



Steiner Education

Imagination

Vol 31 No 1

Steiner Education

ISSUE THEME:
Imagination

"Although it is highly necessary, in view of the nature of our modern civilization, that a person should be fully awake in later life, the child must be allowed to remain as long as possible in the peaceful, dreamlike condition of pictorial imagination in which his early years are passed."

Rudolf Steiner 10th August 1923

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Front Cover: An Upper School pupil (aged 16 years) re-
lives, through painting, an imagination 'carried' all the way
from childhood.

Inside Front Cover: A mural painted at the entrance to a
Class 2 at the Engelberg Waldorf School, Germany. The story
of St. Christopher, depicted here as a guiding motif, by the
artist Peter Andreas Mothes, is often 'a favourite' during this
year. For further thoughts on murals, see article on page 5.

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Steiner Education 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

Imagination

There is many a way of entry into the imaginative world. It might be through poetry, through colour, through nature, through dreams, through 'wiping out' the visible world from one's consciousness, or in other ways. In the Waldorf classroom, probably the most consistently cultivated method used is via the fairy story, the legend, the saga, mythology etc.

The foreword to my copy of the Finnish saga, *Kalevala*, is dated 1907. Thus it is just a decade prior to Finland's independence from Russia; whilst Sibelius, that musical giant in Finnish cultural life, still had four out of his seven symphonies to compose. But perhaps one of the most outstanding facts in the history of Finland, considering that it is a European country, is that an epic – for technically that is the form in which the *Kalevala* is couched – though as old as the hills, was still in its early stages of being introduced, in translation, to English-speaking peoples as late as the beginning of the 20th century. Moreover, it was not so very long (1849) since it had been written down by Elias Lönnrot, when he published the fruits of his work in the original language.

The children to whom Waldorf teachers traditionally tell the great epics are age 9-11. This includes Class 3 in a Steiner school in which the events of Genesis and the Old Testament form the narrative, though not all, at first sight, would put that document into the category of epic literature. But leaving that on one side, it may be said that in Class 3 the children hear a Jewish epic, in Class 4 a Nordic one (either the *Edda* or, as invariably in Finland, the *Kalevala*) and in Class 5 great epics of ancient Indian, Persian, Babylonian, Egyptian and Greek origin. Rome, notwithstanding, Steiner regarded Greece as the culmination of the ancient world, though there are undoubtedly parallels in other continents. Apart from

anything else, this presents a wonderfully broad ethnic spectrum.

The children *hear* these products of the imaginative world, as stories told by the teacher: not even 'chalk and talk'; just *talk*. (The word derives from the Middle English *talken* which is a frequentation of the verb *to tell* – c.f. in German, *erzählen*.)

It is not the pedagogical background of this that is primarily being considered here. Nor is it the cultural value – Steiner, as far as we know, had no aspirations to out-classic the Classicists in the education still common in his day, which was essentially a hangover from the Middle Ages. It is the implication for the child's consciousness that concerns us. The purpose of telling such narratives is based on the assumption that one is addressing that element in the child's consciousness that has an affinity with the imaginative quality of such narrative and which can therefore readily key into its content. There can be little doubt about the truth of this for anyone who has recounted stories to children of this age and witnessed how they lap them up.

From the curriculum point of view, it will most likely be that other epics are included in later classes (e.g. the Arthurian legends in Class 6, those of peoples in all five continents as part of geography in Classes 7 and 8, that of Parsifal in Class 11 and so on). But these lessons have more of a block character and do not set their seal on the whole year in the same way as those mentioned previously.

Different forms of consciousness prevail in 12-18 year-olds than in those earlier years. The younger child is content (let us put it) to live in the image-nature of that which informs the epic. It is nourished in its feeling life through the events of the story, and in its activity of mind through the medium of the image.

The sequence is therefore as follows: (1) in days of yore, the bard experienced the images through a greatly extended imaginative form of consciousness; for example, the *Kalevala* opens with:

*"I am driven by my longing...
I will sing the people's legends...
To my mouth the words are flowing,
Quickly as my tongue can shape them,
And between my teeth emerging..."*

(2) at some point, after long tradition which could extend to centuries, the texts were committed to writing; (3) the story-teller of today picks it up again, firstly by having recourse to the written text and secondly by narrating it in an epic style suitable to today's listeners – of whom those closest to the consciousness from which the whole genre sprang are, according to Steiner's educational philosophy, those children of Classes 3-5. This is not to say that they will not have other forms of consciousness in the fabric of their minds – no-one living in 14th century Karelia (the area from which the *Kalevala* was gleaned) had flown in a jet, walked through automatic doors, or even played a violin, for that matter – but up there, in the loft of consciousness, there is an entrance door to which the 9-11 year-old has ready access, without needing first to find the key. Their 'hearts and minds' can still be at one with the World of Imagination.

In Waldorf, Steiner reckoned on this. The cultivation of such consciousness is regarded as vital in the education of the whole human being, as part of knowledge, as emotionally nourishing and, as corollary to the latter, as the foundation for further cognitive development.

As neurological research suggests, this is connected with right and left hemispheres of the brain, their cellular structure and development, their function, their interplay and the types of consciousness with which they are connected. Put simplistically, the maximisation of the more abstract type of thinking function (left hemisphere) will depend on whether the right hemisphere has been activated in the proper way and at the appropriate time. Given the latter, the pupil should be able to achieve the mental effort needed for, say, flights into upper echelons of mathematics such as projective geometry, thus

substantiating the importance given by Waldorf to imagination.

A further feature of this side of human nature, for which Waldorf schools have gained distinction, is the cultivation of the children's own powers of fantasy. This is pursued throughout their school career in all three spheres of the soul (thinking, feeling and willing); and it is interesting to see how it has to adjust itself accordingly, particularly to material and function, for instance, in the sphere of crafts.

The above finds full resonance in the articles which appear in this issue of *Steiner Education*, the contributors of which range in age from early teens to over ninety years.

Firstly, is the article by Josie Alwyn leading off with a description of the quality of imagination of the very young child. Secondly we welcome very warmly and gratefully articles by colleagues in Finland, in which the special place that the *Kalevala* holds in that country is brought alive. The sketches of Lönnrot's memorial were made specially by pupils of Class 8 from the Waldorf school closest to his birthplace. Thirdly is the first instalment of an account of Rudolf Steiner in action, in the small school in Dornach that came into being during his lifetime and in which many of the indications now used in the arts and crafts programmes in Waldorf schools the world over first came to light. Edith Biermann, the author, retains vivid memories of that time in which Steiner often paid daily visits to the school. The pastel sketches he made then, for instance, are still extant and valued by artists as colour exercises. Fourthly, we are extremely fortunate in being able to include an article describing the work of the Cambridge mathematician George Adams in the sphere of projective geometry. It only recently came to light that he had been invited by Cecil Harwood, a former editor of *Child and Man* (as this journal was first called), to submit an article, but that for some unknown reason this had never happened. Although he is well remembered for his spontaneous translations of Steiner's lectures in England, his life's work as a pioneer in the field of projective geometry, perhaps because of its specialist quality, has not always received the acclaim due to it. We are happy, here, to be able somewhat to

redress this, particularly as it is such a vital topic in the Upper School. Sixth is an article by Rex Raab, an architect who has made Waldorf school architecture one of his specialities. Yet he has the boldness to disclose a neglected piece of Steiner's advice which, he argues, could have vital consequences for people who have to grow up in the modern world – a world brimful of deceptions which play on the fringe of the imagination, or of lifestyles and objects that are void, imaginatively speaking. The advice concerns

murals in classrooms. Not many of us think in terms of seeds taking a century to germinate. Steiner, it seems, was prepared for such; while the author draws our attention to the fact that the sandglass is running out.

Other fine contributions are included: they all speak for themselves. The overall message of the theme urges educators to realise, in whatever capacity, what a vital link *imagination* is in the whole chain of human development.

B.M.



A 14 year-old's portrait of Elias Lönnrot (1802-1884), the collector of the Finnish epic 'Kalevala'. In his birthplace, Sammatti, the cottage where he grew up has been preserved as a national monument. In the same village is located the Sammatti-Karjalohja Waldorf School, now 10 years-old. Pupils from the school made this drawing, and the one on page 20 of the statue outside Lönnrot's family home.

Isn't it Time to Move Forward?

Motive in Rudolf Steiner's Education which is Largely Ignored or even Opposed, to the Detriment of the School Movement

by REX RAAB

At the beginning of this year an experience came my way which filled me with joy. It clearly confirmed once again that Rudolf Steiner's expectations were rooted in life itself.

A former student of a Steiner school was telling me about her time in the lower grades. She could not know how valuable to me her witness was to be. She said: "The murals in the classrooms made us feel we were in paradise! To begin with it was the pictures in the First Class, drawn from fairy tales, which were to us the most beautiful. As soon as we moved to the Second Class, however, it was the murals of St Francis which were the loveliest. In the Third Class with its plant motives and the Fourth Class with its animal motives on the walls – eagles near the sun, lions, stags in the moonlight – it was these which in turn became the most beautiful. The artistic treatment of the classrooms gave our souls a special nourishment year by year that will last, I do believe, for the rest of our lives."

What could be more natural, therefore, than that every dedicated teacher would want to see that every single schoolchild should come under the beneficial influence of such a favourable element in its daily environment?

Yet in practice this is still very far from being the case.

And that is the urgent matter I would like to bring to the attention of all teachers in Steiner schools.

To begin with a summary of what Rudolf Steiner outlined three quarters of a century ago, using crucial passages from his argument to be found in the faculty meetings in Stuttgart, 1919 – 1924:

1. May 1919: In a lecture on adult education,

four months prior to the opening of the initial Waldorf school, including a moving passage commencing: "Oh, what a crying shame, that our children are put into school rooms which are truly barbaric surroundings for their young souls!" And as an antidote or creative answer to the problem, Steiner points to the art of painting. That would be an appropriate approach to the task whereby the artist could train himself both in technique and in making a truly social contribution.

Admittedly, the classrooms of a Steiner school could no longer be designated "barbaric"; for the aim is to treat them with appropriate and beautiful colours in a glazing technique, and that makes a world of difference!

Isn't that enough? According to Rudolf Steiner it is not. After the school had got going, he went further and logically added one suggestion after another until, within four years, he had built up a magnificent ideal for the future.

This is what has not yet been effectively tackled, at the best only sporadically nibbled at.

2. November 22, 1920: "It has struck me," we read in popular language, "that the walls should not simply confront us as walls, but that they should have something of the pictorial element about them, but it would have to be done very carefully... Where are the painters who could do something like this? It would have to be prompted by the classteachers in question. And then it would have to be carried out in a really artistic way. There should be nothing inartistic. Really something special should be created for this school... With pictures it is terribly

difficult: to hang an ordinary picture on a wall is really a non-thought. What is a picture on the wall trying to do? Artistic epochs never thought of hanging pictures on the wall. A picture must be adapted to the room. [The example of Leonardo's *Last Supper* in its refectory context was given.] Such things supply the true justification. Simply to hang up a picture makes the situation all the worse."

The reader meets an unambiguous language where every formulation counts and demands careful attention. These are no subordinate, but central issues of educational philosophy *whose consequences demand to be tested* by responsible teachers. This has hardly been attempted up until now, so that as yet no sufficiently convincing results have been scored. Yet Rudolf Steiner brings out the connection between art and education with growing emphasis, as will become doubly apparent under point 4.

3. October 15, 1922: "I would not regard it as a bad thing if Herr Wolfhügel (the art master) were to see that our classrooms were not so unadorned, but had an artistic note about them." Apparently nothing in this direction had been undertaken in the intervening two years, yet not a word of impatience, let alone agitation.
4. January 1923 – after a further year-and-a-quarter: "Take it then as the setting up of an ideal: *The artistic treatment of our schoolrooms should arise out of our pedagogy itself.* What we find in the classrooms would then, perhaps, be best extended into the adjacent areas. Without doubt a degree of enrichment by means of paintings in the schoolrooms is *necessary*. Not because I think we should introduce this tomorrow, but in order that we should have some orientation as to how this should happen in keeping with our education is the reason why I would like to tell you *what has come to me.*"

There follows a detailed description of the pictorial treatment of the schoolroom from the first to the twelfth grade, which should be sufficiently well known, although it is always worth re-reading the exact formulation and the approach implicit in these indications.

Particularly the reference to matters of style is valuable for teachers and artists alike: universally human, not a "special style" – here we note Steiner's inimitably subtle irony.

Rudolf Steiner rounds off this important chapter thus: "That is what really belongs here as an ideal. At the moment things look awful, but if one is inspired by such an ideal it should be possible – *even if it should take a hundred years* – to be guided by it in one way or another... These are the things I would like to have presented to you as a *chapter of education*. It is necessary to realise clearly that *the artistic should be particularly well treated in our education, for it is part and parcel of the anthroposophical way of contributing to the progress of mankind.*" (The italics are mine.)

What 'came' to Rudolf Steiner did not come overnight, but represents the mature results of years of scientific and psychological research which is to be taken correspondingly seriously. For some time now I have reached the conviction that school interiors treated as Rudolf Steiner outlines – but it would have to be a *complete* realisation – would be the most powerful remedy against the detrimental effects of television.

It is not my intention to discuss the tasks and problems raised here in written form. Rather I would like to appeal to qualified groups to go into this whole motive of Steiner education, which is in reality one of the most attractive and efficacious tools placed in the hands of the teacher, as witnessed by the story told at the beginning of this article.

If it were so obvious, it might be objected, would it not have long since been discovered and universally applied? That is the very crux of my concern: It has not been so applied.

One commonly hears about "the abstract way of thinking today" as applied to others. But isn't it time to wonder whether this may not apply to ourselves too? Is there still not resistance, passive or even active, to the ideas Steiner put forward? A readiness to take up these ideas would mean overcoming this abstractness and beginning to think in pictures. The study groups I have suggested will however be astonished at the bastions of prejudice they will encounter on

their path, which all can be surmounted by the application of anthroposophical psychology (psychosophy). Objections can even go so far that Steiner's ideas of murals in the classroom is even held to be psychologically unsound. The child could be wrongly 'influenced'. Many other objections can be raised which are less blatant, even subtle, and therefore demand a greater degree of awareness if they are to be effectively countered.

On the other hand care must be taken not to discredit the whole idea by unconsidered action not in keeping with Steiner's stipulation that the "*artistic should be particularly well treated,*" which means carefully and tastefully adapting what is done to the given space and purpose.

In the course of my activities as an architect and occasional teacher in Steiner schools it was possible to gain, I believe, a representative insight into the prevalent attitude toward murals etc. in the schoolroom, whose educational and architectural significance I always sought to advocate by maintaining that pictorial treatment "belonged to the construction drawings"!

Among aspects demanding attention will be:

- (a) The thirst for pictures among mankind.
- (b) When and how to employ murals and ceiling paintings, when panel paintings, when scrolls, when framed pictures.
- (c) Designing the school premises in order to integrate painting, architecture and education.
- (d) Learning how to live with Steiner's concept.
- (e) Art since Steiner's time. The flood of reproductions and the need for original works. Changing pictures with the seasons.
- (f) Room colour and pictures.
- (g) Children's own pictures are not an alternative to murals.

If one has spent over sixty years trying to promote the integration of the arts in the service of education, one can understand, if reluctantly, why Rudolf Steiner gave it a century before his ideal might possibly be fulfilled.

Seventy-five years have already elapsed since

this ideal was put forward and only a very little in this direction has as yet been done. I am myself now eighty-two and still hope to see the day when many, many more schoolchildren in this world can benefit from that "nourishment of the soul" acclaimed by the alumna with whom the reader is already acquainted.

Rex Raab has devoted much of his professional life as an architect to the purpose-built designing of Waldorf schools. He has been fortunate, with respect to the content of the present article, in having the collaboration of the artist Peter Mothes, examples of whose murals in the Engelberg school are reproduced in this issue of 'Steiner Education'. [See inside front cover and pages 18 and 37. Though the reproduction on page 37 is here in grey tones, the original is painted in the same colours as those seen on page 18, both being murals on the same wall.]

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Literature in the Upper School

by TOM LEONARD

One of the first impressions the teaching of literature in the Upper School makes upon one is the unusual quality of the texts to be studied. Few students from mainstream education will have encountered more than a couple of these texts in their studies and will probably have met those when considerably younger than the Waldorf student. The purpose of this article is to share some recent thoughts about what these texts contribute to the education of our students, bearing in mind that another article might address a completely different set of questions or even be more light-hearted!

The literature main-lesson in Class Nine is at first sight a surprising one – we survey the history of western drama. This differs from the main-lesson material presented in Germany and elsewhere but perhaps this is not the place to investigate these differences or even the differences between the English schools! The natural interest in and talent for drama amongst the English is well addressed here. Usually a survey of drama amongst the Greeks, with perhaps a brief look at the Isis and Osiris myth from the Egyptian is done. Some of the foundation myths whose stories indicate the driving experiences which will lead the evolution of drama can be recounted – the Rape of Persephone, the Rebellion of Prometheus and the study of Dionysos, the God of Wine. The three great tragedians of Ancient Greece provide us with exciting material: Aeschylus' *Oresteia*, the *Oedipus* plays of Sophocles and one or two plays by Euripides are recounted. These are contrasted with the comedy of Aristophanes and Roman comedy. The contrast of tragedy and comedy is very appropriate at this age. The students' soul life often swings between extremes – light moods alternating with darker more depressive moods.

Comedy especially addresses the questions arising from social relationships and sexuality, resolving them in laughter. The rage and anger at the mysterious injustices and inequalities of Fate are reflected strongly in the soul of every adolescent.

Drama itself died in the West when Christianity closed down the theatres in Rome but was reborn again within the Church in the very early Middle Ages. We look at the 'mystery' and 'morality' plays of this period and follow the evolution of drama usually to Shakespeare. In all of this the students will have looked at a variety of conflicts, tragic and comic, recognising some of the patterns not only from their own society but also from within their own school and family environment. The first English literature main-lesson in the Upper School is a thorough study of tears and laughter!

The Class Ten curriculum is very diverse. The students will study the Art of Language in one main-lesson, the transition from mythology to literature in another, sometimes a study of romantic poetry is done here, sometimes in class eleven and these main-lessons are combined with a study of ancient history. Any teacher who has taught all of these, as I have, will know how diverse the shaping of this material can be and how subtle the inner links between the lessons in all these subjects. Taking the mood of the class, its maturity and constitution into account one can embark on a fascinating journey hoping that one will arrive, like Odysseus, back at Ithaca to the homely arms of Penelope. The star of transition blazes across this sky, cross-roads and turning points dominate its geography.

