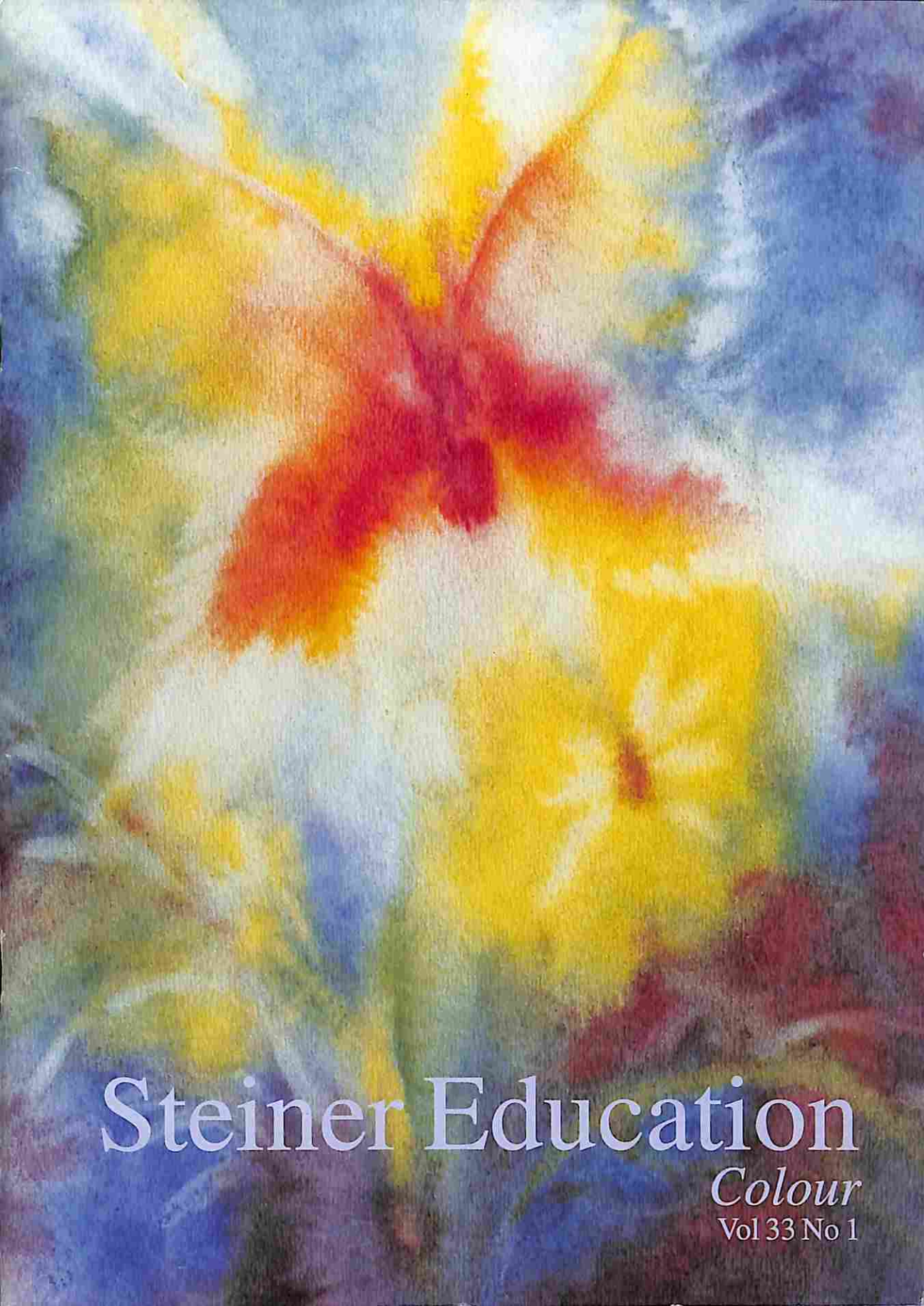


An abstract painting of a butterfly, rendered in a soft, painterly style. The butterfly's wings are primarily yellow and orange, with a prominent red-orange center. The background is a mix of blue, green, and white, suggesting a natural setting. The overall texture is soft and blended.

Steiner Education

Colour
Vol 33 No 1

Steiner Education

ISSUE THEME:
Colour

"Get [the child] to paint, and you will see what can be brought out... And then you can go farther with him in whatever direction his own inclinations and abilities indicate."

Rudolf Steiner, 5 July 1924.

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Front Cover: *The suggestion of form flows easily from the rich interchange of colour in the work of this student (see article on pp.3-4)*

Inside Front Cover: *Drinking in the joy of colour: a moment in the Kindergarten. Photo: Alik Sapountzi.*

Journal for Rudolf Steiner Waldorf Education (formerly 1930-1995 Child and Man) January 1999 Vol. 33 No. 1

Steiner Education is a focus for ideas, insights and achievements in Waldorf, Steiner and all truly human education throughout the world.

Contents

Editorial	2
The Mystery of Water Colour	3
<i>Catherine Van Alphen</i>	
Art and the Adolescent: True Art challenges the image that we receive of Man today	5
<i>Ted Roberts</i>	
Time to Add Something Yellow? Recollecting painting lessons at school.....	10
<i>Amy MacGregor</i>	
The Necessity for a New Moral Approach to Education in the Age of IT	11
<i>Uwe Buermann</i>	
Experiencing Colour in Class 5.....	15
<i>Ori Ivri</i>	
"Hail, many-colour'd messenger" Colour for stage costume	19
<i>Roswitha Spence</i>	
Goethe's Theory of Colour in Relation to Child Development.....	28
<i>Edward Fox</i>	
Discovering Light through Darkness: An indication for painting lessons in Class 8 ..	30
<i>Gabrielle Kühne</i>	
Looking at the World with What-Coloured Spectacles?	34
<i>Brien Masters</i>	
Book Reviews.....	41
World List of Waldorf Associations	44

Opinions expressed in this journal attach to the respective authors and are not necessarily those of the Editor.

To mark the turn of the millennium, *Steiner Education* asks: What of all Waldorf's achievements might it celebrate as it looks back from the present to its origin in 1919? While there may be several answers to this, something for which Waldorf is widely recognised is the part that art plays within the education. Here we are not commenting on the sometimes prevalent notion that sees Waldorf as a form of education that champions art *at the expense of*, say, maths and science: for a look at its science-rich curriculum and its 'results' in those subjects is impressive enough to question such an assumption. Rather are we taking the positive side of its artistic reputation as fact—that that is how Waldorf is seen: creative and imaginative. At the same time, we must recognise that our means are limited. Being a periodical, we have no recourse to an exhibition hall to show Waldorf's achievements in modelling or sculpture; we have no stage to put on a Waldorf eurythmy demonstration, no theatre for drama or the other performing arts etc. But given the generous space devoted by *Steiner Education* in its present format to illustrating pupils' work, we feel that *colour* in art and in life is the best point of focus. We even anticipate that both numbers scheduled for 1999 will be required to do the subject reasonable justice.

