places.

Maria Fynes-Clinton graduated from Michael Hall (Rudolf Steiner School) in July 1993.



The polarity of freedom and exact reproduction with something in between, explored through art (the work of 16 year-olds).



Stepping into Life

My Work Experience – at Sea

by ANDREAS REYNOLDS

She lay long and low in the water, black-hulled and larger than I had expected. Clyde-built three decades earlier, she seemed, to a sixteen year-old strangely old-fashioned, her smokeless mustard funnel almost lost in the grey haze of a typically Scottish summer's day.

The motor vessel "Fingal", a lighthouse supply ship based in Oban, was to be my home for the next fourteen days – shipped and signed as a supernumerary 'before the mast'.

A helicopter landing pad on the after deck, atop a mushroom-shaped deckhouse, struck an incongruous note. Suitcase-laden, hung about with kit-bag and bagpipes, I made a land-lubber's farewell to the friend who had driven me to a life of ship's biscuit and typhoon, and turned to the future up a narrow gangplank beneath which was slung a large net to save the unwary – and work-experience schoolboys.

On deck a brass-bound officer drew me up, kindly, and I became "the chap from Edinburgh", and "Andrew". How does one tell two rings on a navy blue sleeve that one's parents preferred Andreas? I managed.

Escorted by a boiler suit, I ducked my six foot two inches beneath lagged pipes and cable runs, over scuttles and down companionways, into the bowels of the ship, my luggage being a considerable hindrance in the narrow passageways.

'Home' was as exalted as my status was humble. There could not have been a greater contrast. Wood panelling abounded; there was a sofa, a basin, pictures on the walls, a writing desk and even a porthole which, on investigation, turned out to be a mere two feet above the water level. In heavy weather I was to feel like Jules Verne.

I discovered later that this accommodation was not normally given to five-star cabin boys,

but was usually occupied by a visiting commissioner of the "Northern Lighthouse Board", a magnificent and mighty body whose silver dinnerware I was soon to wash.

We set sail, black smoke from our cold engines clouding the evening sky. The ship glided easily through the calm but cold waters into Loch Linnhe, ahead of us the distant mountainous shape of the Isle of Mull. Our task was to lift and replace marker buoys after we had stripped the barnacle growth from them, and to supply lighthouses with stores, fuel and building materials.

Shipboard routine, long established, made life easy and pleasant – regular meals, clear duties and early to bed after we had anchored for the night, which was something of a drama in itself. The anchor, all twenty tonnes of it, went in with a mighty splash. Clouds of rust rose as the anchorman braked his winch and the ship went astern to ensure a firm grip on the sea bed.

The crew were a mixed bunch, most of them pleasant, a few surly and a large number addicted to foul language to describe ordinary every-day events. Travel broadens the mind!

To my pleasant surprise there was another bagpiper on board, Donald MacDonald, the fireman, who also played the accordion, guitar and mouth organ. We stood right up on the bow of the ship to play our laments and reels, the echo of our notes coming back to us from the hills of the dark treeless islands through which we cruised.

On the very first night, with the last echo scarcely faded, I was summoned to the bridge. Captain Evans "wished to see me". Perhaps he didn't approve of my playing.

On entering the wheelhouse I was delighted to find that I was to steer the ship. It gave me an important feeling standing behind the wheel, surrounded by sophisticated equipment, looking

down onto the bow as I steered this mighty ship on its course. I was surprised by how much the helm needed to be moved before there was any change to the course of the ship. It took many full turns of the ship's wheel before there was any response at the bow.

Steering the ship was but one of the many jobs to which I was put, others being potato peeling, starting the engines, painting safety rails and pipes, stowing the anchor chain in the tiny cramped chain locker as it came in, wet and muddy, when we raised anchor. There were also dishes to be washed, meals to be served, oily repairs made to the bow thrust, steel rod to be turned on a lathe and carpets to be vacuumed. I was given the run of the ship, and many patient explanations. Throughout all this I was sustained by the life-saving ship's toaster and kettle, free to all throughout the twenty-four hours of each day.

One of the most exciting events was the taking of supplies by helicopter to a remote lighthouse at Barrahead. I almost left my stomach behind as we swiftly rose up into the air. We banked steeply and in no time came in to land on a very small area

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I am often surprised at the disturbance which our children can sleep through. This ability varies from child to child with conversations with visitors in the bedroom, lights switched on and off rarely causing any stirring for the child in good healthy sleep. It serves as a reminder of how completely the child has 'left' its body and embarked on the journey into sleep. I have often wondered to what extent the state of the bed and bedding after a night's sleep is indicative of the quality of sleep, or kind of sleep footprint? The recovery from sleep in the child is generally easier for parents to deal with, possibly because we too, first thing in the morning are day-dreaming and not normally in the mood for over sensory stimulation. I have noticed considerable variance in my children after a night's sleep, sometimes with that fresh, silvery, sparkle and bounce of wakefulness and at other times with a more slow, dreamy, sluggish

of concrete beside the lighthouse where three men awaited this small, but noisy red machine, their sole connection with civilisation. I felt privileged to be one of the four who unloaded the helicopter as it buzzed to and fro bringing water, oil, food and supplies from the ship to the lighthouse. One side of this tall but compact island ended abruptly in a six hundred foot sheer cliff.

Thus did two weeks at sea aboard the M.V. "Fingal" pass in pleasant variety. Especially enjoyable was the freedom from parental restriction and school routine. In port I enjoyed having a run ashore with members of the crew... able to return to my cabin when I wanted, without homework, without anyone to tell me: "You're late! What is the meaning of coming in at this hour?" The duty watch at the head of the gangplank did not care.

To sum up, this was truly a work 'experience', interesting, varied, full of insight and a *real inspiration for my future career at sea.*

Andreas Reynolds is a pupil at the Rudolf Steiner School of Edinburgh.

air. Quite often the difficult, conflicting situation occurs when reconciling the slow gradual move out of day-dreaming and the need to arrive at school on time! This can be particularly galling for the young Kindergarten children.

I recently heard Waldorf education characterised as the 'lighting of fires' and not the 'filling of buckets'. What a wonderful vision for this education: a fire with its unpredictability and uncertainty, its own inner life and abundant energy. Is this a glimpse of the freedom that our education seeks to give to our children? When we hear Waldorf teachers saying that education only really happens in sleep, we as parents must surely feel some sense of responsibility and play our part in this total education of our children. They need our love and care in sleeping as well as in their waking and day-dreaming lives.