In the ancient history main-lesson we look at the story of humanity, following the different stages of development as the human race passes

from nomad to farmer to city dweller. Here we encounter the changing consciousness of humanity, earlier peoples being surrounded by the Divine, their nature participating in the life of the stars, the planets and the changing cycle of the seasons. Humanity gradually begins to distance itself from this life and begins to awaken to its own preoccupations, its own life of responses and creative action on the earth. In the art of language we cover many similar transitions – languages evolving into new dialects, into new languages, into new dialects and so on. The tree – or vine – of languages begins to spread out before our gaze and we question the diagram as we would an oracle – where have you come from? How did you begin? When? Whither are you leading? Is it true "In the beginning was the Word"? You mean, before everything else? How can that be true? Amongst the many poetic devices studied, one of the most thought provoking in this context is personification. Do we project beings into things or do we find them there? In our Romantics' main-lesson we explore not only their attitudes to society and justice, love and beauty but also those experiences of nature whose power and conviction challenged the materialistic beliefs of the eighteenth century. As the German poet Rilke wrote in one of his sonnets

"... O Gods, Gods,
Who used to come so often and are still
Asleep in the things around us, who serenely
Rise and at Wells that we can only guess at,
splash icy water..."

The first twelve books of the *Odyssey* are full of mythical beings and strange adventures, now to be analysed to see if there is a pattern not only to be enjoyed but understood. The second part reads rather more like a novel. In the story we experience the transition from mythological thinking with a powerful imagistic character to a more literal form of thought demonstrating more the marks of biographical interest than imaginative encounter. The change mirrored in the story of *The Odyssey* happened also in the Greek soul later on, to European humanity later again and some cultures are still making, or being forced

into making a similar transition. However Jean Houston in her book *The Hero and the Goddess* says of the *Odyssey* and of myths in general: "Working with it and playing with the worlds great myths and stories can change our lives. Totally."

Her own work however is a search in the opposite direction to the one we take – she searches from literature to myth. We may ask ourselves what the fascination with myth really means, why it is so strangely felt in our time. Rudolf Meyer in his book *The Wisdom of Fairy Tales* wrote that "it was instinctive wisdom which fashioned the great imaginations of the Gods, creating the myths as picture experiences with the certainty and exactitude of a natural force in man".

The pictures of the great sagas and their heroes and heroines share this wisdom, yet Meyer goes on to say that the reading of them "gives life to the power of imagination lightly dreaming beneath the intellectual layer of consciousness, powers which are already there pressing for development."

Can we really hope for the best of both worlds?

A study of *The Nibelungenlied* and *Tristan and Isolde* accompany the study of *The Odyssey*. Briefly, what lies behind these studies can also be looked at another way. We show through the medium of the stories how the soul faculty of thinking is individualised in *The Odyssey*, the faculty of feeling is individualised in *Tristan and Isolde* and the soul faculty of will is individualised in *The Nibelungenlied*. There is little space here for a more in-depth look at this aspect of the main-lesson.

The world of Parzival, the literature main-lesson in Class Eleven is a world of developing individuality. The necessity to question is the pivot of the plot, the dynamic movement carrying the individual towards self development and world healing. The medieval landscape of castles, forests, knights and ladies forms the geographic background to this epic, the half mythic world of transmutational alchemy, the horizon which sings the hero who is nevertheless human through and through, so much so indeed that beneath the rich clothing and rusty armour of the middle ages a very modern human being experiences atheism

and despair. He must assess the forces in his own nature which carried him to the highest ideal – the Holy Grail but which also led to his failure to ask the question which would have led to his attaining that ideal. Much of the soul experiences of Parzival are veiled and one must wait until Class Twelve to examine the more despairing of his experiences. The gaze of the student for the moment is held otherwise – what is the Grail? One senses an inner movement by many of the students towards defining what for them they regard as their highest ideal, that which they regard as most worthy of aspiration. This is individual to each student and often they sense a task to be undertaken by them, which will lend their life meaning and direction and which will be harmonised with the destiny of humanity as a whole and the earth itself. For what is the earth within the totality of the cosmos? It is the cup that continually replenishes itself out of the moral cosmic orders of hierarchical beings, their gifts, moral and spiritual. Dr. Thomas Weihs, an anthroposophical doctor, wrote: *"This fullness and bounty is the result of the earth exposing herself, eternally being linked up into the hierarchical structures of the cosmos."*¹ The earth itself is now under threat and the fruits of the earth can no longer be taken for granted. Our very morality, our social order seem to be collapsing.

When Parzival comes to the Grail castle he is witness to the wonderful procession shadowing the splendour of the Grail cup but also witnesses the bleeding spear and the wounded Amfortas, the Fisher King, whom he is supposed to heal with a question and replace as Keeper of the Grail. Because he is told by his teacher Gurnemanz that he mustn't ask questions he refrains from doing so. It is a moment fraught with destiny. In what has he failed? Perhaps he has failed in his responsibility towards his fellow man – the wounded king – the sympathetic powers of his soul-life not yet being under his own direction, suppressed by common sense and the authority of his teacher Gurnemanz. Teacher and student soon find that this book is the source of many questions, many discussions. Eleanor Merry² once commented on this story:

"There is no scene in this Drama of the achievement of the Holy Grail which does not strike

deep into the conscience of the humanity of our time. Who among us can cry aloud to the whole world, out of the uttermost depths of Love and Pity – What ails thee?"

What ails thee? – this is the question which would have healed Amfortas of his wound and made Parzival King of the Grail Castle. It all seems so simple!

The Class Twelve main-lesson is usually described as 'World Literature'. There is some diversity amongst the schools regarding the texts taught. Usually this will include Goethe's *Faust* but after this a variety of authors is tackled. A study of Shakespeare's *The Tempest* is a popular choice though by no means the only one and also Dante's *The Divine Comedy* is looked at by many teachers. I myself usually combine a study of Tolstoy's *Resurrection* with a study of *Faust* by Goethe.

One of the most apt descriptions of what can be achieved by this main-lesson is expressed by Eric Neumann in his book *The Origins and Development of Consciousness*: *"A future humanity will realise the centre which the individual personality today experiences as his own centre, to be one with humanity's very self."*

The struggle of Faust seems to point us towards this future and Goethe's witty style does not disguise the pitfalls and dangers towards future spiritual growth. God in his seeming naïveté encourages Mephistopheles, the devil, to tempt Faust:

*"You shall have leave to do as you prefer
So long as earth remains his mortal dwelling.
For man must strive and striving he must err."*

Mephistopheles mocks Faust's wish to be creative; an obvious fact of life to him is that the human being cannot progress. His learning is a thing dry as dust; it is Faust's wish to transcend this limited knowledge that makes him risk the encounter with magic and leaves him open to the temptations of Mephistopheles. Faust says to Wagner who represents the dry-as-dust approach to acknowledge:

"Is parchment then your well of living water

*where whosoever drinks shall be made whole?
Look not to stem your craving in that quarter:
The spring is vain that flows not from the soul."*

It is clear that by the saving of Faust/Everyman's soul is meant rather more than his life after death in a heaven or hell; but the development of humanity towards a fuller, more integrated and creative life on earth. Complementing this theme is Tolstoy's study of the Russian aristocrat Nekhluydov in his novel *Resurrection*. By seducing Katusha when she was young he unwittingly starts a train of events which leads her to become a prostitute and ultimately a criminal, unjustly accused of murdering one of her clients. Nekhluydov finds himself on the jury which convicts her and this experience leads him to acknowledge his own part in her downfall. His resolve to make amends begins a long journey towards self-knowledge and self regeneration. True sacrifice, false sacrifice; true selflessness, false selflessness; true love, false love; Tolstoy with ruthless, consistent calm investigates the relationship between self and society exposing the motives of the human soul as it struggles to become responsible not only for itself but also for humanity.

"That night an entirely new life began for Nekhluydov, not so much because everything that happened to him from that time on was endowed with an entirely different meaning for him. How this chapter of his life will end, the future will show."

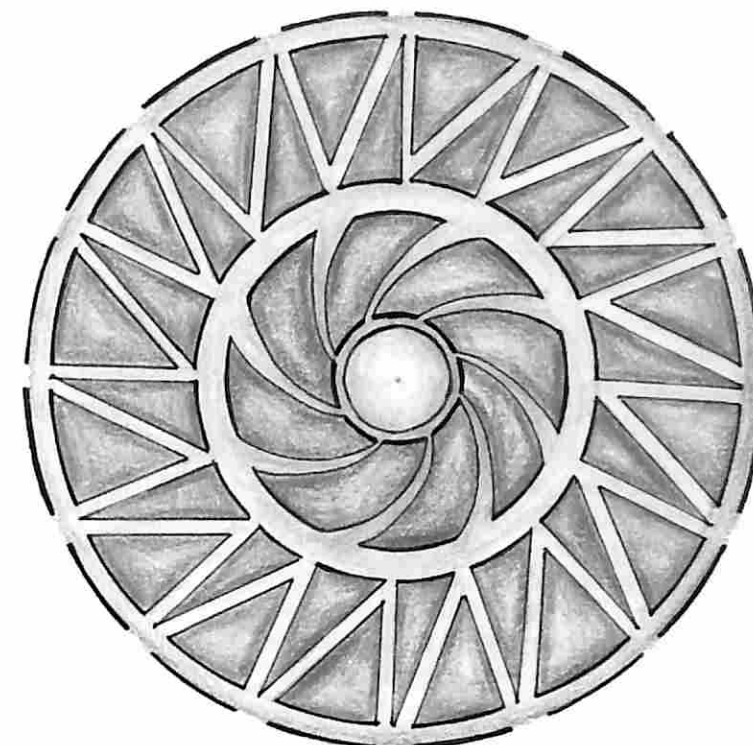
- 1 Thomas Weihs: *The Christian Community Journal* July/Aug. 1980
- 2 Eleanor Merry: *The Modern Mystic* July 1937

From childhood to adolescence to early maturity the growth of an individual is a complex affair. Within that growth there are many happenings – some events support that growth, others hinder it. What does our curriculum make happen within the students' growth in the Upper School? One can only hope that the richness of the literature curriculum will support and develop the growing consciousness of the students as they make their way towards maturity and that their soul faculties will benefit and strengthen as a result of the process outlined above.

Tom Leonard teaches in the Upper School of the Rudolf Steiner School, Kings Langley.

The plan of The City of Patelamunt, in Wolfram von Eschenbach's 'Parzifal', as imagined by three Upper School 17 year-olds (see also page 32 bottom).

Patelamunt



The Living Laws of the Etheric Formative Forces

by OLIVE WHICHER

Our most essential scientific task today is to achieve as clear an understanding of the laws governing the processes of growth and development in the living kingdoms of nature as modern science has done in the inorganic fields. Modern science rests on analytical thought, researching into the depths of matter as well as into the far distant astronomical realms. In all these aspects of scientific research a type of thought dominates, which is at home in the physical, earthly aspect of space and of substances. The laws of life and living processes are, however, not accessible by means of analytical thinking alone. The forces of life can only be understood by means of a far more comprehensive type of thinking, which may be attained by concentrating on detail, while at the same time widening the pictorial scope of investigation. There must be no vague, pictorial imagining; but, without losing the exact nature of analysis, an aspect of synthesis must be achieved.

Anthroposophy, the wisdom achievable through the work of Rudolf Steiner, rests on reaching the kind of thinking that is warmed by feeling and activated by means of the will. Work at the exercises given, aims at reaching an intensification of thinking, which will lead to a widening of the powers of observation and perception.

Towards the end of his life, Rudolf Steiner began work on a book together with Dr. Ita Wegman, which aims at a widening of these powers of perception. Such powers lead to the understanding: "that all the laws of nature, so far understood, hold good only in the physical world, and that the nature of the [etheric] world requires an understanding of laws, which are different, even opposite to those of the physical world.

"In this world, the gravitational laws of the earth do not hold good; on the contrary, there is

manifest here a force, which does not work outward from the centre of the earth, but in the opposite direction. Here the direction of the force works from the periphery of the universe inward, towards the centre of the earth..."¹

Rudolf Steiner, at other times, describes such etheric forces, working inward, peripherally and formatively, as being planar and not pointwise. He describes how, 'plane upon plane' the living, ethereal formative forces pour inward towards the Earth, working with a kind of 'suctional force' and drawing the living substances upward and away from the centres of gravity. It is in such a way that the ethereal formative forces much be understood.²

In the book *Fundamentals of Therapy* we read: "The plant-world is possible on earth through the fact that there are substances in the earthly realm, which do not remain enclosed within, or limited to, the physical laws. These substances can lay aside the whole complex of physical law and assume an opposite manner of working. The physical laws work, as it were, streaming outward from the earth; the etheric, streaming towards the earth from all directions of the World-circumference. Man cannot understand how the plant world comes into being till he sees in it the interplay of the earthly and physical with the cosmic and 'ethereal'.

"So it is with the etheric body of man himself. Through the etheric body something is taking place in man, which is not a straightforward continuation of the laws and workings of the physical body's forces, but rests on quite a different foundation. In effect the physical substances, as they pour into the etheric realm, divest themselves to begin with of their physical forces."

It is in this way that we must learn rightly to

understand the laws of the living realms, thus to overcome – or complement – the onesidedly atomistic way of thinking.

Already in the year 1919, a question was put to Rudolf Steiner by George Adams Kaufmann.³ Researching in chemistry and physics in Cambridge University, it had become clear to him that the one-sidedly atomistic way of thinking in science did not reach adequately into the realm of living phenomena.

During his time in Cambridge, two events were of great significance in guiding the direction George Adams took in later life. A friend gave him a copy of Rudolf Steiner's book *Occult Science*⁴ which he read with enthusiasm, while on holiday during the first world war. The second was that his attention was drawn by colleagues, who saw the direction of his searches, to modern, so-called projective synthetic geometry. Among these friends were Bertrand Russell and A.N. Whitehead.

Projective geometry was developed from the sixteenth to the nineteenth century, together with the great artists, who, like Albrecht Dürer, sought the clear understanding of perspective in art, creating the concept of a 'vanishing line', thus overcoming the rigidity of Euclidean space and introducing movement and polarity into geometry.

As soon as Adams could leave England at the end of the war, he travelled to Dornach in Switzerland and put the question to Rudolf Steiner: Might the morphological concepts of projective geometry be further developed so as to give a mathematical basis for his ideas concerning the creative forces at work in the spheres of life? This question was at once answered in the affirmative by Rudolf Steiner.

When Adams first arrived in Dornach, Dr. Steiner was away, and in the meantime he was received by the sculptress Edith Maryon, who put him to work at cutting away excess wood on Steiner's great Christ Statue. One day Rudolf Steiner came up the steps of the scaffolding to where he was working and they greeted one another for the first time. Steiner had just returned from the Waldorf School in Stuttgart and he told them about it. "The children are rampageous! When a child is not rampageous, he is not healthy."

Then came many opportunities for conversation with Rudolf Steiner; the immediate task, however, was that of interpreting Steiner into English, both as he lectured and also in translating books and lectures for publication.

During very many years, George and Mary Kaufmann translated and helped to publish many books and lectures and Mary created the library at Rudolf Steiner House in London. Wherever Steiner spoke to English audiences, Kaufmann stood by as interpreter. Once, as he was thanking him, Rudolf Steiner called it a great sacrifice. "Oh, no!" said Kaufmann, "I do it so gladly!" But Steiner repeated: "It is a great sacrifice!" Kaufmann never understood this, though later he thought that perhaps his intellectual capacities needed with time to become more spiritual.

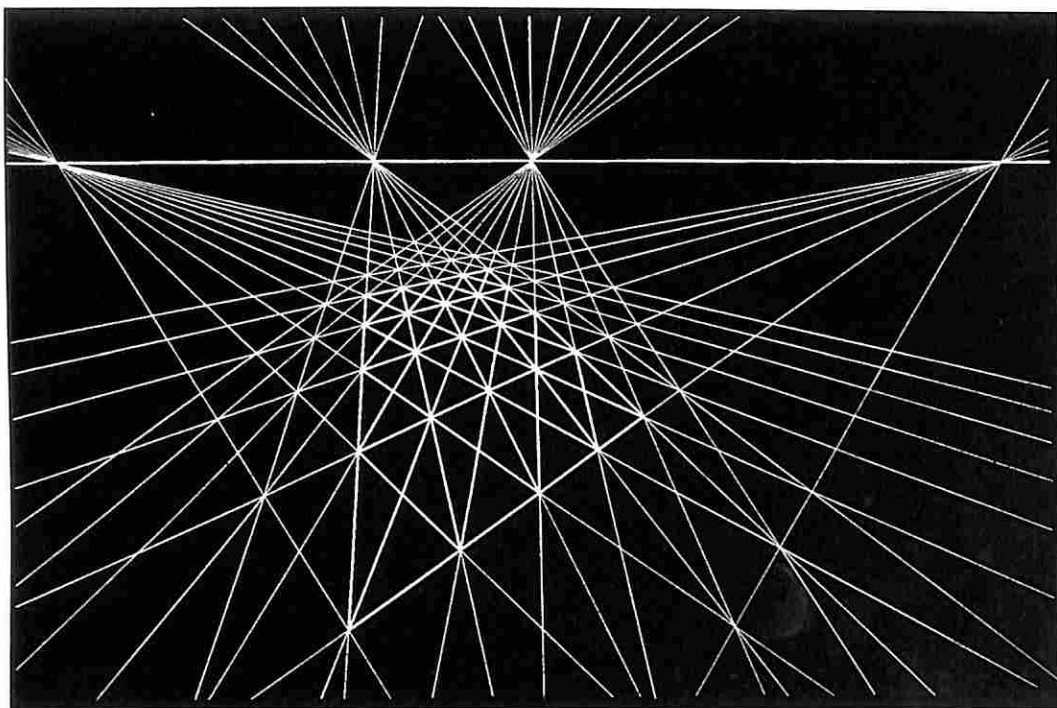
Not until 1934 did George Adams Kaufmann's richly illustrated book *Strahlende Weltgestaltung* appear. It was to have been a first volume. Only after the Second World War did a sequel appear in the form of a book entitled *Die Pflanze in Raum und Gegenraum*, which Adams regarded as taking the place of a second volume of *Strahlende Weltgestaltung*.⁵

The task was to present the new scientific thoughts, which are based on a further development of classical mathematics, in such a way that their interpretation is pictorial and even colourful. The polarity expressed by the colours red and blue, for example, is indispensable, as is also Goethe's revelation of the polarity between the colour he calls 'peach-blossom' and green. At this point, in 1935, I joined in and had the great good fortune of learning to know Anthroposophy and this work of scientific research at the same time.

Since the 16th century, projective geometry, was worked at and formulated by great mathematicians together with the artists who were creating the laws of perspective. Many of the great artists were also mathematicians. Albrecht Dürer was the first to formulate the laws of perspective, and his idea of a 'vanishing line' is none other than what in projective geometry is called an 'absolute'. The static and finite nature of Euclidean geometry was thus transformed into the mobile quality of projective geometry, which reached its culmination in the 19th century. Form

and movement were here brought together in a mathematical discipline.