Even then, we are forced to be selective. As a backdrop, there is Steiner's contribution to colour in human life in general (as contrasted with that of some of his contemporaries) following his view through to its implications for education. On the educational scene itself are several 'actors': painting in teacher training, the colour of the classroom walls and its supportive effect on child development, the importance of colours in and at the threshold of adolescence, that most colourful of all stages of 'growing up' and, conversely, how the teacher of the adolescent can be helped to see what colours in each Upper School year the adolescent is presenting for his or her palette of methodology.

We also look at Waldorf within the framework of life; not merely teacher training and the classroom. Finally, using the education as a kind of biographical litmus paper, we dip into the professional life of a former pupil, and follow the direction in which her research has taken her, via the English National Opera, into colour as a means for interpreting Shakespeare.

There are still many themes to take up in the next issue, all of which will bring us to the year 2000 itself, when we shall turn from celebrating Waldorf achievements in colour and look towards the unknown by addressing the question: In what ways does the education prepare for life?

B.M.

Treasurer: Bon Voyage!

Steiner Education wishes to inform readers that its 'treasury' is changing hands. Daniel Bryan has given the journal loyal service for seven years. He took over from his predecessor when we were publishing the issue on *Money*—remarkable synchronicity. But the 'test of fate' has certainly paid off! His term of office has included mile-stones in the journal's history such as the Change of Title and the launch of the series *Steiner Education Monographs* (the second of these being advertised in this issue: see page 38). We all wish to express our deep appreciation for Daniel's efficiency, initiative, unfailing good-humour and care; and we wish him well for his next steps in life. His position is being taken over by Karin Bernard.

We ask all subscribers to continue to address all correspondence that concerns the treasurer as formerly to: *Steiner Education, Kidbrooke Park, Forest Row, Sussex RH18 5HP UK.*

The Mystery of Water Colour

by CATHERINE VAN ALPHEN

We live in a wonderful world of colour. Some people are open and sensitive to it, while others live quite unaware of its magic and mystery. A few turn to painting, desiring to capture the experience of the moment on paper. That artist lies within each one of us, but how to find the 'Open Sesame' that will release our hidden creativity, and even genius, is an eternal question. Are the secrets of art the property of the lucky few or are there laws to be discovered and followed?

Look at the sunrise with its change from dull shadowy greyness to the abundance of colour. See the dramatic leap into brilliant gold as the sun surges over the dark battlements of earth and cloud. Though every day is different, our soul still lifts in joy, taking breath as in a new birth. In the tension between dark and light, in the movement of the colours, we experience e-motion, a release of feeling. Can we recreate this colour experience using water colours on wet paper?

The key lies in the movement of the colours. If we try to create movement by using lines flowing in various directions, our picture becomes very lively, even agitated and we experience much energy or will. If we create many forms in different colours, the picture becomes quite static and 'thought-out'. By dabbing and spreading colour over the surface of the paper, allowing it to flow and meet and blend with other colours, we experience the realm of our feelings. This is the movement we are looking for. Now we have to develop our skill in controlling the flow of the paint, the balance between wet and dry.

It is very possible to have a painting with pretty colours where yellow, blue, red and green all have the same tones. But each colour has an individual quality to be expressed. Yellow must be full of light so that it radiates joy, while blue needs the depth of quietness or a sweep of sadness. Red must be direct and intense to express its energy

and power, while green must be restful and soothing. Here nature is our teacher and if we observe her closely and follow her faithfully, she will show us the way. But nature lies within us as well as without, so we must learn to observe and trust our feelings to develop our aesthetic judgment as well as our eye. We must learn to paint out of a true feeling of each colour that will guide us into the appropriate movement and deeper into the discovery of its essence.

How do we create movement in colour? By learning to take away and lighten colour at the edges, it begins to glow and shine. By also intensifying the depth and darkness in the colour, we build up the tension or movement between light and dark that makes it come alive. Then we can develop more and more subtlety of tone by blending in other colours so that we have a myriad rich and beautiful qualities of colour on our page.

But every painting as a whole must move between light and dark with a focus of light that leads us towards the most important area or object of our picture. We must constantly ask ourselves questions. Where must the painting become darker? Where must it become light? Where are the colours flat and boring? Where are they alive? Do they express the mood we want to create? What mood is being created? We are building up a dialogue between the painting and ourselves because the paint flows freely as if it has a will of its own. We can direct and control it to a certain extent depending on our skill, but in fact the painting can develop a quality of 'being' far beyond our conscious contriving if we learn to work in this way. We are learning to draw on the faculties of imagination and inspiration to guide us. In the beginning we may need a teacher to ask and even answer these questions, but eventually we must become self-reliant and answer them ourselves. By painting studies in one, two or three

colours only, we can consciously develop the skills for painting in this way. Our understanding and sensitivity for the colours will also be strengthened and we will feel the door opening into this magical world.

When we look at a picture that is alive and beautiful, we will discover a balance in three areas.

The first lies in the mood of the painting, created by the choice of colours. Even if many colours are used, some will predominate e.g. purples and yellows. This mood may also be seen in the delicacy of the background or the lighter colours in a painting. This is the spiritual aspect of painting.

The second aspect is the soul or feeling quality, where the colours and contrasts intensify and the movement must develop a gesture to bring out the character and drama of the painting. Most of the activity develops in this area.

The third aspect is of the form, created by strong contrasts where the light falls on the physical shape, lighting up certain areas and casting shadows in others. Here specific observations, details and ideas are expressed. We do not need outlines here, merely a fine emphasis of dot and line to bring out the essential characteristics. In each area the interplay of light and dark must be explored in a different way.

Whether painting for oneself or teaching children, we need to mentally prepare the stages of working on our painting. If we begin with the mood of the spiritual aspect, we choose our colours and imaginatively plan the format of our picture: where our light focus lies and what order of colours to use that will create a natural build up of the mood we wish to suggest.

Then we move on to the feeling or soul aspect and decide what brush strokes will bring out the character of our painting. If we want to paint fire, the movement is vertical with a short flickering or dancing gesture. But strokes may be dabs or sweeps, horizontal or diagonal, flowing or straight, whatever the theme requires. Many people rush into this form of movement too soon, so we must know how to dab the colour on to the page until the basic mood has been created first.

At the same time, we need to know where we are heading. This movement develops the gesture of the painting. We need to decide whether the colour needs to be taken away to create the contrasts of light and dark and how we will move through to developing the form out of the colour. Learning to take colour away begins very simply when we use water on our brush to lighten and spread the colour. But it can be used specially to highlight certain areas, to develop the light focus and to create sharp contrasts that bring out the space and essence of the form. It is a tricky technique to develop successfully, but it brings out great beauty in a painting. By taking away the colour around a flower, we give a sense of the etheric life forces flowing around it.

To take away colour, one needs a clean brush with the water carefully squeezed out so that the brush hairs lie flat and together. By applying the brush quite firmly to the edge of the form, we pull away so that the light blends softly into the surrounding colour, taking care not to leave a hard white stripe like an outline. Then the brush must be cleaned for the next stroke or we will put colour where we do not want it. This technique allows space for the spiritual beings to emerge on our page, as well as helping us to develop a three-dimensional solidity to our forms.

By working out of an awareness of the threefold aspects of a painting we will create a harmonious painting, full of meaning. We may even be amazed at the richness of what is expressed on the paper.

But in every painting there is one underlying theme—the quality of the light that illuminates the darkness in a radiance of colour. The aim of the artist is to reveal this mystery.