David Tasker is a parent at the York Steiner School.



A painting by 10 year-olds. In the Lower School, the world is experienced in the main 'artistically', as compared with 'experientially' in the Kindergarten and 'cognitively' in the Upper School.

Taurus-Aries-Pisces

Three Stages in Culture

By CHRISTOPHER CLOUDER

When teaching in the Upper School it is essential to have foremost in one's mind the 'latent' questions that the students carry. These are questions which should be taken up within the fabric of the lesson, without them having to be vocalised. In adolescence they rise up from a relationship with the world that is undergoing turbulent transformation as the young persons find new faculties and feelings within themselves as well as viewing the world around them from a different perspective. The curriculum must provide a stable horizon against which these new forces can be measured but also accommodate and encourage change and creativity.

Our capacities of thought, feeling and will change as we evolve as individuals, as does our body. Yet at all times these capacities are open to ideals that too undergo transformation while retaining an element of truth. The ideal of beauty has manifested itself in many different ways since humanity first created art. Yet it remains an ever present yardstick against that which we perceive is judged. What was considered beautiful a few decades or centuries ago is not necessarily seen in the same light in the present, but that does not mean previous concepts of the beautiful are either better or worse than those we hold now. In fact older forms of art can often provide a source of inspiration for the present. Cultural background also makes a fundamental difference but we must remember that culture is an expression of something within us and is a reflection of our views of each other and of the world. Art is a testament to these changes and through the study of art we can begin to appreciate the permanence of the ideal, the struggle to attain

it and its multifarious manifestations. It can provide nourishment for that which is within us and, at times of crisis, prove a solace as well as a spur for overcoming the difficulties. It is often a direct language that does not always need the medium of words, and its appreciation can enhance both perception and understanding. The Class 9 History of Art main-lesson is based on these principles.

The artistic tradition in Europe has its roots in ancient Egypt and it is here that the main-lesson begins. A visit to an Egyptian gallery in a museum and observation of the young children milling about with obvious delight is proof enough that there is a connection between this culture of the past and the present one. Yet the consciousness of those people and their relationship to their natural and social environment was in many ways very different from ours. The ancient Egyptians felt themselves closely connected to the vegetation, geography and climate of the land they inhabited. So much so that they felt that the surroundings were a divine script that could be read and would reveal the will of the Gods. They experienced their bodies as being imbued with the same forces that they beheld in the plant kingdom and their rituals re-enforced this close connection. For them the preservation of this connection was the ultimate task of humanity. For three thousand years there was little stylistic change and they considered this long continuity as essential for the well being of the earth. Artistic freedom, originality, human rights were concepts that did not exist. Mankind was here to serve, and in serving he provided a proper place for himself in the afterlife. The Pharaoh was the Gods' representative on earth and their commands

were breathed into him so that an order would prevail in the Kingdom. The statues of ancient Egypt show this confidence. They are firmly planted on the earth yet the idealised portrayal and formal stance embody a quality that is superhuman.

This art originated in the tomb. Earthly abodes and earthly pleasures were ephemeral, what counted was the permanent immortality after death that could be obtained by the preparation for death and this task could occupy a whole lifetime. Egypt was a giant necropolis of a people who felt supported, nurtured and subservient to higher beings and whose art encapsulated the strength of that certainty. Yet the very insistence on this belief suggests an anxiousness. That statues were needed to ensure a proper connection between this world and the next is indicative of a split consciousness that is partly fettered to the material as well as the spiritual. Pyramids are petrified sunbeams that ensure that there was and always would be a staircase to the heavens. Here then are the first halting steps away from an authority yet simultaneously a longing to cling to it. The Egyptian soul was not tormented by logic or the question surrounding personal morality. Obedience was all, but in spite of this the Gods seemed to be slipping further and further away. In this phenomenon we can find a reflection of our own growing up where we face quandaries surrounding the need for authority and a simultaneous growing beyond it.

In the art of Ancient Greece we can trace the emergence of the idea of freedom. Archaic Greek art shows that the early Greeks attributed all initiatives to the Gods; in fact, in the early statues, the difference between godly and human is not apparent. The naked male Kouros figures and the clothed female Kore of the 7th BC are very consistent. The Kouros usually has his left foot forward, his weight equally distributed, hands clenched, arms hanging straight down and is facing forwards. Yet he is not a block and his back is as fully carved as the front. From all angles he is a human without the godly support that is found in Egyptian statues. These archaic statues

have an Apollonian serenity that was somewhat removed from the earth. They all have youthful bodies, slight smiles and an extraordinary uprightness. As the classical age dawned the statues changed in that the limbs broke free into gesture, the long heavy hair receded leaving the head free to be turned and the feet were posed as if anticipating movement. Now that the bodies could be turned by the will of the individual we find the emergence of free choice. But not without a struggle, as is depicted in the Lapiths fighting the centaurs, Greeks fighting Persians and Hercules struggling in his twelve labours. The emergence of choice came with the emergence of thinking but to achieve this much had to be overcome and with it arrived responsibility. The Charioteer of Delphi stands there in full command of his horses, his hands loosely gripping his reins. His strength, however, comes from within rather than from the Gods, and is expressed in the dignity of his face and pillar-like folds of his garments.

In the last phase of Greek art the struggle become internalised. Now we can see all the human joys and griefs, the flowing movement of youth and the cares of age, the excitement of the horse race and the despair of drunkenness and loss. The faces are portraits and the dreamy look of the Classical age vanishes and becomes an expression of experience. The hair loses its regular pattern and becomes crumpled and unkempt. Pathos becomes the lot of humanity and, if there are gods, they too share all human frailties. We are entering the realm of Dionysos with both its frenzy and potential for new growth. Can we not see in this the steps of our own biography? And how much more telling is it to see the wrestling of our own souls depicted in statues that are recognisably and sympathetically human. A force of the soul is born that attempts to disregard authority in favour of its own searching and because of this reaps the rewards and penalties.

In Roman art character emerges. The Greeks could never have conceived of a portrait of a human as a bust because for them the totality of the human form was significant, a head without feet would have been an absurdity.

To the Romans we all became heads for that is where our character is stamped and it was this strength of character that enabled them to conquer both peoples and lands. The otherworldly beauty is lost and we stand alone as physical individuals. The Romans stood in Tacitus's words with "a spade in one hand and a sword in the other".