It is a valuable exercise in projective geometry to draw a line and then to choose freely any three points on it, from which lines may be drawn creating a quadrangle of four sides and one diagonal. The second diagonal, when drawn in, completes the form and also determines a fourth point on the original line of three points. It is then possible to continue setting quadrangles side by side *ad infinitum*, to create what is called a 'harmonic net'. The forms get smaller as the process goes towards the vanishing line or absolute, and they grow larger as they move away. They can even be followed through the infinite, returning on the other side of the original line of four harmonic points.⁶



A harmonic net in projective geometry (from 'Projective Geometry: Creative Polarities in Space and Time' by Olive Whither 1971 London: Rudolf Steiner Press, reproduced by kind permission of the author).

This exercise, setting forms side-by-side, reveals a type of measure which is called a projective 'step measure'. Move the vanishing line (the absolute) into the infinite and the measures will become equal steps. This is the type of measure underlying all structural work in the material world and it is the measure we

ourselves create as we walk.

Now carry out the same drawing, this time setting the forms one inside the other. It is interesting to realise that the change from forms set side-by-side to one set inside the other introduces a move from addition to multiplication. Step-measure here changes to the type of measure found in all living forms, such as plants! We call this 'growth-measure'.

These are the two basic types of harmonic net, revealed by projective geometry; they may also be carried out in three dimensions. Put spheres, for example, either side by side or one inside the other and the measures we have called 'step-measure' or 'growth-measure' will be revealed. The absolute is no longer adequately described in terms of the artist's vanishing line; it becomes the

'plane at infinity' of three-dimensional space. Here we meet with a phenomenon of great importance for a science which reveals laws applicable to the living world as well as those which hold good in inorganic matter.

In his researches, George Adams was led to realize that although modern mathematics he

describes various types of space including the ideas of Einstein and others, no one had thought it worth while to formulate the polar opposite of ordinary Euclidean space. This is what Adams did, following Steiner's indications of what he called *Gegenraum* (counterspace).⁷ Not only is it possible to formulate the idea of an absolute in the plane at infinity of outer space, but the polar opposite is also true: an innermost absolute in a point within must also be conceived. It may be thought of as the absolute of a polar type of space. This is counterspace, negative space, polar Euclidean space; it is what Steiner calls ethereal space.

On many occasions, when Rudolf Steiner was attempting to describe this opposite kind of spatial process, essential for the true understanding of living processes, such as the germination of plant seeds or of animal and human development, he described the polarity between sun and earth. The density and weight of earthly substances, he maintained, do not apply to the sun; nor do the push and pull and explosive forces of the earth apply to the sun, the planets or the stars.

Here we meet with a great challenge to our scientific way of thinking. In describing the sun, Steiner often used the picture of a vacuum – a space which is 'emptier than empty'. A microscopic study of the early stages of all types of living development is indeed most inspiring, provided it is unbiased by thoughts tied to purely material phenomena.

Of all living phenomena, the developing plant reveals most eloquently the morphology typical of such hollow, seemingly empty spaces out of which living substance rises up towards the sun. Goethe was the first to speak scientifically of such phenomena.⁸

Plant morphology reveals centric and radial forms in roots. Cut a section of a root; the centre is dense, and the side roots radiate out from this innermost cell-structure. The shoot, however, shows that the cells from which the buds and the leaves will develop are in the cambium layer immediately under the bark. The stem is typically hollow and empty. Again and again, new inner hollow spaces will develop, from which buds and leafy forms will arise. These leafy forms are typically planar surfaces.

All living growth processes are, indeed, peripheral in nature and subject to anti-gravitational forces. We are only too familiar with explosive forces and with the phenomenon of shots from a gun: death-dealing phenomena. It becomes more and more urgent to understand scientifically those forces at work in water, air, light and warmth, without which there would be no life on our planet.

The words 'positive and negative' and 'space and counterspace' are not easy; and Rudolf Steiner's use of the words 'ether' and 'ethereal' is also not easy for modern science to accept. Nevertheless, sciences such as biodynamic agriculture and anthroposophical medicine are founded upon such concepts and put them daily into practical use. Biodynamic farming relies on preparations to be sprayed on the land or put into compost and dung heaps, all of which are made according to the principle of putting substances derived from living sources into 'inner spaces' to undergo a ripening process through a summer or winter season. Processes which are quite daunting to a modern scientist are found on the farm to be very effective and are being used world-wide.

The same principle of taking into account the peripheral and planar processes of the etheric formative forces is used in anthroposophical medicine. For example, in the Hauschka Massage the muscles are not manipulated three-dimensionally, but the hands are used entirely planewise on the surface of the body. Also, for instance, the process used in the development of Iscadur, a remedy for cancer, takes place with the help of a centrifuge, designed to allow the mixing of the different mistletoe juices to take place uninfluenced by the centric, gravitational forces of the earth.

To close this inevitably short introduction to the idea of ethereal formative forces, let us touch on Steiner's teaching concerning the so-called 'three-fold human being', if only to encourage the shedding of further light on this most important theme.⁹

When Steiner introduces the idea of the 'three-fold human being' by describing this in terms of an inverted plant, he compares the brain and nervous system with the realm of roots; the rhythmic system of heart and lung he relates to

Continued on page 38

Imagination in the Kindergarten Years:

The Developing Language of the Soul

by JOSIE ALWYN

Imagination is the vital power and process of creating mental pictures; it is also a step in the process of realising something new. Coleridge describes imagination as a 'synthetic and magical power' which resolves the dialectic between mind and nature: as an energy that transforms and blends idea and image, thought and thing. It connects external nature to the acts of reflection performed by the inner life of the self-conscious mind¹; and Steiner, like Coleridge, describes the development of higher degrees of imagination. Here we are concerned with its early development.

Imagination and thought can be characterised as twins who grow and develop in the light of consciousness; while consciousness itself grows from the interplay of death with life forces. To illuminate this: if we imagine the enlightened wisdom that can arise in old age, when bones are brittle and the body is dying, we can see that when catabolic and hardening processes gain the upper hand consciousness is more apparent. If we imagine, by contrast, the baby at the breast we have a picture of deep unconsciousness: of a being existing at one with the growth and flow of its bodily life. Here, at the threshold of birth, we see that life forces have the upper hand.

Now, in the process of growth and development these life forces gradually withdraw from areas of the body: the skeleton begins to harden, the teeth come through and so on; and as we grow so we awaken. We come to consciousness wherever sheer life is repressed: observe, for example, the change in consciousness as the very first teeth emerge and, even more, how the hardening of bones, which makes standing upright and walking possible, denotes a mighty leap in the development of the child's consciousness. As we gain control of our upright bodies and orient

ourselves in space we awaken to ourselves as individual beings and, thus somewhere around the age of three, we begin to refer to ourselves as 'I'. At this point the light of consciousness is such that thought and imagination begin to develop.

However, until the change of teeth during the seventh year, it is a development *in embryo*; that is, we can foster the development of thinking and imagination by providing a healthy balance of influences in the child's environment, but we should not work directly on embryonic faculties. As Steiner describes, between the ages of about two and a half and five years when the child has learned to speak and walk, the formative forces which have formed the head and are now free, join with those formative forces which are being released from the chest organism (breathing and circulation of the blood) when they have formed it.

"And this now appears as the exceptional development of vivid memory and unchecked fancy possessed by children of this age. Extreme care must now be taken in the cultivation of these two faculties."

As far as memory is concerned the child must be left entirely to itself. It is still an imitative being and as such it must on no account be troubled with memory exercises and such like. Otherwise it may be damaged for life. If research is carried far enough it will reveal that the tendency to arterial sclerosis and rheumatism which comes on about the fortieth year is due to premature overloading of the memory".²

It is not only Steiner who makes us graphically aware of the ill-health consequent on imbalance developing in life. Shakespeare, in *A Midsummer Night's Dream* and Dickens in *Hard Times*, for example, both echo the concern with concentrating on abstract thought at the expense of vital imagination. Dickens powerfully depicts the death forces at work in industrial Coketown where, at Gradgrind's 'model day school' the children are taught "nothing but facts hard facts...never to

fancy". Shakespeare's play depicts the unhappiness caused when either Intellect (represented by Athens) or the life of feeling (represented by the wood) hold too much sway. It is imagination which is shown to weave a harmonious synthesis from these opposed forces. It is the artist in each of us who responds to the truth presented in works like those of Shakespeare and Dickens and who inspires us to seek a healthy balance of influences in each phase of our lives.

Now we discover that the twins of thought and imagination are not identical and, while memory must be left entirely to itself, "the development of the imagination must be helped by a proper choice of playthings".³ The overall process is the same, thinking and imagination develop out of imitated gesture as a continual process of taking what is outside in through the senses and gradually forming the inner life of body, soul and spirit. However, the paths differ. The development of imagination is more intimately connected with the sensory nature of the child before the age of seven: "The fact that the child [is] wholly sense organ [later] enables him to develop above all the gift of fantasy and symbolism".⁴ Steiner

elucidates the 'picture-making' faculty of the etheric forces through the analogy of the human eye.

"The eye, like the child, is acutely sensitive to the sense impressions of the outside world; that which is outside is to be found in the eye as a picture. In the eye a picture is formed, an inverted picture, of every external object. If we would look upon this picture with the finest sense of observation we would see that it determines the course of the circulation of the blood in the choroid. The whole choroid is conditioned in its blood circulation by the nature of the picture within the eye. Just so, if something happens in the young child's environment – Steiner takes the extreme example of an angry outburst – then the whole child will have a picture within him of this outburst of rage. The etheric body makes a picture of it. From it something passes over into the entire circulation of the blood and the metabolic system. Thus we see that the child is wholly sense-organ and reacts to all the impressions aroused in him by the people around him, everything that is done in his presence is transformed in his childish organism into spirit, soul and body."⁵

It is in this way that the sense organs form pictures from the external objects. Gradually this picture-forming faculty becomes emancipated from the unconscious bodily forces and, beginning at around two and a half years, the child's

Drawing in the Kindergarten: Once upon a time ... Photo: Alik Sapountzi



play becomes less reality-based and more filled with imagination. "Banging on pots and pans no longer suffices. Now a pot may become a house, and the spoon a person who lives in it."⁶ However, it must be noted that this is not thinking:

"The sense organs do not think; they perceive pictures, or rather they form pictures from the external objects. And even when the child's sense experiences have already a quality of soul, it is not a thought that emerges but an image, albeit a soul image, an imaginative picture".⁷

This gradual emancipation of imagination from the sense organs in the Kindergarten years is described below by Joan Almon in terms of fantasy in play situations which characterise the different stages of development:

"At first the child's fantasy is so full of activity and change that the three year old is more or less in perpetual motion. Gradually, the child becomes more focused in play, and the four year old can set up a play situation and remain with it for half an hour or more. At this age children are still dependent on creating play situations out of what is at hand. They typically enter the kindergarten without an idea of what they want to play and wait for inspiration. This or that object captures their fancy, and their fantasy transforms it into what is needed... A new stage of play consciousness begins when the children enter the kindergarten with an "idea in mind".

"They don't wait for inspiration to arise from the objects at hand but start with an idea for play and then seek to create the objects they need. This is the beginning of imaginative play. The stage is no longer in the same sense outside the child but rather within. That which previously took place outwardly with objects and busy limbs now takes place inwardly as imagination is born."⁸

In these processes of development – of gradually taking the outside world in through the senses to create an inner world of soul – the healthy balance for the child's developing consciousness lies in avoiding intellectual instruction but actively fostering imaginative development. This is achieved through the teacher's work in the whole field of gesture. This includes attending to every aspect of classroom organisation, from the colour and texture of the Kindergarten room and the arrangement of furniture to the natural qualities of each individual plaything. The more the teacher achieves a natural simplicity in every detail of Kindergarten

life the more the children can exercise their own fantasy and, thus, develop their symbolising activity. It includes also the gesture of simple puppet shows for children both to imitate and enact, focusing on the clarity and appropriateness of the teacher's gestures in ring games and finger plays. Most of all it includes for the teacher an awareness of oneself as a person worthy of imitation, for until the child is five years-old "what you say to him, what you teach him, does not yet make any impression except in so far as he imitates what you say in his own speech. But it is what you *are* that matters [for] everything that you do passes over into the child."⁹ And it is only when one's own behaviour sets an example worthy of imitation that one can help in forming a child's disposition and good habits.

Then, from the fifth year until the change of teeth the formative forces begin to free themselves from the limbs and metabolism. The child begins to experience a new faculty in her soul: a belief in grownup people and susceptibility to their guidance. Up till now she has imitated. Now, little by little, she begins to obey what she has grasped (through imitation) and we apprehend the first seeds of the moral nature. The power of moral imagination dwells in every human soul. It is a power which works – generally without our being conscious of it – at forming a living picture as to how a deed can be done better and differently next time. So that if we have caused someone a hurt, the artist in our soul forms the image of a situation in which the hurt is made better.

"Just as the formative forces of the body build the body and permeate it with life, so do these spiritual formative forces build up the moral nature of the human being and permeate him with moral impulses, not in the form of abstract commands but of images rich in content. The vision of a future action can confront a human soul."¹⁰

The teacher can call these moral formative forces into play from about the fifth year onward and tell the children simple curative stories out of his or her own imagination. At this age children can begin to hold a string of narrative pictures in their developing imaginations and they also now need the nourishment that fairy stories can give them. It is essential that imagination be fostered in the right way for, if untended, weeds spring up



that can assume wild forms, and overrun the garden of the child's soul. Aberrant forms of fantasy are an especial danger when young children are exposed to television, video and computer games that stamp stereotyped images on their sensitive being and sometimes leave no room for the vital growth of the child's own moral imagination. We are now beginning to experience the consequences of fantasies fed on media stereotypes, while the child's true imagination, like Cinderella, is deprived of vital nourishment and starves.

Imagination, well fostered and nourished through the Kindergarten years, ensures that adult thinking will be infused with the strong, creative forces which enable individuals to work responsibly into the future for the benefit of humankind. Meanwhile, the child's change of teeth in the seventh year indicates that memory and imagination are born. It is time to leave Kindergarten; because the garden of the

child's soul should now be well prepared for the class teacher, who will work directly on those vital forces of imagination and memory, to help that garden grow beautifully through the seven years ahead. Steiner indicates that all imaginative knowledge based on truth is healing and health-giving, and that the best educator is this same imaginative knowledge (from *Theosophy of the Rosicrucian*).

With a background as a lecturer in literature in Higher Education, Josie Alwyn is a Kindergarten teacher at the Brighton Steiner School. She is the author of Lifting a Veil on Language in the Kindergarten: An Illumination of the Thinking behind Gesture and Speech; and

the Use of Fairy Tale in the Pre-School Work of a Steiner Teacher published in the 'Steiner Education' monograph Early Years.

Footnotes:

- 1 Biographia Literaria I Ed's Intro. p.1 S.T. Coleridge Ed. Engell & Bate RKP 1983 Princeton U.P.
- 2 Understanding Young Children. p.4 Publication: The International Association of Waldorf Kindertages, Stuttgart, ed. von Kugelgen, H., 1975
- 3 Ibid p.4
- 4 Ibid p.24
- 5 Ibid p.22
- 6 'Play in the Sensory World of Childhood' in Waldorf Education Exhibition Catalogue UNESCO 1995 p.43
- 7 Understanding Young Children p.24
- 8 'Play in the Sensory World of Childhood' Joan Almon p.43
- 9 The Kingdom of Childhood Steiner, R., 1924 p.31
- 10 Childhood: A Study of the Growing Child, von Heydebrand, C., p.70

Kalevala – A Folk Imagination

The Kalevala and the Class 4 Curriculum

by KARITA TUOMINEN

Membership of the European Union has awakened widespread discussion and concern in Finland about preserving the Finnish national cultural heritage in a Europe of unified multi-culturalism. The question arises, what connection does the average Finn have to the old Finnish mythology? Does it affect people in any way nowadays? The manner in which the Kalevala has been taught in schools has generally left nothing but bad memories. Teachers have not been able to kindle the spark of 'Kalevala' in children. However, the poetry of the Kalevala lives in the Finnish language without people being consciously aware of it, expressions being derived from it in everyday speech. Also Finnish visual art and rock music, amongst other things, draw continually on the themes of the Kalevala.

The Kalevala is the fundamental work of Finnish literature, which 'appeared' in 1835. The epic is poetic in its entirety. It was collected and compiled by Elias Lönnrot, a Finnish cultural figure, who journeyed from village to village and noted down the poems of the old minstrels. Hitherto the poetry had been preserved from one generation to the next by word of mouth.

The ancient world of 'Kalevala' and its close connection to Finnish nature totally enchanted the young artist Akseli Gallen-Kallela. To Gallen-Kallela, the Kalevala was a holy book, the illustration of which became a lifetime's work. The works of these two creative national characters—Lönnrot's collected poems and Gallen-Kallela's paintings—belong firmly together in the Finnish mind.

In the Finnish Steiner schools, 'Kalevala' is an inseparable part of the Class 4 curriculum. It has

been easy to make connections between 'Kalevala' and the present day in the Steiner School in Lappeenranta, in south-east Finland. Lappeenranta is a Karelian town, and Lönnrot collected poems particularly from the Karelian area. Local place names appear in the Kalevala text. The grand-daughter of Larin Paraske, one of the best-known minstrels, lived in an old-age home in our town. Finnish nature – despite pollution – is still close to that depicted in the Kalevala. In these circumstances it has been easy to bring home these ancient matters to the children. It hasn't been at all difficult to instil a sense of excitement in the class: it all happened in this area!

The Kalevala main-lesson in 'my' Class 4 lasted five weeks. In addition, it was used as story material for five months. During this time we managed to cover about three-quarters of the epic in such a way that the most significant points

For caption see page 4.



Everyone gathers around Väinämöinen when he starts to play his kantele – a drawing by a Class 4 pupil.



were included. Once the children had a picture of the origin of 'Kalevala' we could make a start. 'Kalevala' begins with the birth of the world and of Väinämöinen – the mighty singer. In the waters lived the water mother, lulled by the wind and driven by the waves:

"Short the time that passed thereafter./ Scarce a moment had passed over./ Ere a beauteous teal came flying./ Lightly hovering o'er the water./ Seeking for a spot to rest in./ Searching for a home to dwell in./ Then the mother of the waters./ Water-mother, maid ethereal./ From the waves her knee uplifted.../ That the teal her nest might 'stablish.../ There she flew and hovered slowly./ Gently on the knee alighting./ And her nest she there established.../ Six gold eggs she laid within it./ And a seventh she laid of iron."