As a class teacher at Michael Oak School, Cape Town, Catherine van Alphen was particularly involved in creating plays and in the celebration of the festivals. At present she is working at the Centre for Creative Education, where she teaches art and lectures in Primary education. (Examples of the work of students at the Centre for Education are reproduced on the Front Cover and on pages 12–13 below).

Art and the Adolescent

True Art challenges the image that we receive of Man today¹

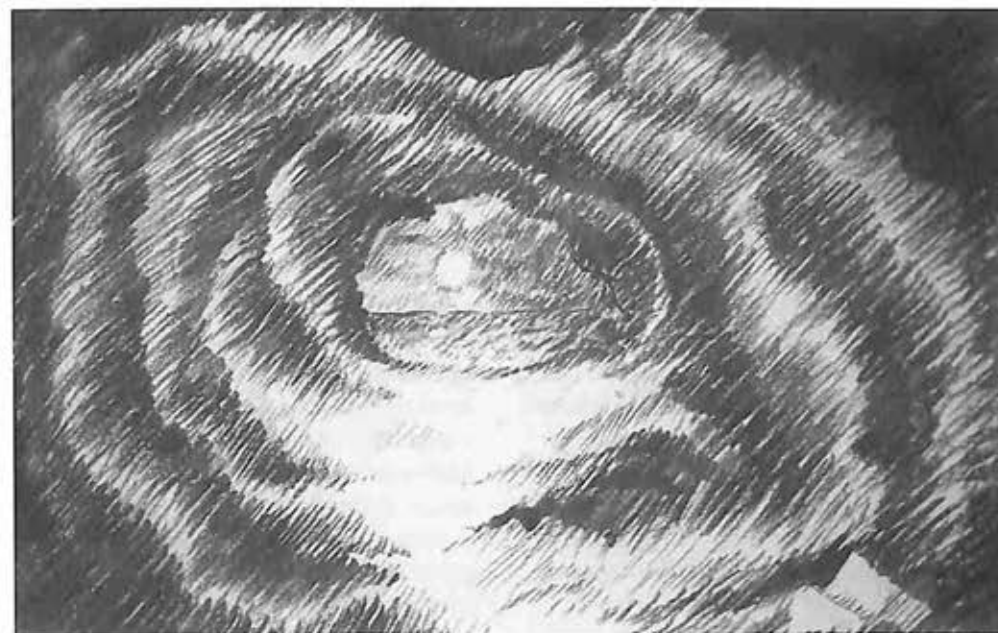
by TED ROBERTS

The age of puberty has never provoked as much controversy as it does today; educationalists, sociologists, psychiatrists and parents are confronted with problems which become increasingly difficult almost day by day. Educationalists call for parent participation, parents call for stricter guidelines from schooling establishments, sociologists complain about environmental conditions, psychiatrists research parent-child relationships and report the lack of care and understanding. While opinions and advice differ greatly, the adolescent continues to bang more loudly and violently on the doors of established authority.

It is difficult within the context of a short article to discuss puberty and its problems in any detail. I hope, within this brief description of the art curriculum in the upper classes of a Steiner or Waldorf school, to show how the art teacher approaches these very urgent and complex difficulties of the adolescent.

The phenomenon of light and darkness reveals the physical world to our senses. We are able to gauge our movements by it; in fact our whole life is governed by the light and dark cycle of day and night, summer and winter. For the adolescent who is experiencing the first inner stirrings of his unfolding individuality, the world appears dark,

¹ We are grateful to the author for his agreement to this article being reprinted, essentially as it first appeared in January 1977. Apart from its connection with the present theme of *Colour*, its relevance may strike the reader in two ways: one stylistic and the other content. As to style, it is interesting to note that in the late 70s the writer found no need to explain that the use of the term 'man' was synonymous, in the context in which he uses it, with the gender-free 'one'; this may give cause to reflect on the considerable change in human perceptions that has taken place over the twenty-odd intervening years. Less general, and more specific to Waldorf, is the striking relevance of the article to the educational situation today. Indeed, in some respects the relevance has increased, leading one to suspect that there is much in Steiner education that was more of a seed for the future than Steiner's contemporaries could possibly have realised. This offers much scope for research. *Ed.*



A shaded drawing by a 14/15 year old

unconsoling and indifferent to the struggle of transformation that is taking place within him. Suddenly for him the harmonious days of his childhood are gone; no longer is his life full of sunshine; no longer does he see his parents or his teachers as the infallible, all-seeing, all-knowing lights of his life. The spell of childhood is broken, he feels lonely and confused, cast out into the world of man with all its strengths and weaknesses. It is at this point in his development that one introduces through art the conflict of his inner situation, the conflict of light and darkness.

For the fifteen year-old, the drama of light and darkness provides the ground for artistic experience. With charcoal in hand the pupil embarks on his first drawing; and with controlled, deliberate strokes proceeds to darken the white surface of his paper. Slowly he builds up areas of shading, intensifying its strength, and as he does so, these darker areas call forth the lighter elements of the surface into a dramatic confrontation. The teacher encourages him to explore further; gradually the pupil realises that not only skill in handling the charcoal is necessary, but also deliberation and decision is called upon if he is to maintain a balance between these two opposing forces. With lighter strokes the shading is carefully extended; the pupil begins to allow the darker and lighter areas to blend together, thus producing intermediary tones of grey. On stepping back from the surface he is able to absorb the total effect, one of complete balance. Inwardly the pupil feels a certain satisfaction with what he has achieved.

From this balanced composition to the next exercise, where the teacher can present the pupil with a different problem, to allow the darker areas to cover most of the surface, only allowing the penetration of small shafts of light. Instantly the pupil is thrown into an extreme situation, where the pervading darkness evokes a mood of melancholy, solitude and almost hopeless despair; he feels its constricting power give way to rising tensions. The mood is set. The dim light suggests a form here and there, adding an element of mystery and haunting excitement to the picture as the dramatic possibilities of light and darkness are revealed.

Through his outer creative efforts the

adolescent provides the balance for his inner torments and struggles. The skills of crafts such as joinery, basketry weaving, modelling and pottery, when practised, encourage his sense of symmetry, structure and balance. The image one is working with as a teacher, is that of the ideal, harmonious human being, the picture of which emerges in a study of Renaissance Art. The great works of Leonardo, Michelangelo and Raphael are discussed with the pupils, through which the teacher leads them to an experience of the divine status of man—Man of whom the sculptor Michelangelo had this to say: “He who made the whole made every part; then from the whole chose the most beautiful, to reveal on earth, as He has done here and now in His own sublime perfections. The human figure is the particular form in which beauty is most clearly manifested.”

The Godlike image of man—this was the ideal for Michelangelo. It would seem that in the present day, when there is much talk in schools of the need for sex education where often only the mechanics of the subject are described, the young person is deprived of the real needs of his inner nature which cries out for a true, all-embracing ideal picture of man. Here art can play its role, to instruct, inspire and reaffirm the spiritual origins of man's existence. Art challenges the image that we receive of man today, man as an economic pawn, conditioned by his environment, a victim of mass media, driven and dictated to by his desires and external circumstances. The challenge is one which must be taken up by the teacher if he is to see beyond behaviour problems of the adolescent to the young man who yearns to experience the ‘sublime perfections’ of his own inner nature.