At the point that this was most strongly felt, Christianity appeared and there is a marked contrast between the art and architecture that embellished Roman cities and the unsophisticated but joyous art to be found in the catacombs. Here in the midst of death there was hope and all the pictures of the early Christian centuries abound in the faith that there was an afterlife and that Christ could lead humanity to a new and better world. Such a message did not need luxurious illustration or magnificent constructions but could be simply depicted in a way that could speak to the hearts of all that understood it – we are not alone after all and through contemplation of Christ's teaching and deeds we can be led away from the anxiety and despair to which our intellect is prone.

When Christianity became the religion of the Empire under Constantine, new problems were created in the conjoining of state and belief; and these questions perplexed and troubled Western Europe throughout the Middle Ages. Art turned away from everyday life on earth and tended to look towards the celestial kingdom. Old ideas were brought back into currency and much effort was put into elucidating what classical philosophers and the early church fathers had said and thought. In Egypt we were looking at the souls who felt a direct contact with their immediate environment and felt that environment within them. In the passage through Greece, Rome, Byzantium and the Middle Ages art reveals qualities of thought that were applied to humanity's position on earth and the relationship to godly realms. This relationship was no longer something that was felt; it had to be explored with intelligence and the ramifications of this exploration are apparent in the history of those times. It is

important to young people, who experience a similar inward path, to gain a sense of the difference of these two approaches without their having to experience them as abstract philosophy with little bearing on their immediate concerns.

The Renaissance then appears as a new and startling development, although the people themselves living at this time saw it as basically a rebirth of an older culture. The Florentine humanist Matteo Palmieri wrote in 1435: "Now indeed may every thoughtful spirit thank God that it has been permitted to be born in this new age, so full of hope and promise, which now rejoices in a greater army of noble souls than the world has seen in a thousand years that preceded it". It was an age of optimism that felt it could view the world afresh and in art it rejected the heavenly qualities of Byzantine and Gothic in favour of infusing this world with an ideal beauty. To this end gravity reasserted itself: portraits were painted as an exploration of the human psyche, the laws of linear perspective were discovered and the use of a vanishing point gave pictures the illusion of depth. For the Medieval world, perspective was just an illusion and could be disproved by simple geometry. For the Renaissance artist however it was an expression of an individual "punto centrico", an individual perspective of the world: Nature itself was considered to have a mathematical structure and the universe consisted of proportional relationships as an image of the divine order. Through having one focal point where the spectator must stand, man becomes "the measure of all things". This is the beginning of the modern age and its emergence can be traced from St Francis and Giotto to the great Renaissance masters. Italian art still retained a sense of the sublime and it was Northern art, with its interest in the narrative, that came closest to the earth again. Pain and suffering are the lot of the Son of Man and of mankind, yet behind it all, if the observer could open his eyes, was redemption.

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Former Pupils

PROFESSOR DANIEL T. JONES

The most important thing that Waldorf education has given me is an intense interest in how the world works, how people live and work together and in the ideas that shape our thinking. This is what has driven my working life. Rather than follow a career path I have always been fortunate in finding the next interesting thing to do. I now recognise the same sense of interest in my children, awakened by their Waldorf education – and I am profoundly grateful for it.

I went right through Waldorf education, Kindergarten in Edinburgh and Classes I to II in Kings Langley, where my father taught Upper School science. I enjoyed school very much. One of the most influential steps in my school life was going with my class to the Freiburg Waldorf School in Germany for a whole Summer term. This opened my eyes to a different culture and awakened a strong sense of being European and not just English. My connection with Freiburg continues to this day.

After doing O levels at Kings Langley, several of us went on to the local Grammar School to do our A levels. From there I went to Sussex University to read economics. I played an active part in the radical politics of the late 1960s – the anti-Apartheid movement, the anti-Vietnam war movement and the premature flowering of liberty in Czechoslovakia in August 1968. There I witnessed the frightening spectacle of an army invading a country that had had its first taste of freedom – a sobering experience.

Inspired by a course on the economics of developing countries at Sussex, I then went to Nigeria on Voluntary Service Overseas. For 18 months I ran a fisheries extension project on Lake Chad, on the edge of the Sahara desert. That was both a frustrating and rewarding experience. Frustrating because it took for ever

to get anything done and rewarding because amongst the poverty one also found lots of laughter and happiness. Stepping right outside our western culture gives you a different perspective on life and teaches you self reliance. Having decided not to make a career as an expatriate abroad I had to find a way back into our society. The easiest way of doing so was to go back to University to do a Masters degree in economics. This I did at Manchester University – where I also met my wife.

That led to a job as a research fellow at the National Institute of Economic and Social Research in London. This was essentially my apprenticeship in the craft of research, working on the introduction of new energy technologies following the 1973 oil crisis and on the causes of Britain's industrial decline. Four years later I joined a research project at the University of Sussex on the creation of a European industrial policy. During this time I was approached by a Professor from the Massachusetts Institute of Technology to run the European part of what turned out to be two global research projects into the future of the automobile industry. This gave me the first opportunity to visit America and Japan.

What interested me most was not just how different societies worked but how major new ideas came to shape the world economy. The chaos after the Second World allowed John Maynard Keynes to inspire the creation of the post war trading system, Jean Monnet to inspire the creation of the European Community and Arnold Toynbee to inspire the peaceful dismemberment of the British Empire. All three were horrified by what they saw as young men at the Versailles Peace Conference and spent the next quarter of a century seeking better alternatives. When the time came they were

ready with the ideas for politicians to implement. In a similar way after the 1973 oil crisis, Fritz Schumacher laid the foundations for the green movement.

During the 1970s it became clear to me that industrial life in the West had become barren and unattractive to those seeking a rewarding career. Yet without a strong industrial base a nation cannot afford to maintain the basic necessities that underpin a free society. The resolution of this problem was particularly acute for post Imperial Britain, seeking a new home in Europe.

In thinking about this I became convinced that Bernard Lievegoed's work (inspired by Rudolf Steiner) on organisation development pointed the way forward for a renewal of industrial life. However it was not until I went to Japan that I saw how. From his understanding of the phases in the development of the human being Lievegoed found a similar pattern of development in the life of firms and other social institutions. The pioneer phase is followed by a phase of differentiation, where specialisation and formalisation are taken to their logical extremes. This in turn is followed, after a crisis, by a phase where the disparate parts of the organisation are integrated again. Integration can only be achieved if the work flows towards the customer and the talents of the individual are fully utilised. Most western firms were clearly stuck in the second phase.