Väinämöinen is a divine hero, whose strength lies in song. Through his singing he can alter the course of events. By his side stand the super-human figures of the smith Ilmarinen, able to transform matter through the power of the will, and Lemminkainen (*lempia* = to love), whose exuberant power of love lives in the feeling realm. The feminine image in the Kalevala is strong. The poems tell of mighty deeds enacted by women: Louhi, the fearsome matriarch of

Pohjola of the north lands, beguiles Ilmarinen the smith into forging for her the Sampo, the spiritual 'horn of plenty'. The maiden Aino refuses old Väinämöinen's proposal of marriage, preferring to drown herself or – as depicted in 'Kalevala' – to join the sea nymphs.

In a Steiner school the main-lesson has three principle modes. These could be characterised as: sleeping, dreaming and waking.

So in 'sleeping mode', during the rhythmical part of main-lesson, we sang the second 'runo' from the Kalevala. This has been set to music by Markku Niinivirta, a Helsinki Steiner School teacher. In addition we played the kantele. At last we put to use the kantele made during the teacher's training; though the strings were not, in fact, made of a maiden's hair, as on Väinämöinen's kantele, but of horsehair!

In 'waking mode', as a written exercise, we wrote the first ten poems from the Kalevala – this was more writing than in any earlier main-lesson. The handwriting of many of the children improved, and the sanguines amongst them got to write to their hearts' content. Changing long poems from the Kalevala to prose and learning them was worth the effort, when one noticed the

enthusiasm of the children. [That same enthusiasm comes across in the children's drawings on pages 21 and 23.]

In 'dreaming mode', a child who had started off as 'Mr. Realist' – "Why do you only tell us fairy tales and nothing real?" – became one of the more enthusiastic when it came to recounting the stories to the teacher the following day, so absorbed was he by the events in the Kalevala.

The end of 'Kalevala' pictures the time when Christianity comes to Finland. It tells about Marjatta, a virgin, who gives birth to a son. At that point, Väinämöinen stands aside: through song, he conjures up a boat for himself and sails away from 'Kalevala' "...to loftier regions./ To the land beneath the heavens". He leaves his kantele and his songs for the children of Finland. Ancient beliefs step aside and a new age begins.

"Then the old man quickly crossed him./ Quick baptised the child with water./ As the King of all Karelia./ And the Lord of all the mighty./ [Then Väinämöinen] began his songs of magic./ For the last time sang them loudly./ Sang himself a boat of copper./ With a copper deck provided./ In the stern himself he seated./ Sailing o'er the sparkling billows.../ 'And again will I be needed./ Men will look for me (and miss me.)/ To construct another Sampo..."



The session on 'Kalevala' was the high point for Class 4, still fondly remembered by the children. Now in Class 5, 'Kalevala' features daily, and the verses in the children's reports are taken from it.

Karita Tuominen is the class teacher of Class 5 in the Steiner School of Lappeenranta. The translation of her article on the Kalevala has been made by Rita and John Kirk. The excerpts from

the original text have been taken from the English edition of 1907, translated by W. F. Kirby (Everyman's Library, published by Dent); likewise in the article which follows.

What is the Sampo?

by REINALD WITTERS

Among the male heroes of the Kalevala, the greatest acclaim is given to the triad Väinämöinen, Ilmarinen and Lemminkainen. Väinämöinen is the old wise seer who can look back to the dawn of creation and is able, out of this ancient knowledge, to find and speak his magical runes. He is also the singer who invented the kantele, the folk instrument of Finland, and when he tunes into it, and sings his songs, all creatures in the kingdoms of nature and all human beings, whatever their age or sex, are deeply moved, soothed and calmed. Ilmarinen, a famous master smith, is middle-aged; Lemminkainen is the youngest of the three, always ready to sally forth doing heroic deeds and winning women's hearts thereby.

The Task of Forging the Sampo

While Väinämöinen is visiting the Northland, seeking the hand of one of the daughters of the court, a task is laid on him by Louhi the Matriarch of the Northland.

"But if you can forge a Sampo./ Weld its many-coloured cover./ From the tips of swan's white wing-plumes./ From the milk of barren heifer./ From a single grain of barley./ From a single fleece of ewe's wool./ Then I will my daughter give you./ Give the maiden as your guerdon./ And will bring you to your country./ There to hear the birds all singing./ There to hear your cuckoo calling./ On the borders of your cornfields."

We are not told what this strange thing is which Louhi wishes to have made. But we know that its fashioning, and certainly its being and activity, must be extremely unusual. For everything indicates that we are dealing with extraordinary, almost supersensible components. Väinämöinen reacts to Louhi's request in his own way. He obviously considers it right and proper that the Northland should acquire its Sampo. But he

knows very well that its fashioning cannot be of his doing but that he must give this over to the master smith Ilmarinen, he being the most suitable one for the task, seeing that he has fashioned the roof of heaven: *"He hammered the roof of the winds and nowhere can you see the marks of the hammer nor the mark of the tongs."* But since Ilmarinen would never set out on this dangerous mission of his own will Väinämöinen lures him to the Northland by trickery.

In the person of Louhi we may find remnants of the ancient matriarchal thinking because she appears as a powerful ruler who is able to demand deeds of this calibre from the heroes of the Kalevala. Beside her, these heroes appear rather gauche.

The Smithying Process

After some time, Ilmarinen accedes to creating what is wanted. He carefully looks for a suitable place for the forge and sets it up. But he doesn't

start the great work straight away; the task is too portentous, for here a very special masterpiece is about to be created. At the end of every day's work he stands with great anticipation before his furnace and waits to see what appears before him. First emerges a coat of mail, then a ship, then a cow and finally a plough. All are indeed magnificently beautiful and adorned with cosmic signs; though each in turn is rejected as it fails to fulfil the master's expectations.

These objects, which appear one after another from the glowing depths of the furnace, may reveal their nature through the power of imagination. The chain mail points to the time of the hunter; the ship to the culture of the fisherman (and pirate); the cow indicates that of animal husbandry when the people were largely nomads; while the plough brings us to settled life on the land. Whereas the first runo of the Kalevala describes the creation of the world, this tenth runo presents us with a panorama of cultural development.



Ilmarinen, the master smith, forges the Sampo – a drawing by a Class 4 pupil.

The Sampo in Action

After four more days of very hard work the smith stoops again over his furnace, at which:

"There he saw the Sampo forming./ With its many-coloured cover./ Thereupon smith Ilmarinen./ He the great primeval craftsman./ Welded it and hammered at it./ Heaped his rapid blows upon it./ Forged with cunning art the Sampo./ And on one side was a corn-mill./ On another side a salt-mill./ And upon a third a coin-mill."

So now at last we discover a little more about this extraordinary object which the Matriarch of the Northland desired so intensely. It is something like a mill which works on three sides, grinding flour, salt and golden coins. It has a many-coloured cover like the canopy of heaven. While this mill is working the cover is in continuous movement.

"Now was grinding the new Sampo./ And revolved the pictured cover./ Chestfuls did it grind till evening./ And another ground for barter./ And a third it ground for storage."

Here once more three activities are named: consuming, giving away and retaining – all processes which were very important in ancient places which, by their nature, were self-sufficient. Notwithstanding, these same functions can also be applied without difficulty to individual people.

We next want to know how Louhi the Matriarch of the Northland receives this new creation. She does something very strange with it:

"Now rejoiced the crone of Phoja [Louhi],/ And conveyed the bulky Sampo/ To the rocky hills of Pohja./ And within the Mount of Copper./ And behind nine locks secured it./ There it struck its roots around it./ Fathoms nine in depth that measured./ One in Mother Earth deep-rooted./ In the strand the next was planted./ In the nearest mount the third one."

The fact that the Sampo is neither brought indoors nor into the courtyard but finds its place within the mountains tells us that we are concerned here with a powerful object belonging to nature. But it is important that it has a microcosmic meaning for each individual as well as all-embracing, macrocosmic significance. In this

respect there have been several trenchant interpretations: for instance, it has been said that with Louhi's Northland the whole of the northern region of the sky, which revolves around the pole, is portrayed.

The Fate of the Sampo

The narrative does not return to the Sampo until we get to the 39th runo. Meanwhile much time has passed. The three heroes no longer feel themselves subservient to the Matriarch of the Northland and foray forth to take possession of the priceless Sampo themselves. But their adventure comes to grief. They are pursued with their booty by Louhi; the Sampo is destroyed and its splinters sink into the sea. However, what seems at first to be a great disaster soon reveals its better side.

"Then the fragments all were scattered./ And the Sampo's larger pieces/ Sank beneath the peaceful waters/ To the black ooze at the bottom;/ Thence there springs the water's riches./ And the wealth of Ahto's people./ Nevermore in Ahto's lifetime./ While the golden moon is shining./ Shall the wealth of Ahto fail him./ Neither shall his watery honours."

The Broadcasting of the Sampo

Some splinters are of great importance for the water and fishermen; others for the land and the peasants.

"Other pieces were remaining./ Rather small those other fragments./ On the blue lake's surface floating./ Tossing on the broad lake's billows./ And the wind for ever rocked them./ And the billows drove them onward./...To the land the wind impelled them./...Väinämöinen, old and steadfast./ In the surf beheld them floating./...Very greatly did it please him./ And he spoke the words which follow:/ 'From these seeds the plant is sprouting./ Lasting welfare is commencing./ Here is ploughing, here is sowing./ Here is every kind of increase./ Thence there comes the shining moonlight./ Thence there comes the lovely sunlight./ And the lovely land of Suomi."

At first we see only a shipwrecked old man clutching at hope, but soon he changes into a sower who has a vision of the future, full of blessing for his people.

"Väinämöinen, old and steadfast./ Went back likewise to his country./...And he sowed the Sampo's fragments./ And the coloured cover's pieces./ Out upon the

jutting headland./ In the misty island's summit./ That they there might grow and flourish./ Might increase and yield their produce./ As the ale obtained from barley./ As the bread that rye is yielding./ Then the aged Väinämöinen/ Spoke aloud the words which follow:/ 'Grant, O Jumala, Creator./ That we now may live in comfort./ And be joyous all our lifetime./ And thereafter die in honour./ In our pleasant land of Suomi./ And in beautiful Karelia."

Thus, finally we see that with the powers of the Sampo in the Kalevala, such a rare treasure is indicated that even a small fragment of it can lead

to great outer and inner riches, that is: those powers which are able to sustain an entire culture but which at the same time preserve an inner harmony with nature. In the Sampo they have found a many-sided, true and deserving symbol.

Dr. Witters taught until the 30s in the first Rudolf Steiner School in Hamburg. He now lectures widely on anthroposophical themes. Having lived in Finland for many years, he has made a special study of the present theme; also its connection with the Grail.

Singing One's Way Through Kalevala

by MARITA HELASUO

As a postscript to the above, it would leave an imperfect impression of the Kalevala, if no mention were made of the traditional way of

singing it. This was often done by two 'minstrels' sitting opposite one another with hands 'locked' together i.e. each one with hands lightly clenched, the right one facing downwards and fitting into the other singer's left one, which faced upwards. The singers gently swayed backwards and forwards as the epic unfolded.

I usually help the class teachers in our school with the music of their Kalevala main-lesson. There are many ways of doing this and more ways can always be invented.

In 1993 Paulo Rusava published his delightful book of Finnish children's poems, rhymes with music specially composed for them, games (illustrated) and poetry about 'Kalevala' and Kanteletar. This contains a fund of resource material and ideas for the teacher, with plenty of choice for those wishing to chant the text of the

Kalevala with their children. Two of these chants are given here. The first (above) is one of the many traditional chants and is widely known, also outside Finland. The second example (below) is of a pair of chants, one in the minor and one in the major, that can be alternated.

There are also chants that have been arranged as part-songs; and some that can be sung in canon, perfect for Class 4 when this genre of music first appears in the curriculum. Much variety can thus be introduced as one 'sings one's way through the Kalevala'.

Marita Helasuuo is one of three music teachers at the Helsinki Steiner School in which there are three 'streams': the teaching in streams 'A' and 'C' is done in Finnish; stream 'B' uses Swedish as its linguistic medium. Both are 'official' languages. All three music teachers work throughout Lower and Upper Schools.

Music script:
Janet Ramsaren



Two dragons: painted and over-drawn by pupils in the same class (The Bristol Waldorf School, Class 4), after hearing the same story, told on the same day, by the same teacher – but with different inner eye-witnessing (imagination).



Former Pupil

PETER HORSFALL

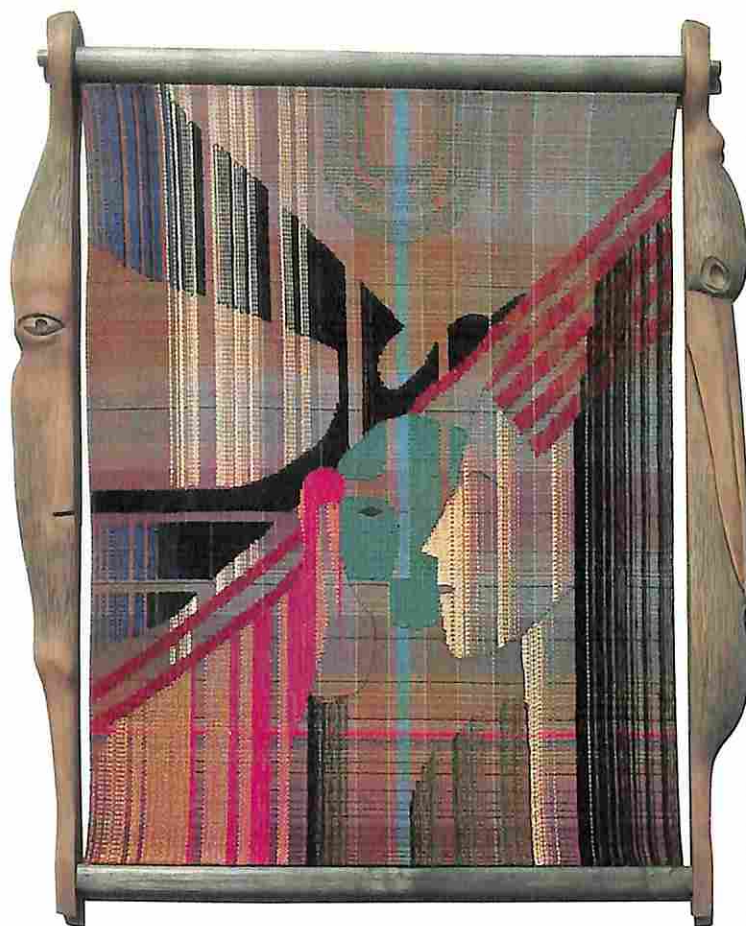
My father had signed me up for Eton. Then my mother heard of Waldorf education and eventually I was sent to Wynstones for a year. Up to then my schooling was extremely orthodox and I was unhappy at school and bored. Wynstones was going through a difficult patch. Discipline was low and I remember letting loose and often playing truant and getting up to mischief with a friend – and getting away with it. Freedom after the constraints of orthodoxy. Then I came to Michael Hall, at that time in Minehead during the war. I joined Frank Bircumshaw's class and was looked after by Mr & Mrs Sheen in their hostel at Little Odell. Their daughter, Rachel, was also in Mr Bircumshaw's class. I was never sporty, but playing hockey on the beach was wonderful. Rachel would run like the wind in a race, beating most of the boys and I was always nearly last, looking ahead, no need to look behind. We were in Class 9 when the school began its move to Forest Row as soon as the war ended. Black-out on the windows had to be removed and many other practical tasks were in the timetable to begin with. My memories of the classroom work are generally ones of trust and happiness although I was scared of Lucy Dennison and French lessons, such a difficult language. German was more to my liking. I was academically rather slow but was not over-pushed by the teachers as I might have been at Eton. For this recognition on their part of a slow developer I am now extremely grateful. Much development has come about through my life but at its own right pace. An education that gives trust in life and allows outer and inner development to take place throughout a lifetime is the right one.

After taking the exams and failing them (Rachel passed of course) we went our separate ways. Military service was still in operation and I spent 18 months in the Royal Engineers, most of the time as a lorry-driving instructor. At the weekends I would go home on my motorbike and play the oboe which had become a major interest for

me whilst at Michael Hall. Coming out of the army, I went to Southern Rhodesia with the family. They were emigrating but I only stayed for a year. Then began around three years of craft training. Central in this was the time I spent in Mittenwald, Bavaria at the Violin-making School. Although continuing to play the oboe for many years I was mainly interested in making things. Making things, eventually many different kinds of things, became my main focus through life. Violin-making was an excellent craft training for all subsequent forms of work. Once one craft is mastered others are not difficult to learn. Above all, the right mental



'Sunbirds'. "In Australia came the ideas for many weavings. The background for this one came from an Aboriginal painting with its strong earth colours. The black and white birds from the magpies and currawongs. The piece was woven from the lower right to the upper left. The frame, ridged in line with the background weave, is oak, the surface burnt with a blow-torch and then wire-brushed, giving a strong brown colour with a smooth but textured surface."



'Thoughts'. The artist writes: "The connection between our thoughts and nature's birds, which Rudolf Steiner speaks about so inspiringly in some of his lectures, is the main theme in a number of my designs. Then this project is also an attempt to work with optical blending. The paintings of the Pointillists, Georges Seurat in particular, are an example of this. In weaving, if the yarns are complementary in colour, equal in tone and strength, and spaced at the right distance apart, then, as shown here, turquoise blue and pink in the background weave will give a shimmering grey effect. The yarns used are cotton, wool and silk. The carving is sycamore, coloured with water-colour and lightly waxed."

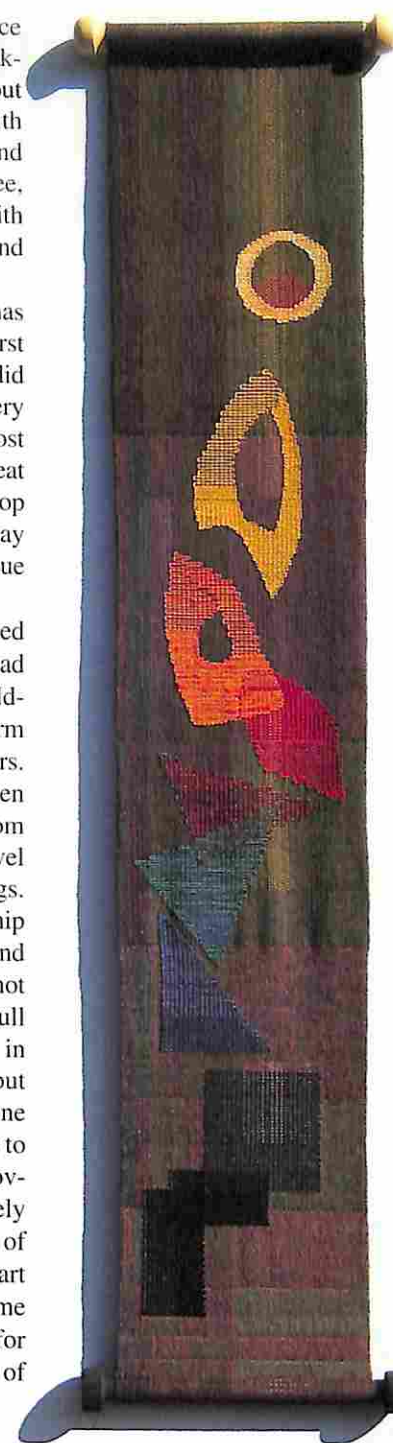
this was the beginning of 28 years work of various kinds at the College. I was 38, quite late to begin a main task. But the right moment without any doubt. Rachel eventually took on the weaving and the development of craft work with the students became our main task.