The initial turmoil of puberty slowly gives way to a more settled period at the age of sixteen when the pupil gradually comes to grips with the dichotomy of his situation. He now looks out to his fellow men; hence he moves into a more social realm where his experience becomes one which leads him into a more conscious appreciation and understanding of the world.

The previous lessons in light and darkness can now be developed by the teacher towards appreciation of layout and composition. The sixteen year-old is invariably keen to gain an

understanding of the basic elements of design—such things as poster-making, still-lives, lino cuts from drawings which have been made from a direct study of nature, for within nature's rhythms the pupil will find the force of growth and inspiration for his compositions. Still-life drawings help the pupil to understand the relationship between objects and the way in which the light affects their surfaces. The texture and quality (whether an object be hard, soft, rough, smooth etc.) each demands from him a different approach, a different solution within the context of the whole composition. Poster-making requires a more graphic approach; sketches can be made, a process of selection gone through before the right combination of forms is found for the design. This process encourages the pupil to bring about order in his own thinking, a type of thinking that encourages a fresh approach to each task and refrains from falling back on old solutions for new problems. Through this work also a real social sense can arise, particularly in discussions where a give and take—and sometimes the courage to sacrifice one's own treasured opinions—are necessary. A sense of direction can be grasped and a feeling for the rightness and value of his own contribution to the whole. A grand social design emerges in which each individual makes his contribution, plays his part. The pupil moves towards a sense of the artistic in the social realm.

Romanticism heralds the arrival of the pupil into his seventeenth year. Through art the pupil seeks to discover the world of the Spirit in nature. The teacher looks towards the Romantic poets and painters who strove to experience a mystical union with nature. Constable, Blake and Turner are the three great painters of this period; Constable with his often repeated studies of his native landscape of Dedham in which he experienced the presence of the Christ-being; Turner with his ‘Golden Visions’, surfaces of colour dissolved to re-unite in the hearts of men; Blake with his sureness of line and vision which depict clear forms of classical figures, figures carrying the seed of ‘poetic genius’. All three journeyed along different paths, all three sought to unite themselves with the undying, creative spirit which lives in nature and man.

The Spirit of Romanticism is an integral part of the inner life of the sixteen/seventeen year-old pupil. His is a journey towards the realisation of the Self, to an experience of the divine workings of Spirit which makes each man unique, which inspires each to take his particular or individual path in life.

Colour can be re-discovered at this stage, having been put aside during the previous two years; it should be introduced as a language, language which has its basis in the moods it creates. Colour as it appears in the landscape changes throughout the year from the blues, black and greys of winter, giving way to the greens and yellows of spring and summer and finally to the autumnal months which fade in a blaze of oranges, golds and reds. Each period of the year has its special appeal not only to the senses, but also to the developing life of the soul. A breathing takes place between man and nature: just as nature contracts and expands in its eternal process of recreation, so does man when he passes through the cycle of the year, from the outer physical activities of the summer months to an inner contemplative life of the winter time. A similar experience can be gained from the realm of colour; in reds, yellows and oranges one can feel the stimulus for action, warmth, expansion, which in the painted surface can also give expression to feelings of joy, passion and wrath. On the opposite scale of blues and violets, the experience is one which calls forth action of a different kind: one is drawn out into distant reaches, but the mood is also one of inner calm, of self-searching. A new perspective emerges, one which springs from the activity of the colour itself, warm colours increasing in energy as they radiate towards us, while the colder colours recede into the distance. With these experiences the pupil begins to create of his own experience, not merely copying outer physical phenomena, relegating colour to a secondary descriptive role, but rather arriving at his content through an inner living relationship which exists between himself, colour and nature.

Finally, at the age of eighteen, we pause for a moment and look back on the path we have travelled. Memories of his past experiences in his life and education fill the pupil; this is to be his

final year of schooling and he now stands on a threshold between school and life itself. It is with mixed feelings that he looks forward to his new life of independence, feelings which contain a slight foreboding. From the harmonious pictures of the Renaissance to the struggles experienced by the 20th century painters Van Gogh, Cézanne, Gauguin; all three felt isolated in a modern technological civilisation which had lost its sense of human values. Man's imagination had become stifled by his external success in harnessing the forces of nature, and he began to feel himself isolated, rootless, an outcast in his own society, the appendage of some unwieldy machine. It was for these reasons that all three painters shunned the modern fashionable society of Paris in the 1880s, to seek for a new set of values in nature and in its interpretation: Van Gogh in his search for the 'Peasant of all peasants', Cézanne with his geometric interpretation of nature saw himself as the 'primitive of the new way', Gauguin who took from nature by 'dreaming about it'. 'Dream and then just go ahead and paint.' All these sought for a new beginning; all three felt themselves to be prophets of a new age.

The pupil at this stage will also feel himself to be entering a new phase of his development and it is out of the spirit and the thinking of the late 19th, early 20th century that one works, as a teacher, realising that in his artistic development the pupil has now reached the colour experiences of his first year at school but now through his fully awakened consciousness.

To present to the individual, an individual and unique view of the world, the pupil is encouraged to see the world through the eyes of the Impressionists; to see in their pictures an attempt to capture the ever-changing appearance of light upon surfaces in nature. Objectivity was all-important to the Impressionists, and their paintings sought to express the total experience of the changing face of nature throughout the course of a day. Monet's series of the *Haystack* and *Rouen Cathedral* are good examples of this. The pupil, with background guidance from the teacher, begins to deepen his knowledge of painting through a study of various techniques, using the knowledge of colour and composition he has gained in previous lessons to explore the modern concepts of man and nature. His ability to

think more analytically is brought into play, not simply in order that he becomes clever at directing opinion, but to enable him to strengthen and consolidate his own position in life through an understanding of what is trying to express itself in modern painting. Through this study of contemporary artistic problems the pupil can become a true man of his times, not conditioned to think in this way or that, or to be swayed by popular opinion, but someone who can work out of the unique forces of his own individuality while at the same time yearning to recognise in others what lives within himself, the mysterious workings of the Spirit which reveals the origin of all men.

"Yearning for indivisible being, liberation from the sensory illusion of our ephemeral life: this is the state of mind at the bottom of all art. Its great goal is to dissolve the whole system of our partial sensations, to disclose an unearthly being that dwells behind all things, to shatter the mirror of life to behold being." *Franz Marc.*