However, in Japan circumstances had enabled leading firms to develop a very different set of organisational principles, which closely resembled the integration phase in Lievegoed. I became convinced that it was this that gave them the decisive edge in world markets. To convince the sceptics in western management, we collected a team of young researchers from top universities across the globe and spent five years visiting factories and discussing ideas with managers and workers. The result was the most thorough study of the logic underlying Japanese management, backed up by detailed measurement and evidence that it was transferable to the West. When we published the findings in a popular business book it caught the headlines and sold three

hundred thousand copies in eleven different languages.* Western managers told us it helped them 'make sense' of the tidal wave of change they were experiencing.

While the book was in press my family and I moved to Hereford and I became a Professor of Management at Cardiff Business School, part of the University of Wales. My time is now divided between organising research and teaching at Cardiff, consulting and lecturing to firms trying to implement our ideas and writing the next book. I like nothing better than to walk round a factory, brain-storming changes with teams on the shop floor. When they tell me our ideas have helped them transform their work for the better and win new work for the firm it is incredibly rewarding. The shop floor is the leading edge of change in our society today and the place where I learn most. I am also the part-time Principal of the first company 'university' in the UK at Unipart, dedicated to helping managers teach their staff the skills needed to match Japanese performance.

We moved to Hereford in order to send our children to the Waldorf school that was started in an old village school house in 1983. Being a parent of such a pioneering school means total involvement – helping to build the school buildings, raise funds, sit on School Council and sort out endless problems. However the rewards are also great – we have watched the school grow from 80 to 200 pupils in five years and our children have had the example of a community of parents who are really committed to the school.

My eldest son has just spent a term on his own in the Heidelberg Waldorf School. The fact that they are teaching the same curriculum makes such exchanges uniquely possible between Waldorf schools. Imagine the perspective gained through studying modern history and literature from a German perspective! His class in Hereford has also been enriched by students from France, Germany and Austria visiting for a term or more – a new generation of Europeans in the making, with new interests and ideas for the next century.

*Womack, Jones & Roos, 'The Machine that Changed the World', Maxwell Macmillan.

explore the three basic linguistic styles of Epic, Dramatic and Lyric. Epic seems to anchor a poem firmly in the past. Great sagas come to mind like the Epic of *Gilgamesh* and *Eabani*, stories from the Old Testament or the great Homeric marathons (of the *Iliad* and the *Odyssey*) where action can be totally suspended in extended, hexameter-clad simile. In a similar category are those scrumptiously descriptive pages in the novels of Sir Walter Scott where the onrush of events stands still, mesmerised by the beauty of a sunset or hushed by the grandeur of a waterfall thundering through a glen.

What a contrast is the dramatic tension galloping through an *Othello*; or the cut and thrust of a *Macbeth*, in which the bard keeps us on the edge of our chairs, the lulls in the storm of destiny only serving to intensify the onslaught of the next thunder-crack and its soaking deluge.

Lyric is different again. It washes lagoon-like onto the shores of the soul, its images lapping with gentle nuance against the hull of its meaning. Whereas the prow of drama cuts tomahawk-like through the buffeting waves of fate as its helmsman clings steadfastly to the wheel, the bows of lyric bob hither and thither as its bark drifts amicably with the currents of the ebbing tide.

These three styles are given a broad introduction in the eighth class in a single main-lesson. In the Upper School, they take on a new dimension and a broader significance. It is often in Class 9 that pupils have to sustain the full impact of adolescence, an impact that is not made outwardly easier through the fact that it is their first year without the guidance of the class teacher. It is good that some of the confrontational inevitabilities that come in the wake of this experience are projected into drama. The next stage in Class 10 is one that could be described as taking stock. The study of ancient history, through the long term view involved, can become something of a midwife for the

soul in developing the necessary objectivity at this age (15/16 years). Here the great epics of the *Nibelungen* from Teutonic culture and those by Homer, mentioned above, are amongst the choice available. Finally in the eleventh class, with the finer degree of objectivity that has been gained, the soul turns inward. Delicately it asks itself existential questions: the whole matter of identity, coming to terms with one's self, with the meaning of life... The lyrical tone of the Romantics often proves to be a supportive companion on this inner path.

The spiral leads on, of course, to further assessment in Class 12 before stepping into the next stage of life, now with the advantage of having had time to face all three directions – a trifarious preparation for one's destiny – a time to listen to intimations of the future, to gather inner strength and skills before being thrust into taking on the outer responsibilities of life.

After class-teaching, Brien Masters has become involved in teacher training in the Michael Hall Education Seminar, the London Waldorf Teacher Training Seminar and elsewhere.

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The main-lesson usually concludes with the paintings of Rembrandt, where darkness and light struggle but also reveal and balance each other. In this journey through art we end with a new age, with faculties that are still unfolding within us where light and darkness contend to reveal colour. The History of Art main-lesson is a reflection of historical evolution but also of our own personal pilgrimage of the soul and we can begin to make sense of this journey through the medium of ideals, as expressed in art, which can give us the strength to continue.

Christopher Clouder teaches art history in the Upper School, at the Rudolf Steiner School of Kings Langley, and as a teacher-trainer.

BOOK REVIEWS

Sky Phenomena. A guide to naked-eye observation of the heavens by Norman Davidson. Floris Books pb 208pp £12.99.

We all grow up familiar with the sun, moon and stars; the sky is, after all, half our environment. By adulthood, unless our education has been exceptional, although many of us can demonstrate a degree of astronomical understanding, this is well mixed with a further degree of misunderstanding and muddled thinking about these daily and nightly phenomena.

This book sets out to amplify – and/or correct – our conceptions in such a way as to equip us to teach such topics with conviction and imagination. From my point of view it partially achieves its aim but still leaves many of my questions apparently (to me) unanswered.

One of the chief merits of the book is the fact that it is aimed specifically at the class teacher in a Steiner school and therefore approaches each aspect of these sky phenomena from an earth-centred view – an explanation of what we can actually see with the naked eye (given suitable conditions) in the sky. A limited description of how things would look to an observer out in space is then given.

The written text is accompanied by line drawings which greatly help understanding through their clarity, simplicity and sheer number (although after finding a really glaring mistake in one* my confidence in them was a little shaken).