Craft work is essential in life today especially for children and often for an adult. Still looked on by many as a gap-filler in a timetable or as an occasion for social chit-chat, it is often relegated to a status well below that of the arts. The visual arts of sculpture and painting are usually well represented and practised in our schools. The most grounding art of architecture hardly ever: crafts are really part of this great art. Structure, construction, spatial awareness in the three directions of space and their deeper meaning, proportion, usefulness, hand-skill training, understanding and a real connection with the materials used, and perhaps above all the beginnings of an awareness of the direct relationship of all this to the human physical body and its potential for moral action. The future needs craft training to be undertaken with a renewed seriousness and intensity. All Upper School young people are capable of making a well-made piece of furniture or a musical instrument, such as a guitar, given

good periods of time and the right facilities. The self-confidence engendered can be enormous. Real design ability can be awakened and thinking made manifest in a beautiful, useful object out there in the world. Our physical body is directly connected with the crafts. In the wood construction of buildings, boats and furniture the language used shows this link: head, spine, knee, foot, chest, rib and so on are all words used. In working with nature's substances in a true way the seeds for moral action and thinking for the future can be sown.

Working with students at Emerson College over the years has taught me a great deal. We made furniture which they first designed themselves, musical instruments of many kinds and did three-dimensional and relief woodcarving. They came from very many different countries in the world which was one of the most enlivening things for me working at the College. Another great life-enhancer was the total freedom given to me in my workshop to develop the work over the years with the students in the way which suited us best. I hope that crafts at Emerson will continue to be an essential part of the course work.

About seven years ago Rachel dropped a hint and I started tapestry weaving. I had also taught painting at Emerson and had been much involved in transparent colour decorating for buildings, called Lazure, co-founding with Robert Lord the firm Colour For Buildings which he has now run for many years. Earlier on, the questions as to what is the relationship between Craft and Art had much occupied me. A year's sabbatical from College enabled me to explore painting at a more personal level and I produced about sixteen water-colours and oil paintings. The craft element in this came to me strongly. The relationship of craft in art and art in craft needs to be discriminated and understood. Respect for the materials used in art is often not evident and a piece of craft work can be very well made but dull and uninteresting to look at if the artistic feeling is missing in it. (This will probably sound old fashioned to many today but in education the understanding and consciousness of what one is doing are vital and when boundaries are crossed one needs to be awake to what is happening). In tapestry weaving I discovered a unity of these two aspects which I find immensely fulfilling. Construction in textiles is the primary thing, full of endless possibilities but tapestry has no practical use and is art in a unique form. Craft and Art, Art and Craft have come together for me in, I hope, a wonderful balance. The striving for balance in many aspects of life has become a central part of everyday living.



"My first attempt at double-weave: two layers of cloth woven together with the free-form shapes in addition on the surface. The double-weave layers are interchanged at will, giving a vast range of design possibilities. This is the direction in weaving I am now concentrating on. In this example, the surface shapes are simply a progression from rectangular forms to the circle, from dark to light."

attitude applies to every kind of craft work.

Then came Waldorf Teacher Training in Stuttgart and marriage with Rachel. We went to Elmfield School in Stourbridge where I taught woodwork and our children arrived. Three years of class teaching later proved a decisive moment in life. I decided I was not really suited to teaching children and left Elmfield to work on my own for a while, designing and making children's play equipment. This led me into a small factory where I designed and made prototypes.

Then in 1968, on holiday in Forest Row, I had a conversation with Francis Edmunds, the founder, with his wife Elizabeth, of Emerson College, an international adult training centre based on the work of Rudolf Steiner. I was looking for a change and the right moment was there. After ten minutes Francis asked me if I would like to be the woodwork teacher and I jumped at the opportunity. For Rachel and me

Rudolf Steiner in Action

Indications for Design in Handwork – Part 1 *

by LOUISE VAN BLOMMESTEIN

Introduction by Marie Steiner

As part of his educational activities, Rudolf Steiner laid special emphasis on handwork. He stressed the importance of children being taught to develop hand skills. He often used to say: "People who are unable to use their hands skilfully for all kinds of work will not become good thinkers and will behave awkwardly in life." He, therefore, spent a lot of time drawing attention to the teaching of sewing, knitting, crochet and embroidery, beside painting and modelling. Besides making useful things in knitting and crochet, children in the Waldorf School, Stuttgart also made dresses, aprons etc. which found grateful users. Weaving was a source of special joy.

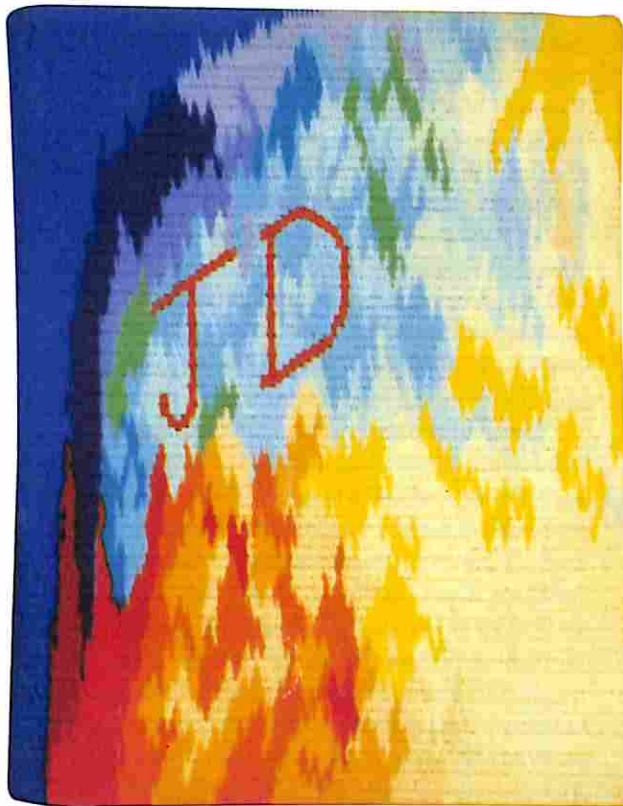
In embroidery the artistic implications had to be considered as well. Feeling for form and colour could be awakened in this way. Learning how to work with coloured wool and silk or other thread not only gives an opportunity to develop a sense for colour harmonies, but also helps to experience the soul aspect of colour: activity – aggression or solution – living in the realms of colour, finding out its firmness, concentration of warmth, calmness or radiance, when working out a pattern.

Dr. Steiner liked to choose painters to teach these things, and they were given valuable directives in order that arts and crafts might be lifted into a sphere where spirit and form could be evenly balanced,

where they could interpenetrate and thereby inspire the would-be artists in a living and creative way.

The present memories of talks with Dr. Steiner [in the school at Dornach] during working sessions are evidence of this, and in their simplicity and living vitality seem worth recording.

For the human being today has become virtually a 'head man' and has lost the living link with



An initialled book cover embroidered by a 14 year-old – containing samples of the work of different pupils as a presentation to their class teacher. Size: approx A3.

* Steiner Education is much indebted to Edith Biermann for the present translation. She was a pupil at the Dornach 'Fortbildungsschule' at the time these indications were given; and recalls many of the occasions when Rudolf Steiner came into the classroom in Dornach, giving advice and encouragement, as described here.



Embroidered 'purses' – below: the front and back of a small bag in which Steiner's ideas for colour and design are freely worked out. Size: c.7"x 5½".
Left: a simpler version, which has been worked by an 11 year-old, of the same principles of design. Size: c.5¼"x 6½".

so as to learn how the basic colour of the material would alter the colours painted on it. Later he suggested trying various materials such as linen, silk, satin, etc. and also wood. In this way the painting was gradually led into handicrafts. As a further development, the painted materials were to be embroidered. At this point new problems arose which caused Rudolf Steiner to give us a number of truly artistic directives for our handwork lessons.

When I think of the many indications he gave us on numberless occasions, a definite picture arises in my mind of the basic thought behind his

the forces of organic life. He knows practically nothing about his relationship with the cosmos. Rudolf Steiner waved a magic wand that allowed this relationship to come alive in everything that he worked out with others, a relationship that spoke to the modern, practical way.

Children not yet adversely affected by intellectualism respond best to this enrichment of their souls.

"To establish oneself open-eyed within the World.

To discover the World active in oneself,
Betokens the power of Being to endure."

This verse by Rudolf Steiner which was printed at the end of the introduction has been translated by Owen Barfield. His permission to print it here is gratefully acknowledged. With it, the introduction by Marie Steiner is concluded. The text now continues with the eye-witness accounts by the teacher who received the indications outlined below, Louise van Blommestein.

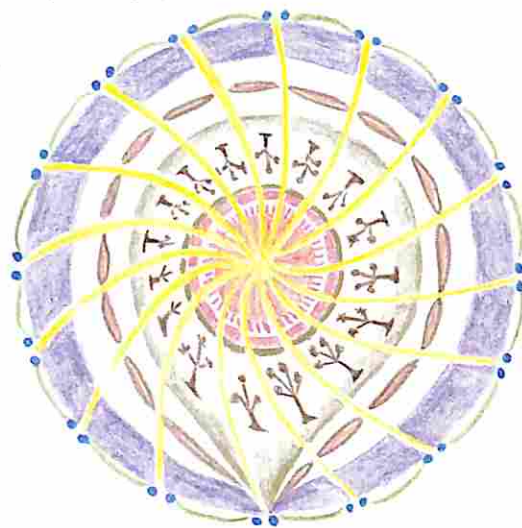
All spheres of human living and striving received a basic renewal and enrichment through Rudolf Steiner's life-work. The special sphere of meaningful and artistic handicrafts was no exception.

When one of our pupils once asked Rudolf Steiner whether she could paint on material, he was very interested, for here was a new field for creativity. He pointed out that it was important for young people to learn to use their hands skilfully in the service of the Spirit, to enhance their powers of invention and to endeavour to carry artistic feeling into practical everyday life. He then answered the question by advising the pupils to paint on variously coloured papers first,





From Upper School main-lesson books on Parzival. Above: a 17 year-old's representation of the trials awaiting the hero who enters the castle Marveil. See the caption on page 11 for the two designs below.



remarks. It was this: He wanted us to bring to expression the relationship of man to the objects around him. In all the artistic objects we created for use in daily life, it was the purposeful relationship to the human being, for whom they were being made, that was important, and this relationship was to be expressed in design and colour. The starting point was always the living human being as the centre of his surroundings. Cosmic forces flow through him and radiate from him tinged by his or her individual soul and spirit. These forces touch and join up with the objects and beings that are in his vicinity. To know this and to act in accordance with this knowledge is the task we must set ourselves. The consciousness of the relationship between a human being and the objects he uses every day is the source from which the artist must find his inspiration. This will tell him what material, form and colour will be required. The more we become aware of the spiritual relationship in large and small things between the world and man, the more truly and beautifully shall we be able to bring his being to expression in the artwork created for him. In a lecture about the acanthus leaf, Rudolf Steiner spoke of this most clearly, and we must reach the point from which we can once again create out of the archetypal spiritual source – as in earlier times – so that a new style may come into being that combines inner truth, strength and beauty.

These general points of view help us to understand Rudolf Steiner's often repeated admonition that everything created in arts and crafts should be meaningful and organic as if grown out of the object itself. In a work of art large or small, colour and design should be spiritually justified. In painting and modelling basic spiritual principles of colour and form are given physical expression – the colour as the varied expression of the soul at many levels, while in modelled forms the interplay of dynamic and static forces may be experienced. Colour and form becomes a harmonious unity in the material, and the craftsman must inwardly relate to his materials, connect himself wholly with them so as to experience how the materials can best express the spirit. Because Dr. Steiner kept firmly to these artistic principles, he was able to give to the world those great works of art, the

first and second Goetheanum. These can be signposts for humanity toward a new and hopeful time of development.

In handicrafts, however, Dr. Steiner spoke of how the choice of materials and colours must depend on the purpose that the object is to be used for. It would be wrong to try and embroider out of wool in the way a painter paints out of colour. For in painting, the colour is the starting point, medium, direction and goal all at the same time. The painter has only a surface to put colours on. Even the form or drawing or combination of colours depend on the colours themselves, and the painter should not be tempted to leave this sovereign element. It is quite different in handwork. Here we are working with coloured objects, not just with colours. The object carries the colour, and we may not be painters. The coloured wool or silk must be used in such a way that it is only decoration on the object. If we try and embroider pictures with wool or silk, these are being used in a wrong way, for pictures want to be painted not embroidered Rudolf Steiner said.

In handicrafts the colouring must be chosen in accordance with the way the object is going to be used and must relate to its purpose. For example a tea or coffee cosy should have a lot of red in it, for it is there to keep something warm.

Another basic rule that Dr. Steiner gave was that an object should always be lightest in colour where a human being has to hold it. That part can also be left without decoration. Further, the inside should be lighter than the outside. We find this principle everywhere in nature, in fruit shells, tree trunks, flowers that so often have a lighter centre within. Even fish, birds and furry animals have a lighter colour where they face the earth and a darker back.

Observing nature carefully can lead to a good feeling for colour. And then we can feel how so many things in this century such as clothes, posters, jewellery, certain things that we see in the shops meant for the house, are a witness of dark forces that want to destroy mankind.

Also the chemical colours that surround children from an early age are often unhealthy penetrating colours that spoil any feeling for the truly beautiful and for true dignity and subtlety. It will become more and more necessary to

strive after a good and healthy feeling for the colour scale in which richness and subtlety are combined.

We used water colours for painting on materials in the same way as they are used for painting on paper, or else true Indian inks or special liquid colours made to paint on materials. There are all kinds of fixatives now-a-days so that the painted materials can be safely washed. If at first it appears to be a nuisance that one colour runs into another, this can gradually be used to good effect. However, if you add a few drops of oxgall the running of the colours can be avoided. The colours should, however, always be used in liquid form and only take on shape through the hand of the artist. Crayons should not be used. Batik colours can be very good. Plant colours are the most beautiful.

In order to stress the forms and to bring in more life and intensity of colour, Rudolf Steiner suggested that the painted material should also be embroidered. He left us entirely free as regards the choice of materials and method, so that everyone could bring to expression their own personal taste and individuality. A general rule would be to keep the stitches in the same direction, unless something special is to be stressed by a change of direction. In each case one should choose the direction which seems most appropriate for the work in hand. In this way harmony and unity as well as a pleasing rhythm come to expression. The embroidery becomes part of the material and gives the impression of being woven. All sorts of stitches can be used, of course. It is also possible to superimpose other materials to gain beautiful effects. The problems of finding the right design and colour effect are endless in this realm, and it is not possible nor indeed the intention to give detailed suggestions as to how to deal with individual problems.

Only fundamental general directives given by Rudolf Steiner will be mentioned here, which everyone can interpret freely according to their individual artistic feeling. Those who seriously study these directives in conjunction with Rudolf Steiner's lectures on art, architecture and colour will find their feeling for colour and form greatly enhanced and will be able to cultivate a healthy judgement about these things.

Goethe's colour theory is indispensable in conjunction with this study...

Book Covers

Book covers were among the first things we produced in the art classes at the 'Fortbildungsschule'. Once when we were starting a new one, Rudolf Steiner visited us and asked: "Which book are you making this cover for? Have you read it?" He explained that the cover should be related to the subject matter of the book, and that the choice of material, form, colour and design should be chosen with this in mind. If possible the inner structure of the book should also come to expression in the cover.

He advised us to first draw a design on paper coloured like our material, so that we could see how this basic colour influenced those we wanted to use on it. He emphasised that we should always keep the design in sight, while working on the cover.

Dr. Steiner went on to say that it was important to be able to distinguish top and bottom. The colouring should be lighter toward the top, but darker and heavier toward the bottom and on the back. For the back must support the book, and therefore must be firm and strong like the backbone of a living being. But where a hand takes hold of the cover to open the book, there must be light. There colours and design should be simple and lighter, so that it becomes obvious where the book is to be opened. You could also leave this part untreated or allow another motif to push in from outside. You could also work this motif in a different direction. Dr. Steiner had previously told us that stitches should be kept in a chosen direction, unless some part is to be specially stressed.

"If you want to embroider the title of the book on the cover, the single letters should be worked like an ornament, so that they appear to grow organically out of the design as a whole. The back of the book should be simpler and quieter, also darker than the front. It could also be left unworked or covered with another material, such as velvet. Any lining should be lighter than the outside. Of course, it's not necessary to paint or embroider the whole front cover. The work can be limited to an ornamental motif in the upper left corner. In

this case the motif should not be too low down." He corrected this on the paintings I made for the Goetheanum announcements. He also told me that it was very important never to put a line (drawn, embroidered or painted) round the design on book covers or paintings, as this constrains the eye of the onlooker. Indeed the bottom right side of the surface should remain 'open'. Your looking should be led from left to right and slowly upwards, able to continue freely.

You find this principal – look from left to right above, from the heart region upwards and into space – in Rudolf Steiner's own manifold drawings for posters, announcements, book covers and periodicals. This is in fact a picture of anthroposophical striving. To free the human being from all constraints, so that he can find the spirit, and be conscious of his communion with the powers of the cosmos.

At this point I would like to insert a basic idea that Rudolf Steiner once gave me when I had been asked to paint an announcement for a Eurythmy programme, an idea that can also be used for the front of a book cover.

He drew in the left upper corner three lines bent at an angle in such a way that they make a turn to the right and slightly converge. Indeed, they would meet if extended. He called this a 'cross'. Of course, you can vary this basic drawing endlessly. It can also be found in a triangular form – or metamorphosis of this simple form in Rudolf Steiner's designs. He was never tired of stressing the importance of harmony and balance in artistic handwork. The sight of a sketch or finished object should never give you the feeling, that any one part does not belong to the whole. This could come about by unskilful colouring, or a hole in colour continuity, so that a form could give the impression of being out of place or confused. Everything should be clear and harmonious.

Dr. Steiner especially stressed the importance of awakening and developing a feeling for harmony in children.