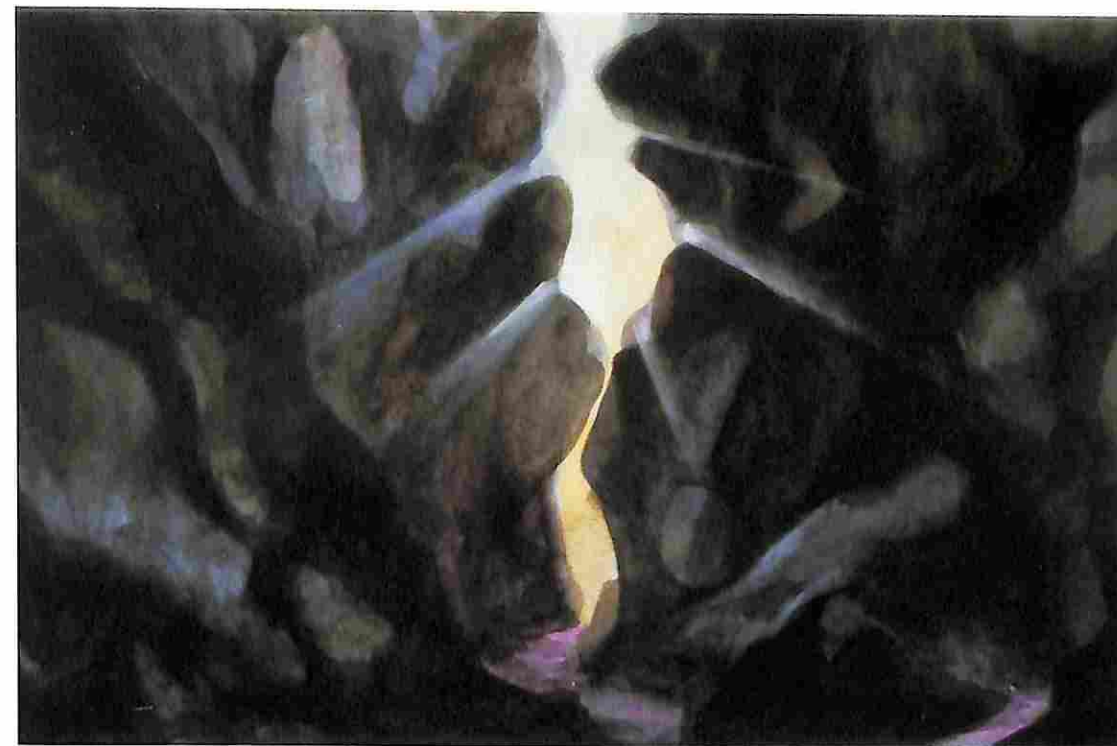
Ted Roberts is artist, designer and art teacher at Michael Hall.

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The July 1998 Issue: Vol. 32 No. 2 Literacy is still available to new subscribers.



Above: *The re-emergence of colour—a water colour by a 15/16 year-old.* Below: *As externally in the winter season, so, through painting, the wintry soul mood of blue is enlivened with the glowing warmth of sunrise—a water colour by a 16/17 year-old.*



Time to Add Something Yellow?

Recollecting painting lessons at school

by AMY MACGREGOR

As a result of being an ex-pupil at Michael Hall some 17 years ago, I was approached by *Steiner Education* and asked whether I would write an article about my past experience of art lessons with Ted Roberts during my years in the Upper School. I made no promises but offered to have a go, wondering if it would be possible to delve so deeply into the recesses of my mind.

So taking time to ponder one quiet evening shortly after this request, I was surprised to find that, with little effort, certain memories came flooding back as though it were yesterday.

Standing before an easel on which was set a vast expanse of stretched white paper, I recollect the feeling of urgent intensity as I applied *red*. Vivid, powerful shades of vermilion and crimson surged over the white surface, like fierce hot volcanic lava rushing across a snow-covered mountain-side. With teeth clenched and jaw set, I applied yellow: and out of the reds, bright and bold fiery hues of orange leapt forth. Just as I thought that I could burst into flames myself, a quiet voice behind me suggested that I bring in some *green*. Like a mouthful of rich melting chocolate, thick, heavy, yet beautiful, sombre tones of green placated red at once. Soft and velvety-bluish greens restored my soul to calm, whilst the fresh and vibrant yellow-greens brought new hopes and a welcome sense of vitality.

Another day brought about quite a different feeling as I ventured into the heavenly realm of *purple*. With the mixing of ultramarine-blue and crimson on palette and paper—again a huge sheet that allowed much room for expression and exploration—the loveliest purples emerged: sumptuous, deep dark indigo fading away to delicate gentle violet, creating in my soul a state of absolute peace and serenity. It were as though the purples that I beheld upon the paper, imbued themselves into me, and tenderly wove a beautiful, protective shroud around my heart,

where arose a delicate feeling of sorrow. Once again that guiding voice sounded in my ear: “Time to bring in some *yellow*?” I took heed. Rather like the effect of the meeting that green had with red, in as much as it prevented an overwhelming reaction, I was rescued from the possibility of drowning in that sorrow by applying golden yellow. With glorious radiance, yellow shone above and around the purple: resurrectional—and entirely complementary.

I recollect with some amusement the occasion when asked to paint a picture with Prussian-blue and lemon-yellow—a colour combination that I feel somewhat uncomfortable with to this day (Turner’s stunning sea-scapes being an exception to the rule). I wasted no time in voicing my opinion; it was one of utter distaste, and I flatly refused to have any part in bringing these two colours together. A look of absolute disbelief filled the face of my teacher. This look, it transpired, was not in fact caused by my refusal to cooperate, but because he found it incredulous that I or anyone else did not hold the same passion as he for this colour combination. With slight embarrassment I suddenly realised that I was treading on dangerous ground, having recently seen a number of ‘Ted Roberts’ (Prussian-blue and lemon-yellow being their predominant feature), gracing the walls of many a Forest Row ‘salon’.

Hard as I try, I can’t remember whether or not I eventually embarked on a journey of the above-mentioned colours. But re-living the soul experience of the other paintings has been quite something; so, thank you Ted for your role as facilitator to a process for expression which lives so strongly in the adolescent soul.

Amy MacGregor, a former pupil, now has a family of four children who are attending Perry Court School near Canterbury.

The Necessity for a New Moral Approach to Education in the Age of IT

by UWE BUERMANN

In recent years, with ever increasing speed, computers have become an important *bestimmende* factor in our lives. Many people who thought a few years ago that they would never have anything to do with computers now feel that they must come to terms with them, confront the reality that they represent in modern life. But for every individual it is ever more difficult to decide whether this confrontation, this coming to grips, is *really* necessary or merely a suggestion, forced upon us by the computer industry. Meanwhile, on all sides, there is pressure for our children to have access to computers as early as possible. The number of learning programmes for children is ever increasing, and in some countries children learn only on the computer from the first class onwards via ‘test programmes’. Now, however, slowly, a few researchers are occupying themselves with the reverse side of the coin, questioning this intrusion of the computer into human lives—and, in particular, into the hitherto comparatively unquestioned assumption that it should become an integral part of the development of children.

The starting point for this in many cases is the preoccupation with the phenomenon of the personality spilt resulting from self-chosen involvement in the internet. In the USA the symptom of split personality is already recognised as an illness. The patient has at least four different personalities in chat boxes or MUD (multi users dungeons/domains) of which two belong to the opposite sex. These patients on average spend 80 hours per week in cyberspace experiencing their physical personality only as another window. When they talk about everyday life they designate it *RL* (real life) in comparison with *VL* (virtual life). Everyday life becomes increasingly experienced as a burden in contrast to the virtual

personality, in that one cannot escape from having to eat and sleep and sometimes being ill. Slowly, by degrees, these ‘patients’ lose the ability to maintain real social contact because in *real* meetings they cannot hide aspects of their personality which they can readily deny in cyberspace and will not admit to. They prefer the anonymity of the internet because they can conclude any contact there at any time, leave ‘the space’ there in which they find themselves, break away, break off any ‘conversation’.