The first part of the book is broken neatly into chapters on the stars, the sun, the moon, eclipses and the planets with sections, where appropriate, on Mythology connected with the constellations and how, in historical terms humans have related to and made use of the stars, sun, moon and planets. Throughout, although the historical is well covered, the up-to-date is dealt with too, insofar as it concerns direct human experience and not knowledge via the interpretation of technological data. In addition, in these chapters, ideas for classroom exercises are provided.

An important chapter deals with the history of the unfolding understanding of what we now call the solar system and the reader is given not only the ideas generated but also descriptive pictures of the major characters involved. Explanations of the relations of the planetary orbits one to another, including those connected with the platonic solids, are especially valuable. Discussion of the phenomena of comets and meteors leads into a set of exercises on how the conic curves can be generated.

Even for those of us who live in the Northern hemisphere, the chapter 'The Southern Hemisphere Sky' is a valuable inclusion. Early global explorers encountered many unfamiliar but distinctive constellations (notably, of course, the Southern Cross) and developed a mythology in connection with them. Modern travellers to the south, too, need to adjust to the sun travelling daily through the northern half of the sky from 'right to left' as one faces it and to each season occurring at an 'unexpected' time of year.

To the class teacher the chapter on 'The Stars in Poetry' can save hours of searching through anthologies. The ninety-odd poems and poetic extracts range from earliest to modern times and their chronological arrangement allows historically changing perceptions of the skies to be followed.

In the appendices data on astronomical events, technical information, astronomical symbols, useful materials and publications (both mainly relating to North America) and famous individuals are tabulated along with star maps for

observers at the equator and a glossary which later I found invaluable.

Nonetheless, despite the glossary, illustrative diagrams and care with which Norman Davidson presents his information I felt that after reading this most attractive book there were fundamental concepts and facts that I had not grasped. I wanted more view from 'outside' in order to really comprehend the reasons for the phenomena observable from the earth. One particular area of confusion for me was the difference between changes in the sky in the course of a night and changes over a sequence of nights. I felt, too, a shortage of star maps.

In conclusion, I think this is a valuable book, uniquely tailored for the class teacher but one that many teachers will only find useful if read in conjunction with other astronomy books or with a more knowledgeable colleague.

*the numbering in figures 25 & 27

Lyndall Foster

The Second Waldorf Song Book Collected and arranged by Brien Masters. Floris Books sb 143pp £4.99.

Teachers and choir directors whose lives have been revolutionised by Brien Masters' first Waldorf Song Book (and I know of many) will jump for joy at the advent of the second. "Everything that takes place in nature is permeated by a mysterious music", said Rudolf Steiner in one of his Basel lectures; and to help the child find its own harmony within these sounds and sweet airs, he recommended that part-singing should start at the age of 10-11 (Class 5). The experience of music's unity within its diversity would nurture the needs of the more 'divided' consciousness of a child looking out on the world, as the astral body begins to free itself.

There is no lack of delicious nourishment here. Starting with six rounds and melodies with descants (including a most inventive arrangement of "The Londonderry Air"), this anthology moves on through two and three-part songs to four- and five-part settings. A new genre is also offered: that in which the melody is sung by female voices with tenor and bass accompaniment, or by male voices accompanied by soprano and alto.

The shifting flavours of major and minor tingle on the tongue in two-part songs like "La Petite Fille" and "Canción del Pandero"; the rollicking alternation of duple and triple rhythms are relished in "Doña Blanca", a delightful Spanish hedgehog song, and in the swinging Thor hammer of Brahms' "The Blacksmith" in its three-part setting.

Masters has researched far and wide. He has rediscovered classics like the Basque Lullaby, and the sunrise Trio from *Die Zauberflöte*, in fresh, always challenging arrangements which incorporate a wide variety of singing moods and skills. He has unearthed rarities such as an old Spanish St John's Day ballad. And he has offered heroic four- and five-part arrangements of a Schubert/Novalis spiritual song and of Carl Loewe's setting of Byron's "Destruction of Sennacherib". Songs from France, Spain and Germany are all offered bilingually: for the Third Waldorf Song Book it would perhaps be good to have something from the rich store of the Nordic countries.

The provenance of each song, and concise and pertinent performing notes are given at the back. It would have been useful to see the name of composer and poet at the head of each song:

some, indeed, (like a particularly potent setting of A.C. Harwood's Michaelmas Song) are not acknowledged at all. This, though, is a small detail in a collection which will enrich the lives of all who use it.

Hilary Finch

The Children of Odin: The Book of Northern Myths by Padraic Colum, illustrated by Willy Pogany, Floris Books pb 272pp £6.99.

For those teachers, parents and children who have experienced the magic of Padraic Colum's *The King of Ireland's Son*, which has become so much a part of the Class/Grade 2 story content, Floris Books have now published his equally beautiful rendering of the Norse Myths for Class/Grade 4.

In *The Children of Odin*, Padraic Colum has managed to weave the stories of the Norse Gods and Heroes into a wonderful tapestry, shot through with the deep wisdom that underlies these tales and the rich humour and colours of the characters.

The Volsung Saga, which tells of the Heroes who lived on Earth and how they interact with the Gods, is often left out of the children's experience of these Myths but here it is included before the final chapter of 'The Twilight of the Gods' and the glimpse of the new world order which is to follow.

Padraic Colum is a master storyteller and his prose has a style that is as fluent and direct, as if one is listening directly to him. It will be an inspiration for the teacher for their own retelling of these tales.

The Children of Odin would also make a fine 'reader' for children, as his style is not only beautiful but easy to read. He often reinforces words from sentence to sentence, which is so helpful for the slow reader and in building up vocabulary.

The layout is clear with large print and the original line illustrations by Willy Pogany give the reader an anticipation of what is to follow in each chapter.

Stephen Sheen

Geometry and the Imagination by Arthur Renwick Sheen, AWSNA Publications.

A warm welcome to Sheen's newly published book (first printed as typescript in 1970). It is a useful addition to the very limited range of Anthroposophical teaching sources in the English language. The book is aimed at the teacher but is not a text book in format. To use it in class, one would need to read at least whole chapters, and then create a teaching scheme from their content. As a result it cannot be used ad hoc but it does provide a good proportion of the basis for a complete Waldorf geometry curriculum.

The introduction is an excellent guide to the whys and whens of geometry teaching which Sheen states more or less without argument. Content and method follow in chapters which are well illustrated with drawings close to the relevant place in the text. The latter not only supplies an outline of method, but places the exercise in the context of the child's development, and the course as a whole. This makes it wordy, but valuable reading.