In lectures on education he says: "If you develop a feeling for colour harmony in children, they learn to make objects that harmonise with their surroundings. The children must learn to give book covers forms that make top and bottom

obvious. Sins in the art world are book covers that do not show where they are to be opened."

Handbags, Purses, Shopping Bags, etc.

Hardly any other article is used in as many different ways as a bag. We shall create its form by looking at the person who uses it and the purpose it is to be used for.

Although bags come in many shapes and sizes, the basic idea is the same. They are there to carry and protect. We should be conscious of this, when we make a design for a bag. The bag must express that it is there to carry, that it gets heavy when something is put inside and therefore pulls downwards. The motif and colours must express that they protect whatever is inside. The sides and bottom therefore, must look strong and show that they can carry in dark colours. Light colours in-between would give the impression that the contents could fall out through a hole. The tops of open bags should be light in colour and left unworked, as this is where the human being touches and opens the bag to put things in or take them out. The handles or cords should be light in colour for the same reason and should grow out of the bag organically.

If we have closed bags with a cover, the design and slightly darker colours should indicate that they are covering the opening, and the bottom part which the fingers will take hold of to open the bag should be lighter. The back of the bag should be quieter in form and colour.

The lining should always be lighter and tone with the outside. Inner sensitivity is required to feel what is necessary, as regards materials, colours and design for each separate task.

(To be continued.)

Louise van Blommestein was the teacher present in the Fortbildungsschule (Continuation School) next to the First Goetheanum in Dornach when Rudolf Steiner gave these indications. They were published in book form in 1934 by the Philosophisch-Anthroposophischer Verlag am Goetheanum, Dornach. She also taught painting and was responsible for designing programmes for eurythmy performances at the Goetheanum.

The Fairy Tale

by CHRISTIANE LEVY

I will try to paint a picture of the Universal Fairy Tale, which would embrace all the different shades, colours and moods of different peoples on earth. I might do this best by first bringing three images or short tales which are metaphors for the fairy tale itself.

1. A poet once compared poetry to a coloured window, the colours of which can be seen only when a candle is lit behind it. I would like to replace the word 'poetry' by the 'fairy tale'!

2. The second metaphor is taken from an old Jewish tale:

Fairy Tale and Truth went together for a long journey. One day Truth said to Fairy Tale: "How come, wherever we are seen together people receive *you* with open arms and leave *me* outside? What could we do about this? At that moment Fairy Tale gave its clothes to Truth. And from that day on Truth walks on earth dressed in the clothes of Fairy Tale.

3. The origin of the third metaphor is unknown:

"Once upon a time there was a man who was very rich and had everything. Only one thing was missing: he did not know the secret of life and death. He decided therefore to find a wise man who could reveal to him the secret of life and death. After a long time he arrived at the mountain where the wise man lived. The rich man knocked on his door, but after a while only a little window in the door was opened. The rich man explained his wish. The window was shut, and after a little while was opened again, and a loaf of bread was offered to him. The man looked at it and did not quite know what to do with it. Bread was the last thing he needed; he had asked for the door to be opened!

On the next day he knocked on the door for the second time, explaining his wish again; and again

a loaf of bread was offered, this time hesitantly. The rich man felt very disappointed and greatly misunderstood!

On the third day he knocked again, and when the wise man saw him he offered the bread for the third time, but with a sad expression – and closed the window.

The rich man did not understand anything and wondered what the meaning of all this might be.

In the end he decided to use the bread. He sat down, broke off a small piece of the bread in order to eat from it – and what did he find in the bread?

It was the key – to open the door!"
(Unknown origin)

"Where there is a key, there must also be a keyhole," says the boy in the fairy tale. "And where there is a keyhole, there must be a gate," we might add. Only, what or who is hidden behind it in mysterious darkness?

It is always 'Man' – that is to say, human beings *on their way*, shedding their past, either by free will or through being driven. Climbing high up, falling down again. Being rejected, but not giving up. Being afraid, but not crying. Coming so close, and still being so far away.

Until ... one day the skies open and stars fall down ... the prince's love and courage break the spell of death-like sleep ... the seed from within the dragon's belly melts the crystal-mountain, freeing the king's daughter.

On this long way between loss and self-discovery we always meet three questions: "Where do you come from? What are you searching for? What is your name?"

Not being able to answer these three questions, not knowing the password on the threshold means *catastrophy*!

Why is that? Because the fairy tale says: As long as you are not afraid of being homeless, as

long as you go on, moving forward – although your way is unknown, frightening, dark and dangerous – somebody will always come towards you, meet you; and, by asking for your help – will help you!

But if you *do* stand still, or even look back or turn back, evil is nearby: the witch.

The witch is and causes regression, stagnation and fear: "Back to the Roots!" She feeds soul and spirit with empty crab-shells, the crab being the image for metamorphosis and change! Her aim is keeping control, separation and dehumanisation of speech and will. She does not know love, nor light. Only the instinct of the night!

However, according to the Greek language *catastrophy* means also *turning point*!

Courage, love, crystal clear thinking break the witch's spell and take her power away.

Trees grow out of graves and ashes give new life. Brothers are united and given back their human form. Cinderella dances in her golden shoes *in the presence* of her two stepsisters (Lucifer and Ahri-man) after having dutifully 'served' them all along her path, always close to the 'warm centre of the house': the heart! (*hearth*).

The fairy tale is the quest for Humanity... Humaneness... (*Menschlichkeit... Versuch, Mensch zu werden...*)

In 'royal dignity' only the human being (*Mensch*) can say: "I am". But the way to this kingdom goes twice through the abyss of Judas' "Am I?" and Peter's "I am not" ("I *do not* know you").

The fairy tale says: Becoming 'Man' (king) necessitates the asking of our fellow-man: "What ails thee?" ("Was *wirret* Dich?")

Parcival *did* finally ask this question, and by doing so he "opened the gate", "removed the veil" (Perce-val = pierce the veil!). "And the Curtain in the Temple was rent in twain".

We have to learn to ask each other questions again! Generally, we do not like asking

questions... Because:

We are not really interested in the answers.

We are too much self-occupied.

We are lazy.

We are afraid.

We are exhausted.

We do not have time.

We often do not find the right words.

There exists in the Fairy tale one image, which never identifies itself by its name, rarely mentioned, being on backstage all the time: 'the friend'.

This mysterious helper transforms fear into courage, gives new strength when the state of exhaustion has been reached. He redeems. He returns in time. He is the 'Word'.

Christiane Levy has given lectures and seminars on the fairy tale from 1981-1986 in Israel, and has worked with them as a Kindergarten teacher, in prisons and hospitals (with terminally ill children). Since July 1996 she has been living on Vancouver Island, B.C. Canada.



The Living Laws of the Etheric Formative Forces

by Olive Whicher

continued from page 15

the plant's budding leaf and branching system; and thirdly, the metabolic, reproductive system he compares with the flowering, fruiting and seed-forming realm of the plant. It is indeed a wonderfully inspiring picture.

On other occasions, however, he pictures the 'threefold human being' in a polar opposite way. The head is then described as the cosmic part of the human being, into which thoughts may light up – like winged angel beings! Heart and lung, as always, hold the balance. But now it is the metabolic, reproductive, limb-system, which is compared to the earthly physical realm, where step-measure and the weight of substance prevail.

These descriptions by Rudolf Steiner of the 'threefold human being' were quite new, published in a small book, entitled *Riddles of the Soul* in 1917. He himself said that it was only after thirty years that he was able to formulate this science.

It was related to his attempt in Germany at the end of the first world war to introduce the idea of the Threefold Social Order, based on the concept of *Freedom, Equality, Fraternity*. Freedom is in fact only truly possible in the realm of thinking; it is the inspiring force for good or for ill, at work in the other two realms.

Steiner was not understood at the time; yet the far-reaching importance of a true understanding of man and the universe in terms of body, soul and spirit is finding its way, slowly but surely, into our modern world. It lies at the root of our spiritual, social and economic tasks today. Anthroposophy is, indeed, Spiritual Science.

In like manner, the work of George Adams in his attempt to formulate the laws of ethereal formative forces in mathematically scientific terms takes time and continued hard work, before it begins to shed its guiding light on the path of science today.

Olive Whicher, a projective geometer in her own right, has been actively engaged in

promoting the work of George Adams for many years. She has co-authored several works with him. This article is the written version of a lecture she gave during a Curative Eurythmy Conference at Whitsun 1996 in Überlingen-Rengoldshausen.

NOTES

1. Quoted from G.A. 27, *Fundamentals of Therapy*, by Rudolf Steiner and Ita Wegman; Chapter III, translation by George Adams, Rudolf Steiner Press, 1925. (New translation by E.A. Frommer and J.M. Josephson).
2. In a course of lectures given in the Hague, 7th-12th April, 1922, *Die Bedeutung der Anthroposophie im Geiste leben der Geistesleben der Gegenwart*, G.A. 82, (those of 8th and 9th April are translated in *The Golden Blade* of 1961), Rudolf Steiner deals with the urgent need of today to express the science of the etheric formative forces adequately in mathematical terms.
3. During the second world war, George Adams Kaufmann, being English, changed his name to George Adams.
4. G.A. 13; *Occult Science, an Outline*, translated by George and Mary Adams, Rudolf Steiner Press, 1963.
5. *Strahlende Weltgestaltung*, George Adams M.A. Cantab. Philosophisch-Anthroposophischer Verlag am Goetheanum, second edition 1965. Not translated. (See also note 8).
6. *Projective Geometry, Creative Polarities in Space and Time*, by Olive Whicher. This book is a collection of material resulting from study with George Adams since 1935. Adams formulated the mathematical basis for Rudolf Steiner's teachings concerning the spiritual laws of living phenomena.
7. For example, on April 8th, 1922, in lectures to university graduates, entitled *The Position of Anthroposophy among the Sciences*, Rudolf Steiner spoke of the urgent necessity for mathematicians and philosophers to reach beyond the one-sidedly Euclidean conceptions of space, to extend this base and 'to carry further, into supersensible domains, what reliable science brings before us.' Steiner insisted that the beginning made by Wolfgang von Goethe must be taken further.
8. *The Plant between Sun and Earth*, George Adams and Oliver Whicher, first published by the Goethean Science Foundation, Clent, in 1952; Second edition: Rudolf Steiner Press, London 1980.
9. See: *Study of Man*, Stuttgart, G.A. 291; *Education as a Social Problem*, G.A.296; and *Riddles of the Soul*, G.A. 1917.

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BOOK REVIEWS

New Eyes for Plants: A Workbook for Plant Observation and Drawing by Margaret Colquhoun and Axel Ewald. Hawthorn Press sb 208pp £14.95.

The publication of this book is an important event, bringing to a wider audience the possibility of sharing some of the discoveries made on the Life Science Seminar courses. These courses were created, as the preface states, "to bring together science and art in the doing". Likewise this book, specifically a workbook, depends on the "active participation" not only of the reader but also of the doer. Transforming a course into a book successfully is no easy matter but I feel that through the text and illustration the author achieves this difficult task supremely well. My only reservation is with the design and layout of the book which, while not actually misleading (except in the black and white reproduction of colour plates and one important sequence printed in the wrong order), has a 'bitty' appearance and could be simpler and therefore clearer.

The book takes you through the seasons of the year from autumn to autumn through early growth, leafing, flowering to fruiting; drawing from observation and memory, the process of growth and the experience of metamorphosis.

This it does with clarity and precision illustrated beautifully by the drawings and it is in this that the book's success lies, that is in having successfully translated the fruits of the course into book form the authors have produced a 'how to' art book that gives substance to the doing, bringing to consciousness the differences in the activities, developing a reflective classifying quality and developing a living imagination.

Whenever there is a difficult concept to struggle with, for example the 'flype' which is the act of turning inside out and upside down or 'inversion metamorphosis', the struggle is overcome by a practical drawing exercise, in this instance rhythmic form drawing developed into an experience of lemniscates.

For anyone interested in the world of plants, or anyone wanting to develop or improve drawing skills, from the interested lay person to the class teacher preparing for the plant study main-lesson this is an invaluable book.

It is a fascinating journey the authors have mapped out for us, if only we can give the book the time and effort a subject like this deserves.

Ian Botting

Stories From Africa – 'Tsie Na Atsie' by Rose Esi Arkou-Tewia Blissett, illus. by Brian Gold, Temple Lodge Publishing sb 80pp £6.95.

Blissett's style is very alive – a storyteller's style, unencumbered by the mechanics of writing. *Tsie Na Atsie* the call to 'Listen and hear', needed to resound but once, as far as this reader was concerned: and it was not long before the reader turned into a storyteller surrounded by eager faces lit by the glow of a small fire.

This mystical collection of African folk stories deals imaginatively with life and death, love and loss, selfishness

and sacrifice, crime and punishment – but ever in a wise, down-to-earth way. As one reads the stories aloud, one is privileged to be able to rekindle the fire that burned in the hearts of the storytellers over the centuries.

The figures in Brian Gold's masterly, black and white illustrations reflect, by way of gesture and facial expression, the feelings evoked by the stories. Should readers or listeners wish to enter still further into the life of the stories, the writer shares with us some children's games, complete with chants in the Akan language.

Daniel Bryan

Voyage through Childhood into the Adult World by Eva Frommer. Hawthorn Press pb £10.95.

Voyage through Childhood into the Adult World was first published in 1969 and the Hawthorn Press has wisely put out a new edition. Countless books on childhood, parenting, how to manage children at home and in the classroom, Waldorf education, and so on, appear all the time. This one is distinctive in that the author, beyond her profound knowledge of Rudolf Steiner's view of the human being, worked in the mainstream for many years, notably at St. Thomas's Hospital in London.

Dr. Frommer enters into "what it must feel like to the child to be at each of the stages of its development", and is able to balance with extraordinary perceptiveness the importance of each individual and the wider picture of the journey from infancy through adolescence.

She opens with an overview of child development and moves on in more detail to the various periods. The time from birth to age three, the pre-speech years, "are the most vital in child development and events have the most far-reaching consequences". Dr. Frommer's medical background enables her to write with authority about physical and emotional developments and disorders but it is the detail of her observations coming out of long clinical experience which are particularly fascinating. Two small examples: A young mother reading this book was relieved to learn that her small daughter, who was going through the storms of the 'Terrible Twos', might begin to sail into calmer waters once she came towards her own sense of identity and began to say 'I'. And later Dr. Frommer draws attention to the fact that through close and careful observation she has found that there is a relationship between the development of word formation and sphincter control. Which of us as a lay person would have known that?

The author wants us to have no illusion that it is all roses to bring up a baby and feels that "to be a mother or father is the deepest challenge for a human being". She regrets the unnecessary guilt engendered about not being a perfect parent, and is reassuring about the need for realism in a period often overclouded by sentiment.

In the chapter on the child between 3 and 6 the author stresses that this is the time for the child to act out of his fantasies in play, to hear stories, to have different sensory experiences, water, colour, sand and simple toys. When a child paints, "if we cannot see his magic, it is we who are blind". In this part of the book we sense the glory of childhood but also the author's compassion for the many children she has treated who lived in high-rise flats and

deprived circumstances, missing out on much that was needed for their healthy development.

In a succinct chapter on temperaments and personality, Dr. Frommer discusses the approach of modern psychology to the different physical types and their behavioural characteristics, before going into the classical four temperaments. What she has to say comes not simply from theory but from very close observation of children and listening to their parents. "It is useless to punish a phlegmatic child for his failures"; much light is thrown on the subtle distinction between a melancholic and a depressed child and, most importantly, she emphasises the danger of confusing a child's individuality with its behaviour arising from the temperament, where one sidedness will hopefully be outgrown.

We are shown what a huge leap the child takes between ages 7 and 10 and the threshold the child unwittingly crosses at about age 9. He leaves the world of magic and awakens in a new way to his surroundings, often with a cold sense of loneliness which is not generally understood by the adults around him. Dr. Frommer writes of the value of bringing as much music as possible into the lives of these children, in particular of learning to play an instrument.

Puberty is often a mysterious time for parents when they see sudden changes in their children, seemingly overnight. Dr. Frommer describes this phase in a detailed and matter of fact way. She makes clear the developments and feelings of the youngsters year by year as they progress through their teens, and writes separately of girls and boys in a most helpful way. In the final section she refers to the idealism, the puzzlement and the questions of adolescents, those questions being to do with their own value in the world and the meaning of life – in fact not unlike the awesome questions which amaze us as they stream from the mouths of 'babes and sucklings', and to be taken equally seriously.

This is such a valuable little book – of only one hundred pages! – that it could with advantage have been updated. It seems rather mild now to blame comics, with their images which fetter the imagination, in the light of what is today on offer to children and condoned by the world of consumerism. Also, while the coloured illustrations are delightful, it is a pity that the black and white photos of children are mostly so dark that it is quite hard to see what is being portrayed. It would have been good to find photos of a more contemporary mother, too.

But this is an important book and if you dig deeply into it you will find it is full of jewels. I feel happy to recommend it as an excellent resource for parents, teachers or anyone wanting to work with children. I can also imagine that the book, which has a helpful index, could become a valuable manual when there are concerns about a child at a particular age. It is a book that is informed at all points by its profound and sympathetic wisdom.

Diana Westlake

The Midnight Trail: A Christmas Story by Phil Forder and Peter Oram. Starborn Books pb 44pp £5.00.

Following on from the earlier success with *Peter's Book of Rounds* and *Seven Stars of Gold*, this little book tells the Christmas story through the eyes of the many animals that

meet the holy family on their way to Bethlehem.

Each of the twelve stories is written in verse form by Peter Oram as a kind of sonnet-and-a-half in rhyming couplets, that are brimming with delicious sense-filled images. They have a simplicity and humour which will appeal to all ages. For example the robins tell us of the warm stable which is silent:

*Except for the mice and their finely-tuned chorus,
But we don't mind them and they mostly ignore us,
and the sheep who claim:
Thus all the night long, we a vigil keep
and watch over our shepherds while they are asleep.*

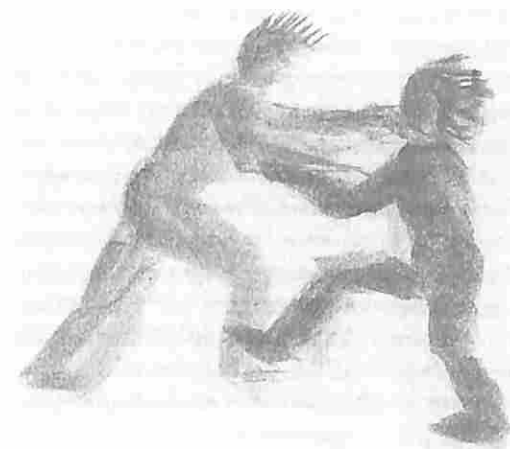
The original concept of the book arose out of the Holy Nights activity of Phil Forder whose simple black and white shaded drawings illustrate each story. Both authors are experienced Waldorf class teachers and it would be a useful resource for any teacher of younger children at Christmastime.