A further point for critical analysis is the question of the *worth* of the information acquired on the computer. Much more important than pure information is the linking up of one piece of information with all the other collected pieces of information, the co-ordination and synthesising of the pieces of information collected. But the ability to do this cannot be learned on the internet. Here is made apparent the great error of our time which is the root of everything in our age: everybody who recommends computers in pedagogy overlooks the most important abilities necessary to deal with the new medium. Such people forget that this ability cannot be gained on the computer. This may seem obvious to someone who only came into contact with computers in later years life, but, when the following generation is confronted with a computer—i.e. *before* such ability has been developed—the danger will arise that they are powerless to develop the necessary abilities for a *healthy* relationship with it.

In the face of this situation, Waldorf pedagogy, as developed by Rudolf Steiner, gains new significance.

One of the expressed aims of Waldorf pedagogy—perhaps the key to all its other

Continued on page 14



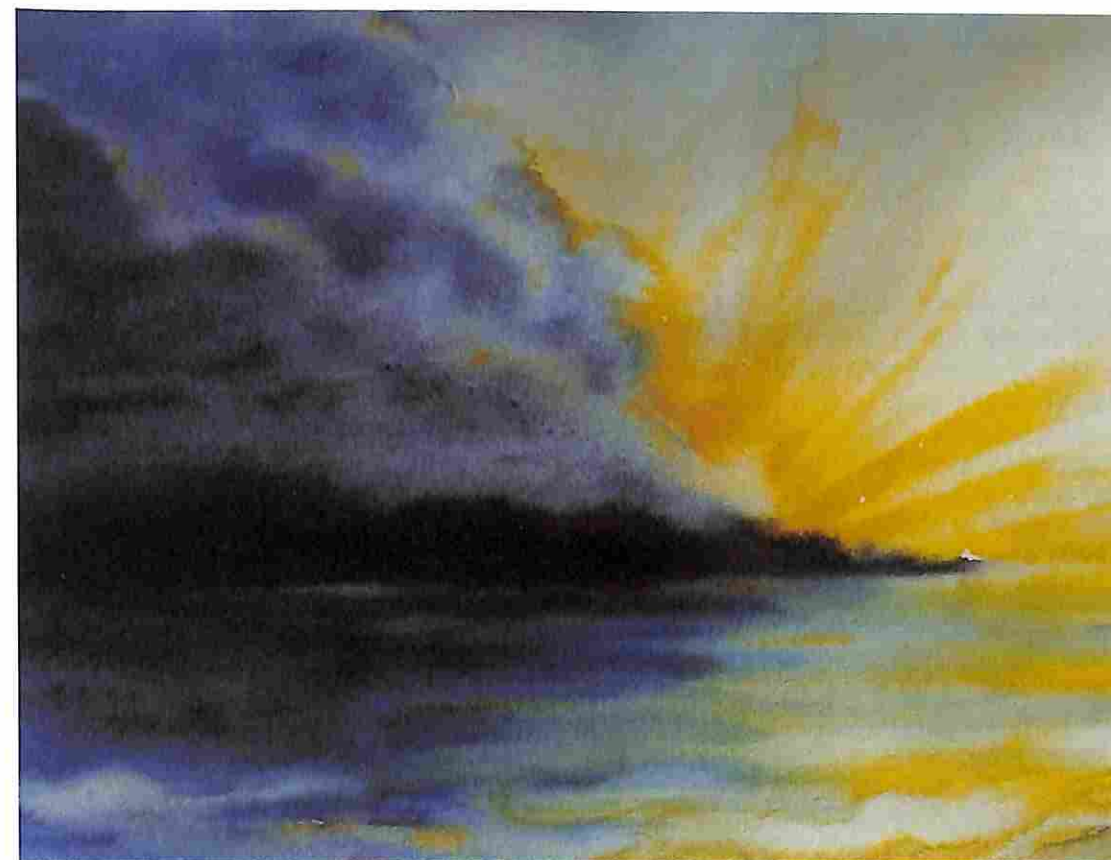
*Above and opposite above:
A colour exercise—yellow and blue in dialogue—interpreted as a woodland scene by four fifteen year-olds, revealing, through the subtleties of the colour language used, the contrasting nature of each adolescent's inner landscape.*



Below: The work of students (see also front cover) at the Centre for Creative Education, Cape Town (see article on pages 3/4).

Blue, in colour perspective, showing the technique of 'taking away' (p.12).

The radiance of yellow enhanced through contrast by the deep, enfolding nature of blue (p.13).



aims—is to educate the child to become a ‘free human being’. This means to strengthen the personality, endowing it with a sound power of judgment so that all those concerned can evaluate, translate, assess for themselves (in the context of our present consideration) the fragments of information obtained from cyberspace. In order to reach this goal each one will need real experiences that are characterised by the fact that the *consequences* of any action are experienced and evaluated. This is in strong contrast with the experiences in cyberspace, whose overriding characteristic is that they seemingly have no binding consequences. Such an attitude of mind seeps in already with computer games. One can at any time reverse actions as if they had never happened — ‘undo’ is the usual command—without having to deal with the consequences.

If a person has the necessary inner maturity, it can be extremely helpful to play through various ‘actions’ in simulated conditions, and have to deal with the results, but if the personality is not strong enough, life in cyberspace quickly becomes a drug. Not only is the personality not strengthened any further but it is liable to fall apart into different, self-chosen personalities. So we must take care that succeeding generations can develop all the capabilities necessary to stand against this illness. Hence, it is necessary to offer children a wide variety of experiences to school their senses and make possible for them a moral foundation for their actions in both the real and the virtual world.

Practical suggestions for computer teaching in Waldorf schools

When we look at the curriculum of a Waldorf school, we see it offers a marvellous foundation for developing the necessary faculties that the latest developments, under discussion, in computer media require. The aim of Waldorf pedagogy is ‘education towards freedom’. This includes the development of the personality and the faculty of judgment. In this section we are not aiming at presenting an entire curriculum, but concrete suggestions for the introduction of the computer as a ‘theme’ during lessons.

Classes One to Four

Because of the increasing number of artificial or artificially transmitted experiences, the schooling of the senses gains a new significance. Real experiences in the world become ever more important; and observation of nature should be carried on — in nature herself, to whatever extent this is possible. The pivotal point is in the third class, where the building and farming main-lessons should be emphasised by as many visits as possible to places of work, so that the children learn to appreciate the worth of real experiences. Parents, in particular, should always keep being reminded how important for children of this age is the meeting with the real world. But these reminders should be as concrete as possible; and it would be desirable if the class teacher could give the parents active encouragement for expeditions into the neighbourhood (including possible smaller group-visits to factories and businesses).

Further, the class teacher should take care to imbue his descriptions with his own practical experiences in life, emphasising the great value of these experiences.