The chapter on the beginnings of geometry is especially interesting. It includes an unusual demonstration of Pythagoras' Theorem and also a remarkable synthesis of the basic geometric shapes. Sheen's treatment of the four rules in geometry and of solids is very exciting, and contains much that is new, though the value of the orthogonality projections, which are neither illustrative nor attractive, remains uncertain.

The conics are also well covered though it could be difficult

to convey to children Sheen's synthesis of them all as curves of addition. Less original, though useful nevertheless, are the chapters on the golden section and on projective geometry, both of which subjects are well documented elsewhere.

The book ends with a good index and a dated book list which, while listing several books no Waldorf school should be without, misses some of the most important additions of recent years. The book also contains many errors in the text, two of which indicate a missing line or lines.

Sheen's book would be useful to many class teachers though some might need help with parts. It also contains elements of interest to the seasoned specialist.

David Urieli

Living a Spiritual Year. Seasonal Festivals in Northern and Southern Hemispheres by Adrian Anderson, Anthroposophic Press 334pp sb £14.95.

The author's meticulous research into the meetings, recorded conversations, notes and lectures of Rudolf Steiner has led him to most important insights and conclusions concerning the celebration of Festivals. He conceives two types of Christian festivals, running concurrently.

One commemorates the events connected with the 'life of Christ', the main ones being the birth on 25th December, the crucifixion on 3rd April and the resurrection on 5th April. 'The priest(ess), through carrying out the rituals invokes spiritual powers down into the earthly sphere.' I imagine not everyone would agree that such commemorations have to be led by priest(esses). The other follows the life cycle of nature through the year and is opposite for the two hemispheres of the earth. It would be held in centres other than the church, and would consist of a festival dynamic, 'presented in artistic performance, in meditation, and esoteric commentary'. The festival dynamic arises through an activity which is the reverse of the task of the priest(ess); it 'lifts the consciousness of the participants up to a spiritual sphere'.

The whole book provides a basis for this second approach to the festivals. The author has not merely paddled in the few anthroposophical puddles that have been lying around for the last 80-90 years; he dives deep into the ocean of earthly and cosmic facts, and then orders his findings with impressive skill.

There are two topics where, with comparatively little change in text, the book might have been more expansive.

Firstly, there seems no reason for only placing the seasonal celebrations alongside the commemoration of Christian dates. The same sequence of seasonal festivals could sit equally meaningfully alongside a Jewish calendar year, for those whom it may concern. It would, moreover, be a significant step in moving away from the denominational character of Christianity which is such a stumbling block in so many contemporary situations.

The second concerns the author's remarks about the situation prevailing at the equator. It does not seem good enough basically to dismiss the matter by saying that it does not concern large numbers of people. Either the subject needs thoroughly going into in the same exemplary fashion as in the rest of the book, or it needs to be admitted that it is beyond the scope of the work and would therefore need separate consideration.

Even with these two reservations, however, one could thoroughly recommend the book to anyone, or any group, seeking for some quality of renewal in their lives, or wishing to change direction in the way the festivals are thought about and celebrated.

Brien Masters

BOOKS IN GERMAN

Flensburger Hefte – Anthroposophie im Gespräch. Flensburger Hefte Verlag DM19.80.

This is the title of a quarterly published in book form by the Flensburger Hefte. Below is a review of three recent issues which share a common theme: the relationship of the faculties of the human soul and modern esotericism, and occultism with particular reference to the New Age.

Hexen, New Age, Okkultismus, Vol 13, 3rd edition.

Besides a deeply probing interview with black magician Ulla von Bernus, a view of spiritualist activities of German school children through the eyes of a religion teacher and an abridged case study of obsession, the main article is a conversation between one of the editors of *Flensburger Hefte* with writer Herbert Wimbauer (Die Individualität Rudolf Steiners), in which the two attempt to throw a spiritual-scientific light on the New Age movement. They make clear that the search of a growing number of people for a 'new spirituality' mostly springs from positive impulses, showing at the same time how this is reflected in the partial resurrection of a variety of phenomena in the light of his understanding of Anthroposophy and his extensive research of the *New Age Scene*. His thoughts on issues as diverse as collective mediation, channelling, crash courses in psychic healing etc. may help to better understand the reasons for, as well as the dangers of the inclination towards the nebulous-mystical or ecstatic. Considering the widely divergent aims of many New Age initiatives (with a degree of 'Ego fatigue' possibly the only common denominator), it is questionable whether one can indeed speak of a movement. Whilst Wimbauer and his partner acknowledge that there are many paths towards spiritual perception besides the one described by Rudolf Steiner, it becomes clear that they mostly involve the suppression of the waking day-consciousness and cognitive faculties needed.

Alte und Neue Seelenfähigkeiten, Vol 34.

The introduction to this volume is an essay by Frank Linde, lecturer at the Waldorf Kindertagesseminar Hannover. Here he describes in what ways the development of new soul faculties may be compromised and deflected. For this purpose he has drawn together many relevant indications Steiner gave between 1909 and 1919, thereby pointing the reader to the unique aids for orientation afforded by Spiritual Science. Amongst the survey of the manifold forms the quest for the spirit takes today, this book contains two reports about Findhorn, the "grand old" institution of the New Age, and an intriguing interview with Eileen Caddy, whose visions inspired its beginnings. Of great interest, too, are the contributions by J. Pajunk who speaks about his aspirations to bring Anthroposophy to the Red Indians.

Destruktive Kulte, Schwarze Magie, Sexualmagie, Vol 33.

All of us are aware of the disturbing power certain cults or sects such as the Mun-Sect or Scientology are reputed to have over some people. The first part of this issue discusses in detail the various methods these cults use to exploit their victims. It also looks beneath the surface motives of their leaders, such as personal greed or power, and at the spiritual forces that might be inspiring them.

Much of what you read in part II – where practitioners of different types of magic (none of it white) are encouraged to reveal all, while their interviewers anxiously avoid peering at them through dogmatic spectacles – makes for bizarre and disturbing reading. However, as Peter Krause reminds us in his introductory essay, it was Steiner's continuous concern that we should know and confront what he called the counterforces. The ever widening spectrum of possibilities for spiritual experience

certainly calls for great discrimination. From the profusion of groups and movements whose teachings might be seen to oppose the development of human freedom and individuality, Krause chooses to examine Gideon Flachsman (Fontalba) and his 'School of the White Source' as exemplifying some of the basic characteristics of many occultisms spreading in the West today. Krause's insights into the conflicts experienced by the modern soul, caught as it were between the demands of the material world and a burgeoning spiritual awareness, are suffused with the warmth and wisdom of the experienced pastoral worker. In this manner he admirably fulfils his purpose of introducing greater clarity in a realm where much seems obscure.