The book is well printed but published in a stapled, paperback format which makes it affordable as a stocking filler or as that special little gift for a godchild.

Nick Vane

Tafelzeichnen by Margrit Juenemann. Verlag Freies Geistesleben hb 140pp DM 68.

Margrit Juenemann is widely known and appreciated for her inspiration in the art of painting in Waldorf schools. In the present work on blackboard drawing – we tend to persist in this terminology despite the real questions that arise, and that Juenemann discusses, regarding the contrasting experience for the child if the teacher is using white chalk on a black background, while the child has virtually the opposite – she



Illustrations from *Tafelzeichnen*

rightly places the emphasis on the artistic impression created, pointing to this as a vital source for Lower School discipline.

The book is clearly structured, starting with the pedagogical situation in the second seven years, moving to the basic principles of blackboard drawing and then going chapter by chapter through subjects in which blackboard drawing features – for example, from Class 1 (in the introduction to writing) to Class 8 (an artistic, impression-like approach to map-making prior to a more exact method of drawing which shows altitude, rivers, towns etc.). Her descriptions of the what are interlaced with rich insight into the nature of colour, practical tips and some incidents from her wide classroom experience.

Not least fascinating is the last chapter – just a single page – in which she recounts her experience, as a child, of Max Wolfluegel's religious lessons. Apart from the biographical-anecdotal interest that attaches to this – a good note on which to conclude the book – there are two technical points that are worth drawing attention to here. The first is that Wolfluegel did not insist on 'shading', though there is rightly the school of thought that this method of drawing has important implications for the child. The second is that Wolfluegel left the pupils entirely free, though he himself also drew on the board.



The implicit question here is: Is this what Steiner had in mind when he said that in the Waldorf School the teachers did not show the children what to draw? The children's drawings arose entirely as the result of the 'story' that had been told, coupled with their inner reaction to it. Whilst Juenemann is emphatic about not putting ready-made pictures on the board, but rather the teacher drawing creatively in the presence of the children, she hardly concerns herself explicitly with this crucial point. Perhaps, if the question of a second edition arose, the author could be persuaded to grasp this nettle, despite its somewhat contentious pedagogical implications.

The text is carefully annotated and richly illustrated with 58 examples in a generous but practical format. The book is a valuable, if not definitive, addition to Waldorf resource material.

World List of Rudolf Steiner Waldorf Schools

ARGENTINA

Buenos Aires Colegio Rudolf Steiner
Buenos Aires Escuela San Miguel Arcangel

AUSTRALIA

Association of Rudolf Steiner Schools in Australia, 213 Wonga Road, Warranwood, Victoria, Australia. 3114
NEW SOUTH WALES AND ACT
Armistade Bowningai School
Armidale The Armistade Waldorf School
Bega Mumbulla School
Blue Mountains Blue Mountains Steiner School
Bowral Eukarima School
Byron Bay Cape Byron Rudolf Steiner School
Byron Bay Periwinkle Childrens Centre
Canberra Orana School
Coffs Harbour Casuarina School
Glendale Newcastle Waldorf School
Lismore Daystar School

Maitland Linwel School for Rudolf Steiner Education
Mullumbimby Shearwater The Mullumbimby Steiner School
Murrumbidgee Kangia Steiner Community School
Richmond Aurora Alexander Rudolf Steiner School
Sydney Glenaeon Rudolf Steiner School
Sydney Kameron Rudolf Steiner School
Sydney Lomen Novalis School for Rudolf Steiner Education
Sydney Michael School of Rudolf Steiner Education
Taree Manning River Rudolf Steiner School
Thora Chrystal School for Rudolf Steiner Education

VICTORIA

Castlemaine White Gums Castlemaine Steiner School
Mansfield Maimdand Steiner School
Melbourne Carnegie Rudolf Steiner Kindergarten and Parents Group
Melbourne Melbourne Rudolf Steiner School
Melbourne Sophia Mundi Rudolf Steiner School
Melbourne Steiner Stream Moorabbin Heights Primary School
Yarra Junction Little Yarra Steiner School

SOUTH AUSTRALIA

Mount Barker Mount Barker Waldorf School

Willunga Willunga Waldorf School

QUEENSLAND

Gold Coast Gold Coast Steiner School
Brisbane Samford Valley Steiner School
WESTERN AUSTRALIA
Denmark Hill Golden Hill Steiner School
Perth Perth Waldorf School
Perth West Coast Steiner School
Yallingup Yallingup Steiner School

TASMANIA

Hobart Tasmania-Tarremah School
Launceston Launceston Rudolf Steiner School

AUSTRIA

Österreichische Vereinigung freier Bildungsstätten auf anthroposophischer Grundlage, Endresstrasse 100, A-1230 Wien
Graz Freie Waldorfschule Graz
Graz Karl-Schubert-Schule Graz
Innsbruck Freie Waldorfschule Innsbruck
Klagenfurt Rudolf-Steiner-Schule Klagenfurt
Linz Freie Waldorfschule
Salzburg Rudolf-Steiner-Schule Salzburg
Schönau Rudolf Steiner Landschule Schönau
Wien-Mauer Rudolf-Steiner-Schule Wien-Mauer
Wien-Pötzleinsdorf Rudolf-Steiner-Schule Wien-Pötzleinsdorf
Wien-West Freie Waldorfschule Wien West

BELGIUM

Federatie van Rudolf Steinerscholen in Vlaanderen, Katerellaan 54, B-9000 Gent
Affligem Vrije Rudolf Steinerschool Aalst
Antwerpen De Hazelaar
Antwerpen Rudolf Steiner School
Antwerpen Ibernica School
Antwerpen De Es
Antwerpen Rudolf Steiner School Lohrangrn
Brasschaat De Wingerd
Brugge Guido Gezelle School
Brussels Rudolf Steinerschool Anderlecht
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Gent De Teunisbloem
Gent Vrije Rudolf Steinerschool
Leuven De Zonnewijzer Rudolf Steinerschool
Lier De Sterre Daelers
Overijse R Steinerschool Kristoffel
Raeren Freie Martinsschule
Turnhout Michaelsschool

BRAZIL

Botucatu Atitara-Escola do Campo
Camanducaia Escola Araucaria
Florianópolis Anahá Jardim-Escola
Riberato Preto Escola Joao Guimarães Rosa
Sao Paulo Escola Rudolf Steiner de Sao Paulo
Sao Paulo Colégio Micael
Sao Paulo Escola Francisco de Assis

CANADA

Association of Waldorf Schools of North America, c/o David Alsop, 3911 Bannister Road, Fair Oaks, CA 95628, USA
ALBERTA
Calgary Calgary Waldorf School
BRITISH COLUMBIA
Duncan Sunrise Waldorf School
Okanagan Kelowna Waldorf School
Nelson Nelson Waldorf School
Vancouver Vancouver Waldorf School
ONTARIO
Waldorf School Association of Ontario, 9100 Bathurst Street, Thornhill, Ontario L4J 8C7, Canada
Cambellville Halton Waldorf School
London, Ont. London Waldorf School
Stittsville Ottawa Waldorf School
Toronto Toronto Waldorf School
Toronto Alan Howard Waldorf School
QUEBEC
Lannoxville Les Enfants de la Terre
Montreal Ecole Rudolf Steiner de Montreal

CHILE

Santiago Colegio Giordano Bruno en Colegio Waldorf
Santiago Colegio Rudolf Steiner

COLOMBIA

Calí Colegio Luis Horacio Gómez
Medellín Colegio Isolda Echavarna

CROATIA

Zagreb Waldorfska skola

CZECH REPUBLIC

Dasleze Zákadní skola
Karlovy Vary Soukromá Zákadní skola
Ostrava Zákadní skola
Pisek Zákadní skola - svobodná Pisek
Praha Zákadní skola Waldorfská
Prbram Waldorfská skola
Semily Zákadní skola

DENMARK

Sammenslutningen af Rudolf Steiner Skoler i Danmark, Rørvangsgade 131, DK 8270 Højbjerg
Ålborg Rudolf Steiner Skolen
Århus Rudolf Steiner-Skolen i Århus
Copenhagen Michael-Skolen
Copenhagen Vidar Skolen, Rudolf Steiner Skolen
Esbjerg Rudolf Steiner Skolen i Esbjerg
Fredericia Rudolf Steiner-Skolen
Hjørring Rudolf Steiner Skolen
Kystgård Rudolf Steiner Skolen
Møreløse Rudolf Steiner Skolen
Odense Rudolf Steiner-Skolen i Odense
Odense Rudolf Steiner Skolen
Ribe Rudolf Steiner-Skolen Vejby-Rissos
Sliskeborg Rudolf Steiner-Skolen
Skanderborg Rudolf Steiner-Skolen Skanderborg
Vejle Johanneskolen
Vordingborg Rudolf Steiner-Skolen

ECUADOR

Quito Escuela Waldorf

EGYPT

Bilbels Sekem School by Bilbels

ESTONIA

Eesti Waldorfskoolide Ühendus, 14 Koidula Tanav, EE2100, Rakvere, Estonia
Aruküla Aruküla Vahakool Pausulind
Narva 7. Keskkool Waldorfskooli pedagogika Osakond
Põlva Johannese Vahakool Rosmal
Rakvere Rakvere Vahakool
Tallinn Nõmme Vaba Waldorfskool
Tartu Tartu Vahakool
Viljandi Viljandi Vaba Waldorfskool

FINLAND

Steinerpedagogikain seura ry - c/o Turun Steiner-koulu, Mestarinlatu 2, FIN 20810 Turku
Espoo Espoon steinerkoulu
Helsinki Helsinkiin Rudolf Steiner koulu-Rudolf Steiner skolan i Helsingfors
Helsinki Elias-Koulu
Jyväskylä Jyväskylän Rudolf Steiner-koulu
Kuopio Kuopion Steiner-Koulu
Lahhti Lahden Rudolf Steiner-koulu
Lappeenranta Lappeenranta Steinerkoulu
Oulu Oulun Seudun Steiner-koulu
Pori Porin Seudun Steinerkoulu
Rovaniemi Rovaniemen Rudolf Steiner-koulu
Sammatti Karjalohjan Vapaa Kytäkoulu
Seinäjoki Etelä-Pohjanmaan, Rudolf Steiner-koulu
Tammisaari Mikael-skolan
Tampere Tampereen Rudolf Steiner-koulu
Turku Turkin Rudolf Steiner-koulu

Vaasa Vaasan Rudolf Steiner-koulu
Vantaa Vantaan Rudolf Steiner-koulu

FRANCE

Federation des Ecoles Rudolf Steiner en France, 11 rue de Villaines, F-91370 Verrières-le-Buisson
Avignon Libre Ecole Rudolf Steiner
Chateau (nr Paris) Ecole Perceval
Colmar Ecole Mathias Grunewald
Jurancon Ecole du Soleil St Faust
Labrousse Ecole Rudolf Steiner
Lachaux Association pour la pédagogie de R. Steiner en Drôme Provençal
Saint Genis Laval Ecole Rudolf Steiner
Saint-Menoux Ecole Rudolf Steiner
Strasbourg Ecole Michael
Troyes Ecole Perceval
Verrières-le-Buisson Libre Ecole Rudolf Steiner

GERMANY

Band der Freien Waldorfschulen e.V., D-70184 Stuttgart, Heidenhofstraße 32
Aachen Freie Waldorfschule Aachen
Augsburg Freie Waldorfschule Augsburg
Bad Nauheim Freie Waldorfschule Wetterau
Balingen Freie Waldorfschule Balingen
Benedfeld Freie Waldorfschule Landschulheim Benedfeld
Bergisch-Gladbach Freie Waldorfschule Bergisch Gladbach
Berlin-Dahlem Rudolf Steiner Schule Behn e.V.
Berlin-Kreuzberg Freie Waldorfschule Kreuzberg
Berlin-Märksche Viertel Waldorfschule Markisches Viertel
Berlin-Mitte Freie Waldorfschule
Berlin-Südost Freie Waldorfschule Berlin-Südost
Berlin-Zehlendorf Emilie Molt Schule
Bexbach Freie Waldorfschule Saar-Pfalz
Bielefeld Rudolf Steiner Schule Bielefeld
Bochum Rudolf Steiner Schule Bochum
Bühlungen Freie Waldorfschule BB/Sindelfingen e.V.
Bonn Freie Waldorfschule Bonn
Bonn Johannes-Schule, Freie Waldorfschule für Erziehungshilfe
Braunschwweig Freie Waldorfschule Braunschweig
Bremen I Freie Waldorfschule Bremen
Bremen II Freie Waldorfschule Bremen, Zweigschule
Chemnitz Freie Waldorfschule
Chemnitz Freie Waldorfschule Chemnitz
Coburg Rudolf Steiner Schule Coburg
Cottbus Freie Waldorfschule
Darmstadt Freie Waldorfschule Darmstadt
Detmold Freie Waldorfschule Lippe-Detmold
Dietzenbach Rudolf Steiner Schule Dietzenbach
Dinslaken Freie Waldorfschule Niederrhein
Dortmund Georgschule
Dortmund Rudolf Steiner Schule
Dresden Freie Waldorfschule
Düsseldorf Rudolf Steiner Schule Düsseldorf
Eckernförde Freie Waldorfschule Eckernförde
Eisenach Freie Waldorfschule Eisenach
Elmsborn Freie Waldorfschule Elmsborn
Emmendingen Freie Waldorfschule Emmendingen
Engelberg Freie Waldorfschule Engelberg
Erstingen Freie Waldorfschule auf der Alb
Erfstadt-Liblar Freie Waldorfschule Voreifel
Erlangen Freie Waldorfschule Erlangen
Essen Freie Waldorfschule
Esvlingen Freie Waldorfschule Esvlingen
Evinghausen Freie Waldorfschule Evinghausen
Filderstadt Freie Waldorfschule auf den Fildern
Flensburg Freie Waldorfschule Flensburg
Frankenthal Freie Waldorfschule Vorderpfalz
Frankfurt/Main Freie Waldorfschule
Frankfurt/Oder Freie Waldorfschule
Freiburg Freie Waldorfschule Freiburg-Wichre
Freiburg Freie Waldorfschule St. Georgen
Freiburg Freie Waldorfschule Kirchstrasse
Freiburg Michael-Schule
Friedrichthal-Bildstock Johannesschule, Heilpädagogische Freie Waldorfschule
Gladbeck Freie Waldorfschule Gladbeck
Güppingen Freie Waldorfschule Fidal
Gütingen Freie Waldorfschule Göttingen
Güterloh Freie Waldorfschule Gütersloh
Haan-Grutten Freie Waldorfschule Haan-Grutten
Hagen Rudolf Steiner Schule Hagen
Halle Freie Waldorfschule
Hamburg-Altona Rudolf Steiner Schule Hamburg-Altona
Hamburg-Bergedorf Rudolf Steiner Schule Bergedorf
Hamburg-Bergstedt Rudolf Steiner Schule in den Waldorfen
Hamburg-Bergstedt Christophorus Schule
Hamburg-Harburg Rudolf Steiner Schule Harburg
Hamburg-Nienstedten Rudolf Steiner Schule Nienstedten
Hamburg-Wandsbek Rudolf Steiner Schule Wandsbek
Hamm Freie Waldorfschule Hamm
Hannover/Maschsee Freie Waldorfschule
Hannover-Bothfeld Freie Waldorfschule Hannover-Bothfeld
Heidelberg Freie Waldorfschule Heidelberg
Heidenheim Freie Waldorfschule
Heilbronn Freie Waldorfschule Heilbronn

Herdecke Iu-Wegmann-Schule am Gemeinschaftskrankenhaus Herdecke
Herne Iberniaschule
Hildesheim Freie Waldorfschule Hildesheim
Hof Freie Waldorfschule Hof
Irethoe Freie Waldorfschule Irethoe
Jena Freie Waldorfschule
Kakenstorf Rudolf Steiner Schule Nordheide
Kaltenkirchen Freie Waldorfschule Kaltenkirchen
Karlsruhe Freie Waldorfschule Karlsruhe
Kassel Freie Waldorfschule Kassel
Kiel Freie Waldorfschule Kiel
Kirchheim/Teck Rudolf Steiner Schule Nürtingen-Kirchheim
Kleinmachnow Freie Waldorfschule Kleinmachnow
Kolmar Zastrow Freie Waldorfschule Greitswald in Klein Zastrow
Köln Freie Waldorfschule Köln
Krefeld Freie Waldorfschule Krefeld
Landsburg Freie Waldorfschule Landsburg
Leipzig Freie Waldorfschule
Lennbach Waldorfschule in Ostholstein
Lörach Freie Waldorfschule Lörach
Loheland Rudolf Steiner Schule Loheland
Ludwigsburg Freie Waldorfschule Ludwigsburg
Lübeck Freie Waldorfschule Lübeck
Lüneburg Rudolf Steiner Schule Lüneburg
Magdeburg Freie Waldorfschule
Mainz Freie Waldorfschule Mainz
Mannheim Freie Waldorfschule
Marburg Freie Waldorfschule Marburg
Mindel Freie Waldorfschule Minden
Mönchengladbach Rudolf Steinerschule in Mönchengladbach
Mülheim/Ruhr Freie Waldorfschule in Mülheim
Mülheim Freie Waldorfschule im Markgrafer Land
München/Daglfing Rudolf Steiner Schule Daglfing
München/Grübenzell Rudolf Steiner Schule Gröbenzell
München/Ismaning Rudolf Steiner Schule
München/Schwabing Rudolf Steiner Schule
Münster Freie Waldorfschule Münster
Neuenweg Krankenhauschule der therapeutischen Gemeinschaft für Kinder und Jugendpsychiatrie
Neumünster Freie Waldorfschule Neumünster
Neuwied Rudolf Steiner Schule Neuwied
Nürnberg Rudolf Steiner Schule
Nürtingen Rudolf Steiner Schule
Oberursel Freie Waldorfschule Vordertaunus
Offenburg Freie Waldorfschule Offenburg
Oldenburg Freie Waldorfschule
Otterberg Freie Waldorfschule Westpfalz
Ottersberg Freie Rudolf Steiner Schule
Pforzheim Goetheschule - Freie Waldorfschule
Potsdam Freie Waldorfschule
Ravensburg Freie Waldorfschule Ravensburg
Remscheid Rudolf Steiner Schule Remscheid
Reinsburg Freie Waldorfschule Reinsburg
Reutlingen Freie Georgenschule
Rostock Waldorfschule Rostock
Saarbrücken Freie Waldorfschule Saarbrücken
Schloß Hamborn Rudolf Steiner Schule Schloß Hamborn
Schondorf Rudolf Steiner Schule Ammersee
Schopfheim Freie Waldorfschule Schopfheim
Schwäbisch Gmünd Freie Waldorfschule Schwäbisch Gmünd
Schwäbisch Hall Freie Waldorfschule Schwäbisch Hall
Siegen Rudolf Steiner Schule Siegen
Sorsum Freie Waldorfschule Sorsum
St. Augustin-Hangelar Freie Waldorfschule im Sieckreis
Stade Freie Waldorfschule Stade
Stuttgart Freie Waldorfschule Uhlandshöhe
Stuttgart Freie Waldorfschule am Kräherwald
Stuttgart Michael Bauer Schule
Trier Freie Waldorfschule Trier
Tübingen Tübingen Freie Waldorfschule
Überlingen Freie Waldorfschule am Bodensee
Ulm Freie Waldorfschule Ulm
Ulm Freie Waldorfschule am Illerblick
Vaihingen/Enz Freie Waldorfschule Vaihingen/Enz
Velbert Windrathen Talschule Freie Waldorfschule
Villingen-Schwenningen Rudolf Steiner Schule
Wahlwies Freie Waldorfschule Wahlwies
Wangen Freie Waldorfschule Wangen
Wanne-Eickel Iberniaschule
Wattencheid Widar Schule Wattencheid
Weimar Freie Waldorfschule
Wendelstein Freie Waldorfschule Wendelstein
Wernstein Freie Waldorfschule Wernstein
Wiehl Freie Waldorfschule Oberberg
Wiesbaden Freie Waldorfschule Wiesbaden
Witten I Rudolf Steiner Schule Witten
Witten II Rudolf Steiner Schule Witten
Wolfsburg Freie Waldorfschule Wolfsburg e.V.
Würzburg Freie Waldorfschule Würzburg
Wuppertal Christian Morgenstern Schule
Wuppertal West Rudolf Steiner Schule