Class Four

In this class is the possibility of introducing binary logic in the context of the rhythmic part of main-lesson, without at all mentioning the name. You can also have finger games in conjunction with simple arithmetic addition and subtraction. A good starting point for this is the finger counting method of the Chinese: every finger has its own number value — thumb=1, index finger=2, middle finger=4, ring finger=8, and little finger=16. Through this method of counting it is possible to represent amounts of up to 31 with the fingers of one hand. Every time a finger is extended it represents its number value. If several fingers are extended, the *sum* of their values must be reckoned. And so the number 11 is expressed through the ring finger (8), the index finger (2) and the thumb (1). Through this exercise binary logic is brought into the will while, at the same time, finger dexterity is practised. When the children have gained a certain facility or ease with this counting system, the second hand can be brought into play, where the fingers have the following values: thumb=32, index=64, middle

Continued on page 17

Experiencing Colour in Class 5

by ORI IVRI

This short article does not pretend to give a learned saying on the painting curriculum of Class Five. The writer has not the necessary perspective or pretension to deal with that. What I will attempt to do is to share a certain experience with painting work I did with my class and the thoughts that were behind it.

Colour and painting work influence the child’s soul. This is known as being of immense significance in Waldorf education. Rudolf Steiner, as it appears in the Stockmeyer Curriculum, gave indications for the colours of the classroom walls according to the different age groups. These indications are given in accordance with the developing consciousness of the child, from the will element through feeling to the sphere of thinking. In the lower classes one meets with the warm colours. Class Five will be greenish in colour, and then in the upper classes, the colour shades will turn colder (shades of blue).

The secret behind the green colour lies in its being the meeting point between the warm element (yellow is connected to class four) and the cold element (blue comes in class six). One can experience the age of eleven as an archetype of the seven years between the age of seven and fourteen. In this time the etheric body is emancipated and the rhythmic system is settled. Hence the indication to work with the child in these ages through art and beauty.

In nature, the colour which most strongly represents the etheric forces is green. Green is always created between the warm brownish colours of the earth and the colder blues of the skies. At this age, in the fifth class, the child reaches a unique point of harmony between gravity and lightness. Until then the child lives in its body, with its centre of gravity above the rhythmic system, as it were, and not yet descended to the centre. When a very young

child, for example, runs, it may seem as if he is held in the air as a marionette, looking for a hold on the ground. After the age of eleven, the centre of gravity undergoes a process of ‘descent’ to the muscles and bones. The adolescent feels and looks heavy. On the whole, people in our age do not live naturally in this wonderful harmony between gravity and lightness.

This is where we can see a correlation between the experience of the eleven year-olds and that of the Greeks. The Greeks lived in a beautiful balance between the spiritual spheres and the world of matter, between vivid sensual feelings and a direct spiritual experience. The Greeks lived in a culture of art and movement that arose out of this special balance. Here it is interesting to note a comment made by Rudolf Steiner about the Greeks:

“The Greeks perceived certain colours differently than we do... the Greeks, as a people, simply did not differentiate between yellow and green; they did not perceive blue as a colour in the way we do; they saw everything more alive, tending towards red or yellow... If we judge according to our present day experience of colour, we must say that an intrinsic characteristic of the Greeks was their blindness to blue; they also did not see the blue nuance in green, only the yellow nuance...” (March 20th, 1920).

These thoughts prompted me to try and go with the children through a journey of discovering the green colour for a whole term. We started with working on the meeting of blue and yellow in different ways. Here we could meet with the different shades of green, the warm greens to the colder shades. Then we continued with forming the elements of green connected with the etheric forces in nature. We created a leaf in the meeting



Ori Ivri was teaching the lessons outlined above during the academic year 1995–96. The class is still under his direction as class teacher, and was the third class to be established in the Harduf Waldorf School, the oldest of three such schools in Israel.



Water colour paintings
by 11 year-olds
(see article on p.15)

of yellow and blue, then a tree (see p.16 right) and a meadow between heaven and earth (see p.16 left, below) and even a forest with trees of different shades of green. Later on in the year, during botany main-lesson, we moved on to creating the whole plant in the circle of colours between warm and cold colours, the green leaves and stem in the centre. The journey continued towards the more bluish greens. The Greek sea, for instance, during history main-lesson, was created in green shades, and we added a warm red for the ship (see p.16 left, above).

To conclude, it seemed as though such a journey caused no boredom or fatigue with the pupils. The first to tire is bound to be the teacher...



Continued from page 14

finger=128, ring finger=256 and the little finger=512. So with both hands the numbers up to 1023 can be expressed !

Class Eight

In the eighth class, various personalities are introduced who have influenced the development of humanity through their discoveries. Rudolf Steiner emphasised in this context how important it is that the children should understand the significance, for example, of the steam engine and the telephone. At the foundation of the Waldorf School in 1919 this was a very modern idea. At the end of the century it is important to preserve this modern principle—i.e. by bringing it up to date. Thus, as well as the steam engine, which the industrial revolution founded, the invention of the computer would be described. For every child the computer is therefore experienced as a significant factor in our society, whether by cash machine (one of the computer appliances probably used by their parents), or as part of a car. So, for instance, Konrad Zuse could be mentioned, who developed the first computer with binary logic in 1937; it was called the Z1. A *leit motif* for the choosing of biographies should become clear to the students how new the computer is in the history of mankind. It would be particularly important to emphasise that the *personal computer* (PC) has only been on the market since the 80s.

Classes Eleven and Twelve

From Class 11 direct computer instruction is possible, either in the form of a main-lesson or as an extra subject. For the structure of computer lessons, the following indications may be helpful.

1. Pupils should have the possibility of understanding the processes that happen inside a computer and so it is necessary to go into technical details. What is a *processor*? How does a hard disk work? How can one learn how to construct software programmes and the connection between hard and software?
2. An introduction to the various uses of the computer, with examples of programmes, should be given. Here, it is important to bear in mind two points of view. On the one hand, the pupils should lose their fear of the computer; on the other, the question must be asked how

far the individual computer applications represent making things easier *but at what cost*. I would like to clarify this last point by an example. CAD programmes serve, among other things, to show architects spatial representations of plans. The advantage of this is that they can be relatively quickly presented and moved around in such a way that you can see what happens. The disadvantage of this presentation is its sterile appearance in comparison to artistically presented, hand-drawn plans.

3. The pivotal point of the whole teaching must be observation of the social consequences of the computer. What is the relationship of increasing computerisation to increasing numbers of unemployed? The dangers of social isolation and the endangering of personality development throughout the offerings of the internet (MUDs and chat rooms). In the treatment of these themes, direct conversation between pupils and the teacher would be important where there is a possibility to exchange experiences. The aim of these conversations must be that the pupils would understand, discover, and recognise the dangers and weak points of this field on their own account as self-evident.

It is clear that we are dealing here with general indications. The condition of carrying them out is that enough teachers come to grips with the subject and find their way to working together. Schools that are considering introducing computer lessons in the Upper School should take great care when choosing a teacher that he is fully conscious of, has a real sense for the problematic nature of the subject and is ready to approach it critically but this is not to say negatively.

It would be desirable if all teachers who have already had experience in computer instruction could meet for common work in the form of conferences in order to develop a common direction and all be able to advise schools which are considering introduction computer teaching.

Uwe Buermann is a member of the Collegium of the Youth Section, a teacher of anthroposophy at the 'Forum 3' in Stuttgart and a member of the 'Media Research Circle' of the Anthroposophical Society in Germany.