Heidi Herrman-Davey

Vom Genius Europas by Herbert Hahn. Verlag Freies Geistesleben sb DM78 for 4 volume set; DM22.80 individually.

With so much one-sided emphasis, through Maastricht, on Europe, the fourth impression of this valuable work is particularly welcome. In four volumes are printed 12 monographs of countries in Europe: Italy, Spain, Portugal and France; the Netherlands and "England"; Sweden, Denmark, Norway and Finland; Russia and Germany. Though no index is provided, a guide to the contents in the form of descriptive chapter headings is a great help for the sensitive tourist, the anthropologist, the historian or the lover of art. The author's remarkable capacity stands the test of time. It is as if, through careful selection and acute penetration, certain phenomena become for him – and through him, for us – port-holes through which we can see the essence of what is happening in a ship, right

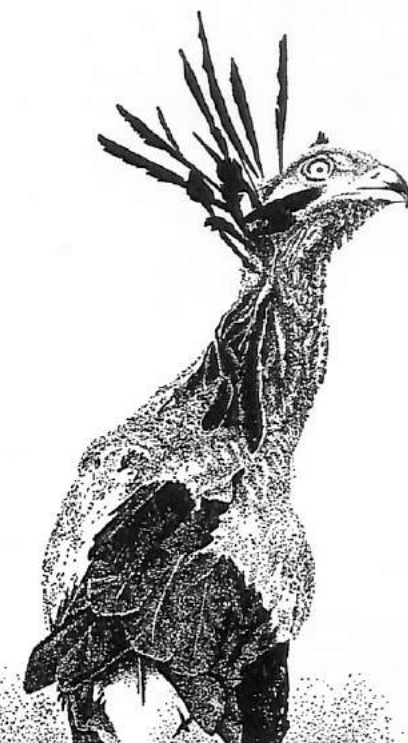
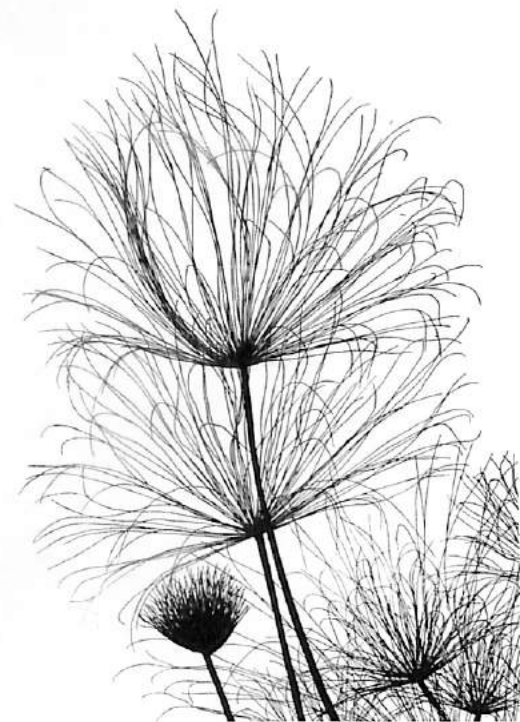


Illustration from *Liebe zu Africa*

down to the details of the inner constitution of soul of its crew. There are so many port-holes, moreover, that we become conscious of something the size of an ocean-going liner rather than a Channel ferry.

The phenomena he selects are wide ranging: the customs of the country, the quality of language, expressions and idioms, words the nations has coined that have become part of other languages, the landscape, the predominant plant-life, characteristic food, the country's principal 'institutions', its representative 'men' (citizens), their thinking, their major works and last but not least, its humour. Thus the reader whose taste-buds for history have been destroyed at school through an indigestible diet of lists of monarchs and battles will find Hahn's approach appetising.

In 1993 one is acutely aware of the potentiality that exists for companion volumes on the Eastern European countries. If there is no-one with the gifts of Hahn, perhaps the publishers could commission a small team. Though there can be no single solution to the problems that have erupted in the former Yugoslavia, it would certainly be a significant help if works such as this were available to further our understanding of a country and its people.



Liebe zu Africa – Einsichten in Ökologische Zusammenhänge
by Andreas Suchanke. Verlag Freies Geistesleben hb 280pp
DM68.

Many passages in this book – the second and revised edition – will remind the reader through their eminent readability of the best travel literature or even of popular works written by naturalists; yet here the author offers us much more. He achieves this through sheer stature, a deep penetration of the phenomena and an ability to express himself in language which is at once precise where it needs to be, while raising the reader's perceptions and understanding to a level bordering on

the imaginative – all richly accompanied by his own drawings which capture the visual essence of each subject in a way that is refreshingly superior to the photograph, or even 'the documentary', with its danger of producing a kind of mental cholesterol.

For instance, the attention is drawn to the contrast between the metabolic ruminants, for-ever grazing, and the "pendulum"-swing life-style of the predators, one moment flopped out in a kind of lounge-cushion fashion and the next springing into muscle-tensed energy-expenditure; there are riveting descriptions of the star-formation made by elephants round an acacia "thinking with their intestines" or "weightlessly" gliding over the savannah; or we are held spellbound by the spiral made by numberless pelicans as they are drawn into the heights; amused to be shown the ostrich as a ballerina with the feather-duster of her tail jaunty and untidy bringing up the rear and the minuscule proportions of her head not so much buried proverbially in the sand but curiously eyeing the social landscape to catch up with the latest gossip; or we are surprised by the rhino's amazing armour-plated nimbleness as he zig-zags in flight.

The book also displays skill in artistic juxtaposition: the awe-inspiring root system (and behaviour) of the strangler-fig, followed immediately by the termite-seething colonies below and above ground, as well as in the tree-tops.

All the above are examples of species with which we might have thought we were already familiar. The book also abounds in longer or shorter passages describing lesser known species, like the milk-weed butterflies with their mysterious poison. And from time to time we are allowed to share in the author's self-generated satellite-type consciousness as in his brilliant expounding of "zebra-geography", from the Somaliland Ass north of the equator to the quagga zebra in the Cape region.