HUNGARY

Budaörs Waldorfskola
Budapest Waldorfskola
Budapest Waldorfskola
Dunakeszi Waldorfskola
Gödöllő Waldorfskola
Győr Waldorfskola
Miskolc Waldorfskola

IRELAND

Coolenbridge Coolenbridge School
Dublin Dublin Rudolf Steiner School

ISRAEL

Jerusalem Waldorf School
Kiryat Tivon Shaked School
Nazareth Hadar Waldorf School

ITALY

Associazione Amici di Scuola, via Clerici 12, I-22030 Cannugue Valto (COMO)
Bologna Scuola 'Maria Garagnani'
Cognola Scuola Rudolf Steiner
Como Libera Scuola Waldorf
Merano Freie Waldorfschule Christian Morgenstern
Milano Scuola Rudolf Steiner
Milano-Lambrate Libera Scuola Rudolf Steiner
Origgio di Mira Scuola Rudolf Steiner
Padova Scuola Waldorf di Padova
Palermo Libera Scuola Waldorf
Rocca di Papa Libera Scuola dei Castelli Romani
Roma Scuola Rudolf Steiner 'Giardino del Cedri'
Sagrado Scuola Rudolf Steiner
Torino Scuola 'Rudolf Steiner'

JAPAN

Tokyo Rudolf Steiner School Tokyo

KENYA

Nairobi Rudolf Steiner School Nairobi

LATVIA

Latvische Association fur Waldorfpädagogik, Ierova iela 1, LV-1013 Riga
Adazi Adazi Briva Valdorfa Skola
Liepāja Skolena interscu centrs
Rīga Rīga, Centra Pamatskola
Siklī Stikla internat palīgskola

LIECHTENSTEIN

Schaan Liechtensteinsche Waldorfschule

LUXEMBOURG

Verein für Waldorfpädagogik Letzebuerg, 45 Rue de l'Avenir, L-1147 Luxembourg
Luxembourg Frai-Ollentech-Waldorfschoul

MEXICO

Cuernavaca Colegio Waldorf de Cuernavaca
Mexico Centro Educativo Goethe

NETHERLANDS

Band van Vrije Scholen, Hoofdstraat 20, NL- 3972 LA Driebergen
Alkmaar Rudolf Steinerschool Alkmaar
Alkmaar-Oudorp Rudolf Steinerschool Oudorp
Almelo De Vrije School Almelo
Almere Vrije School
Alphen a/d Rijn Vrije School Ridderspoor
Amersfoort Vrije School
Amstelveen Parcialschool
Amsterdam Geert Groote-school
Amsterdam Tobias-school
Apeldoorn Vrije School
Arnhem Parcialschool
Assen Vrije School Assen
Bergen Adriaan Roland Holst-school
Bergen Bergense Vrije School
De Bilt Rudolf Steinerschool
Boxmeer Vrije School 'De Morgenster'
Breda Rudolf Steinerschool
Breda Michael College Breda
Brummen Michaelschool
Bussum Vrije School Michael
Delft Vrije School Widar
Deventer Vrije School 'De Kl. Johannes'
Doetinchem Vrije School 'De Kleine Prins'
Dordrecht Dordtse Vrije School
Driebergen Vrije School Driebergen
Ede Vrije School Ede
Eindhoven De Vrije School Brabant (W)
Eindhoven Vrije School Brabant (N)
Eindhoven-Zuid Vrije School 'de Regenboog'
Emmen Vrije School Michael
Enschede Vrije School Enschede
Gouda Vrije School
Groningen De Vrije School Groningen
Groningen De Vrije School Groningen BB
Den Haag Vrije School den Haag
Den Haag De Vrije School Bovenbouw
Den Haag Vrije School Wonnebald
Den Haag Tobias-school
Haarlem Rudolf Steinerschool Haarlem
Haarlem-Noord Vrije School Kennemerland
Harderwijk Vrije School Valentijn
Heerlen Vrije School Heerlen
Den Helder Vrije School Merlijn
Helmond Vrije School Peeland
's Hertogenbosch Rudolf Steinerschool
Hillegom Vrije School v. d. Bollenstreek
Hilversum Vrije School
Hoofddorp Vrije School Haarlemmermeer
Hoorn Westfriesse Vrije School
Krimpen/Issel Rudolf Steiner School
Leeuwarden Michaelschool Leeuwarden

Leiden Rudolf Steinerschool
Leiden-Noord Vrije School Mareland
Leiden Vrije Schoolgemeensch
Maastricht Maastrichts Vrije School
Maastricht Maastrichts Vrije School BB
Meppel Vrije School Meppel
Middelburg Vrije School Zeeland
Nijmegen I Vrije School 'Oost'
Nijmegen II Rudolf Steinerschool
Nijmegen Kamel de Grote College
Oldenzaal Vrije School 'De Zevenster'
Oosterhout Vrije School de Stijne
Oud Beijerland Vrije School R. Steiner
Purmerend Vrije School 'Waterland'
Roermond Vrije School 'Christophorus'
Roosendaal Rudolf Steinerschool
Rotterdam Vrije School Vredehof
Rotterdam Rudolf Steinerschool Rotterdam
Rotterdam Rudolf Steiner College Rotterdam
Sittard Vrije School Sittard
Sint Praksische Leergang
Terneuzen Steinerschool de Zonneschool
Den Burg Texel Vrije School Texel
Tiel Johannes-school
Tilberg Vrije School Tilander
Uden Vrije School 'De Zevenster'
Utrecht Vrije School Utrecht
Venlo Rudolf Steinerschool Noord-Limburg
Wageningen Vrije School De 'Zwanerdder'
Winterswijk Vrije School 'de Esch'
Zaandam Vrije School Zaanstreek
Zeist Zeister Vrije School
Zeist Stichtse Vrije School
Zeist Tobias-school
Zoetermeer Vrije School
Zutphen Vrije School 'de Berkel'
Zutphen Vrije School Bovenbouw 'de Berkel'
Zutphen Vrije School 'de IJssel'
Zutphen Vrije School Bovenbouw 'de IJssel'
Zwolle Vrije School Michael

NEW ZEALAND

Federation of Rudolf Steiner School, PO Box 888, Hastings, Hawke Bay
Auckland Michael Park School
Auckland Titirangi Rudolf Steiner School
Christchurch Christchurch Rudolf Steiner School
Dunedin Kotuku School
Hastings Rudolf Steiner School
Tauranga Rudolf Steiner School Initiative
Wellington Raphael House Rudolf Steiner School

NORWAY

Steinerkolene i Norge, Prof. Dahlgst. 30, N-0260 Oslo
Ålesund Steinerkolen i Ålesund
Ås Steinerkolen i Ås
Askker Rudolf Steinerkolen i Askker
Asken Steinerkolen i Indre Østfold
Baerum Steinerkolen i Baerum
Bergen Rudolf Steiner-Skolen i Bergen
Bergen Steinerkolen på Nestun
Drammen Steinerkolen i Drammen
Fredrikstad Steinerkolen i Fredrikstad
Gjøvik/Toten Steinerkolen i Gjøvik/Toten
Haugesund Steinerkolen i Haugesund
Hedemarken Steinerkolen på Hedemarken
Hurum Rudolf Steinerkolen i Hurum
Kristiansand Steinerkolen i Kristiansand
Lillehammer Lillehammer Steinerkolen
Lørenskog Steinerkolen i Lørenskog
Moss Rudolf Steinerkolen i Moss
Nesoddtangen Rudolf Steinerkolen på Nesodden
Oslo Rudolf Steinerkolen i Oslo
Ringerike Rudolf Steinerkolen på Ringerike
Stavanger Steinerkolen i Stavanger
Trondheim Steinerkolen i Trondheim
Tromsø Steinerkolen i Tromsø
Vestfold Steinerkolen i Vestfold

PERU

Lima Colegio Waldorf Lima
Lima Colegio San Christopher (para niños excepcionales)

POLAND

Biedsko-Biała Stowarzsenie Wolna Szkoła Waldorfska w Biedku-Białej
Olsztyn Stow. 'Wolna Szkoła Waldorfska w Olsztynie'
Warsaw Szkoła Rudolfa Steinera

PORTUGAL

Lagos Escola Primavera

ROMANIA

Federatia Waldorf din Romania, Henri Coanda nr. 24, sector 1, RO-7000 Bucuresti
Brasov Scuola Nr. 22
Cluj Scuola Nr. 18
Iasi Scuola Nr. 65
Simeria Scuola
Timisoara Scuola Nr. G15

RUSSIA

Irtutsk Irkutskaja waldorfskaja shkola
Jaroslavl Serenowskaja swobodnaja shkola
Kasan Komplex shkola-sad waldorfskoi pedagogiki

Kasan Svobodnaja shkola waldorfskoj pedagogiki
 Moscow Free Waldorf School Moscow
 Rjasan Rjasanskaja svobodnaja shkola
 Samara Samarskaja waldorfskaja shkola
 Schukowski Schukowskaja svobodnaja shkola
 Selenensk Selenenskaja waldorfskaja initsiativa
 St Petersburg Rudolf Steiner School on the Kreuzinsel
 St Petersburg Waldorfskaja shkola v Datschnom
 St Petersburg Svobodnaja shkola pri waldorfskom centre
 rskstva vospitanija
 St Petersburg Waldorfskaja shkola na tsvernoj rejschke
 Tjumen Shkola svobodnogo razvitiya
 Vladimir Klassy waldorfskoj orientatsii pri shkole No 3
 Woronesch Woronesch waldorfskoje otdelenie MKL N2

SLOVENIA
 Društvo prijateljev waldorfske sole Rodiceva 2, 61000
 Ljubljana, Slovenia
 Ljubljana Waldorfska sola Ljubljana

SOUTH AFRICA
 Southern African Federation of Waldorf Schools, PO Box
 67587, Bryanston, Transvaal, 2021 Johannesburg
 Alexandra Inkanyenzi Waldorf School
 Brooklyn Max Sibbe School
 Cape Town Waldorf School
 Cape Town Michael Oak Waldorf School
 Durban Roseway Waldorf School
 Johannesburg Michael Mount Waldorf School
 Meadowlands Sun, Moon and Stars Sikhulise Waldorf
 School
 Winterton Meadowsweet Farm School

SPAIN
 Alicante Asociación Escuela Libre San Juan
 Las Rozas/Madrid Escuela Libre Micael

SWEDEN
 Waldorfskolefederationen, Fridhemsgatan 17, S-12240
 Stockholm, Sweden
 Bromma Kristofferskolan
 Delsbo Delsbo Waldorfskola
 Farsta Martinskolan
 Garpenberg Annaskolan
 Göteborg Rudolf Steinerskolan
 Gneta Gneta Waldorfskola
 Höör Emilaskolan
 Järna Örnaskolan
 Järna Maraskolan
 Kalmar Kalmar Waldorfskola
 Lund Rudolf Steinerskolan
 Märsta Josefinsaskolan
 Norrköping Rudolf Steinerskolan
 Nyköping Mikaelaskolan
 Örebro Johannaskolan
 Simrishamn Sofaskolan
 Söderköping Waldorfskolan i Söderköping
 Spanga Elton Key Skolan
 Svartsjö Malarskolan Waldorfskola
 Täby Frejaskolan
 Umeå Umeå Waldorfskola
 Uppsala Uppsala Waldorfskola
 Växjö Linneskolan
 Vikbolandet Stegehus Waldorfskola

SWITZERLAND
 Beraterkreis der Rudolf Steiner Schulen in der Schweiz, c/o
 Renato Cervini, Jentzenweg 2, CH-2572 Luttrigen
 Adliswil/Zürich Rudolf Steiner Schule "Sihlau"
 Aesch Rudolf Steiner Schule Birseck
 Arlesheim Rudolf Steiner Schule "Unter den Weiden"
 Basel Rudolf Steiner Schule
 Basel Christophorus Schule
 Bern Rudolf Steiner Schule Bern und Ittigen
 Bern Rudolf Steiner Kleinklassenschule
 Biel Rudolf Steiner Schule
 Chur Rudolf Steiner Schule Chur
 St. Gallen Rudolf Steiner Schule
 Genève/Confignon Ecole Rudolf Steiner
 Glarisegg Freie Bildungsstätte Glarisegg
 Ins Schölli Ins
 Ittigen Rudolf Steiner Schule Bern und Ittigen
 Kreuzlingen Rudolf Steiner Schule
 Langenthal Rudolf Steiner Schule Oberaargau
 Langnau Rudolf Steiner Schule Oberemmental
 Lausanne Ecole Rudolf Steiner de Lausanne
 Lenzburg Rudolf Steiner Schule Aargau
 Lugano Scuola Rudolf Steiner
 Luzern Rudolf Steiner Schule
 Marbach Rudolf Steiner Schule Marbach
 Münchenstein Rudolf Steiner Schule Münchenstein
 Muttens Rudolf Steiner Oberstufe
 Neuchâtel Ecole Rudolf Steiner
 Pratteln Rudolf Steiner Schule Mäyenfels
 Schaffhausen Rudolf Steiner Schule
 Schulz Tarasp Bergschule Aargau
 Solothurn Rudolf Steiner Schule
 Spiez Rudolf Steiner Schule Berner Oberland
 Wetzikon Rudolf Steiner Schule Zürcher Oberland
 Wil Freie Volksschule Wil
 Winterthur Rudolf Steiner Schule
 Yverdon Ecole Rudolf Steiner Les Bâlois
 Zürich-Albisrieden Rudolf Steiner Schule Albisrieden
 Zug Rudolf Steiner Schule Zug

UNITED KINGDOM
 Steiner Schools Fellowship, Kildrussie Park, Forest Row,
 East Sussex RH18 5JB
 Aberdeen Aberdeen Waldorf School
 Belfast Holywood Rudolf Steiner School
 Bolton Bolton Village School
 Brighton Brighton Steiner School
 Bristol Bristol Waldorf School
 Canterbury Perry Court School
 Dyfed Saint y Cwm Rudolf Steiner School
 Edinburgh The Rudolf Steiner School of Edinburgh
 Forest Row Michael Hall School
 Glasgow Glasgow Steiner School
 Gloucester Wynstones School
 Hereford Hereford Waldorf School
 Ilkeston Michael House School
 Kings Langley Rudolf Steiner School
 London North London Rudolf Steiner School
 London Waldorf School of South West London
 Morayshire Moray Steiner School
 Nottingham Iona School
 Ringwood Ringwood Waldorf School
 Padworth/Reading Alder Bridge School
 Snowdonia Ysgol Steiner Eryri
 Stourbridge Elmfield School
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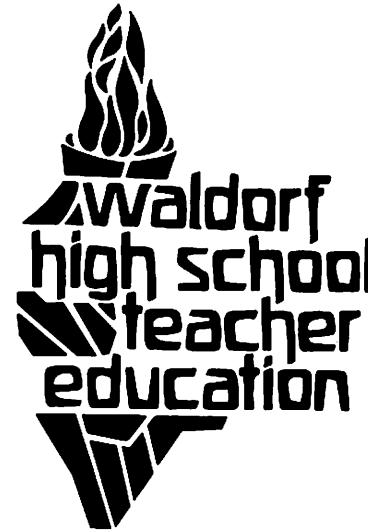
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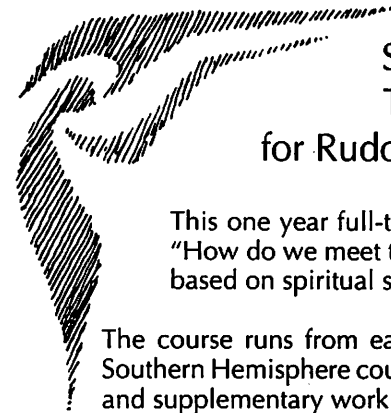
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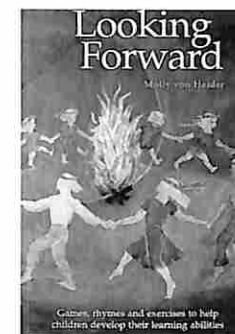
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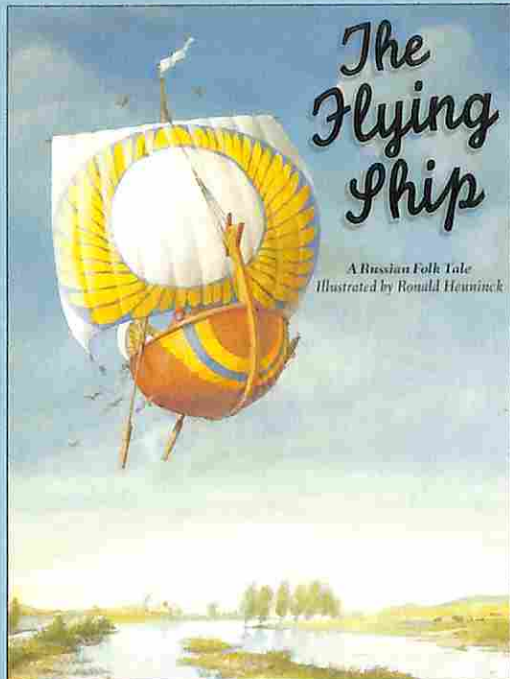
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