A review must stop somewhere; thankfully the book goes on and on from gem to gem, standing out, giraffe-like, head and shoulders among its genre.

Florenz und die Geburt der Individualität: Ghiberti, Brunelleschi, Donatello and Masaccio by Thomas Krämer. Verlag Freies Geistesleben hb 455pp with 87 illustrations (coloured and black and white) DM 78.

One could think of a dozen places where Florence – in one aspect or another – might feature in the Waldorf curriculum: in Class 12, Brunelleschi's architectural triumph in completing the dome of the cathedral; in Class 11, the part played by Florence in the birth of the diatonic system; in Class 10, Dante as one of the giants of world literature; in Class 9, Florence – from Giotto onwards – as hub of the wheel of Renaissance art that turned in and through the consciousness of Europe. This is only to mention the aesthetics curriculum in the Upper School. In this book – a major work – Krämer provides evidence in plenty to justify placing Florence as the foremost jewel in the crown of the entire Renaissance. He shows how, in the present age, humanity took its first steps there. And they were not faltering.

The wealth of sculpture, painting and architecture (to mention only the most impressive arts) and its influence on modern consciousness as Krämer traces it through observation, description and insight, achieves huge proportions in this work. The significance of the material he selects, together with his argument, reach well beyond the realm of art history to that of the development of humanity as a whole, particularly of human consciousness, something that is a central issue for all those concerned with Waldorf education.

continued from page 16

This is reflected in the following way: a young child may draw people with a larger head, a sphere, and then just a few lines beneath it indicating the body; later there will appear figures with a head, a body and sticks for arms and legs. A good indication that a child has reached school age is that they will draw people with head, trunk and limbs clearly defined, and also with hands, feet, and often, fingers too. Another sign to look for is that the person stands firmly on the ground with the sky overhead.

There are other motifs in children's drawings which give a picture of what is happening in their bodily development. For example the form of new teeth growing can be seen in birds that are flying drawn like 'ems' in the sky, or in small rather pointed mountains on the horizon. Also the appearance of butterflies in the picture show that some of the life forces are now liberated from the body and are ready for inner picturing, memory and thinking.

We are able to witness these new faculties in many ways. The child is now able to grasp the concept of time. They start to see that something will happen tomorrow because of what has been done today. Their language becomes more creative and a child delights in playing with words, especially in making up rhymes. Their games change too. There is less dependence on props and a lot more talking goes on as the

children now imagine their surroundings: the forest, the jungle, the stormy sea. If they are building a house with wood and clothes there is much more direction in what they do. A new social maturity also is reached when the child is ready for school. They can be still and attentive in order to receive instructions to carry out a task or an activity. Their awareness of the needs of others has grown and they can take more responsibility for helping other children who may be younger.

These, therefore, are amongst the important factors to take into account when we look at a child with the questions: Is he or she now a schoolchild? Has the stage of infancy really been completed? We have to build a picture of the child with care and sensitivity, and also with a sense of wonder for the birth of the new, rich phase of life.

The better we are able to do this, and give the right momentum to the education that follows, the more will we be likely to change Jaques' acid cynicism ("... the whining school-boy,... creeping like snail/Unwillingly to school.") to something more hopeful, something more akin to the eager joy and enthusiasm with which a Waldorf Class One child approaches the doorway of a new school day.

Charlotte Comeras teaches in the Kindergarten at the Brighton Steiner School.

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January 1994; 170 x 240mm; 256pp; hardback; colour and black & white illustrations; £29.95.
ISBN 1 869 890 41 8

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A COMPENDIUM

Roy Wilkinson.

There are only a few accessible introductions to what Steiner said about education. Roy Wilkinson offers this compendium of Rudolf Steiner on education as a guide. It gives a short, comprehensive survey of Steiner's educational thinking. For some, this will be an introduction. For others it can be a useful source book to follow up.

January 1994; 216 x 138mm; 168pp; £7.95. ISBN 1 869 890 51 5

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Jörgen Smit (1916 - 1991) was a Norwegian school teacher who lectured widely about Rudolf Steiner education. He was concerned as much with the inner schooling of the teacher as with teacher training. In later life, he worked with young people at the Goetheanum near Basle in Switzerland on questions of personal and social development.

216 x 138mm; 96pp; paperback;
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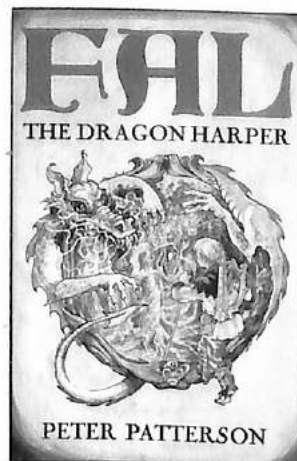
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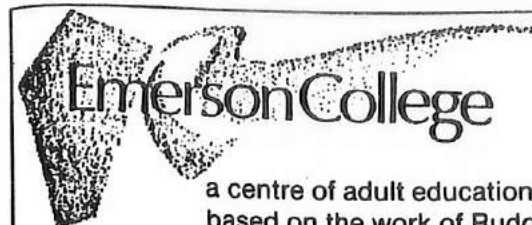
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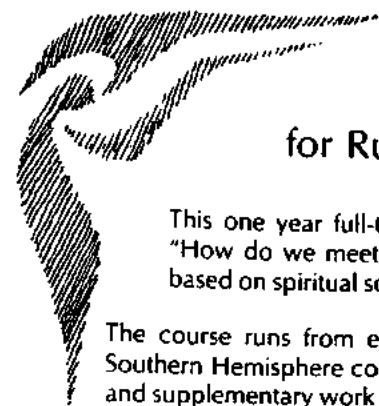
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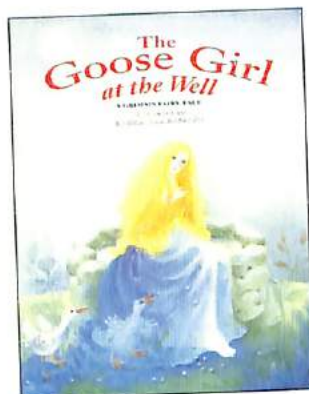
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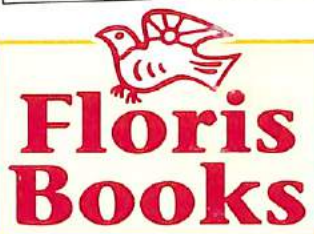
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