“Hail, many-colour’d messenger”¹

Colour for Stage Costume

by ROSWITHA SPENCE

We go to the theatre to enjoy a play or opera for the story that unfolds in word or song through the movement of images presented to us, transporting us into other realms. It is a journey of experiences that absorb us totally so that when we return to everyday life we are changed somehow,

enriched for having been part of an enchanted world. Such magic is created by many different elements all weaving in what is generally known as the art of theatre. The unfolding story is the golden thread linking all who work for the artistic whole, both on stage and behind the scenes, a hive

All illustrations for this article are by the author, Roswitha Spence.

Opposite: A Midsummer Nights Dream

(top left) Theseus:

“The iron tongue of midnight hath told twelve,
Lovers to bed; 'tis almost fairy time.”

(bottom left) Puck:

“I am feared in field and town,
Goblin lead them up and down.”

(top right) Mechanicals:

“Bless thee, Bottom! Bless thee! Thou art translated.”

(bottom right) Oberon & Titania:

“We the globe can compass soon,
Swifter than the wandering moon.”

Below: Ribbon colour exercise for Act 3:2

(a) Hermia (red):

“Out, dog! out, cur!
Thou drivest me past the bounds
of maiden’s patience.”

(b) Helena (blue):

“O spite! O hell! I see you all
are bent
To set against me for your
merriment.”

Puck: (green and red):

“I am feared in field and town,
Goblin lead them up and down.”



ACT III. 2. HERMIA (RED)

HELENA (BLUE)

PUCK (GREEN + RED)

of creativity that is exciting to be part of. My task was in the wardrobe where I was given beautiful fabrics in jewel colours and rich textures to cut and sew into flamboyant and exotic styles, a positive feast of self indulgence and a beloved profession.

As onlooker, it is the *style* of a costume that we are aware of first; it dictates the shape and stance of the period in question. Less obvious is the *texture* of cloth in cotton, wool or silk etc., which enhances the movement of the actor. *Colour* is the most subtle element of the three and influences us the most deeply, revealing the moods and temperament of the character.

There are three qualities of colour. Those we experience closest to us as in nature through the seasons and all the man-made items surrounding us in daily life. These colours have a density that can illustrate a very earthy quality of limb activity. Take for example the group of craftsmen in *A Midsummer Nights Dream* (see p.18 top right), sometimes known as the 'mechanicals': their earthiness is delightful. *The Tempest* has a very different earthy character in Caliban (see p.22 bottom left) who knows the brooks and rocks as his kingdom.

Nature also offers us the rainbow colours in a great arch between earth and sky, in all their radiance both bold and clean. These colours fill us with unexpected joy and can illustrate a whole range of emotions and feelings. The interplay of light and substance is where Oberon and Titania (see p.18 bottom right) are King and Queen of nature (*Dream*), and the power that Oberon is able to wield as fairy king in Shakespeare's first play metamorphoses, in his last play, *The Tempest*, into Prospero (see p.22 right), where he is able to rule the nature beings when he wears his magic cloak.

Thirdly there are the pastel tones of translucent hue at dawn or dusk when light and dark have their dance of changing dominance. These light-filled colours can be images of our capacity for enlightened thinking. Theseus (see p.18 top left) as duke of Athens (*Dream*), embodies the quality of thinking, whereas Prospero's thinking, is made visible by Ariel (see p.22 top left) who "comes with a thought" to do his bidding, (*Tempest*).

When designing the costumes for a play my starting point is always colour because of its immense power. I then translate the chosen colours into the different textures available in cloth and finally research which style comes closest to the setting of the story, where placed in history and what quality of consciousness is expressed. For this I have to read the play an average of twelve to fifteen times, identifying with one role after another, to inwardly experience the changing situations from each character's point of view. Only when I have a comprehensive over-view do I daub relevant colour splashes in a collage onto a large piece of paper, and then seek out which character carries which element of the whole imagination. Slowly a picture arises which I then draw in a long ribbon of colour mixes, each tone signifying one character, scene by scene, until I can see the unfolding colour pattern and confirm that it seeks to tell the same story as the words and movements of the play (see p.19). In the case of the *Dream*, looking at the title I realised that a dream is born out of darkness and only the centre images in focus. The title also tells us it is midsummer, but in the text we learn it is between the old and new moon, so the darkest moment of the shortest night. Such detail can be a great help in mood and colour building, and is the reason for all the sketches to be on black paper.

Every colour has a whole array of 'languages' encompassing both negative and positive qualities. For example, blue can express both loneliness and loyalty; green has a wide selection of tones as witnessed in the greens of nature which can illustrate anything from jealousy and envy to a phlegmatic easygoing peace. Yellow is much more active like a butterfly that flits from thought to happening and on to something else, or an inward glow of light radiating out to all; whereas red has all the fire from rage to love.

Pericles is a journey of love in many different guises, from solitude, pain and anguish to hope and joy, travelling from island to island across the ocean. It is like a journey through the rainbow from the blackest despair of incest (see p.23 left), blue of loneliness, green of jealousy, yellow/gold

of triumph and marriage, orange/red of the brothel to peach blossom/rose and lavender/purple in the temple of Diana where Pericles is reunited with wife and daughter (see p.23 right).

Black and white are the opposite ends of the colour spectrum and are much worn in everyday clothing. On stage they are more difficult to use as the one quickly disappears and the other easily dazzles. And yet those are so often the colours that Hamlet wears. The darkness of his despair engulfs and imprisons him as he seeks for the proof of his father's murder, at a time when all else around him is seemingly light (see p.24). Then, when that proof is given him, he is released and able to act, a new-born light amidst the encroaching darkness of the whole play (see p.25). The interplay of black and white is starkest in the players' scene (Act 3:2) where Hamlet's "tongue and soul be hypocrites".

There are countless nuances within each colour, so I have chosen to describe the reds in a little more detail. Red is first and foremost an image of love and can express every kind of love from lust in the brothel of *Pericles* to the purest and highest love, in the dress of Raphael's Madonnas. When we consider the quality of love Mary carries in her soul, only the warmest and purest red feels true, enveloped in a blue cloak like the canopy of heaven.

'Redness' ranges from deepest maroon to lightest peach blossom. Although these would seem to be very different colours they are closely related when we look at the colour of blood. Blood has the purest red of all when it is alive and flowing from our pricked finger (as those who sew know all too well), but when the blood dries and dies it goes to a deep maroon close to black. On the other hand, when healthily revealed in the palms of our hands and the soles of our feet—common to all peoples within the texture of the skin colour—there the peach-blossom colour can express an all-human quality.

Hermione in *The Winters Tale* (see p.26 top left) has to endure a cruel "winter" and a kind of death when her beloved lord and king accuses her of adultery. Such deep sorrow is a true bleeding and dying of the heart with only her own knowledge of innocence as comfort and hope.

Hermione's costume we made in a deep, but warm maroon heavy cotton velveteen cut high to the neck and flowing to the floor with long wide sleeves and just the inner sleeve in a rose/peach-blossom brocade, like a hint of future hope. Perdita (see p.26 top right) her daughter, on the other hand, grows up in summer mood, her purity of soul unfolding far from the darkness of her father's court. She embodies a new dawning of the future in the colours of sunrise. Perdita's costume was made of a simple yellow silk dress cut on the diagonal for a natural fitted look and a soft rose-tinted semi-transparent over-dress for the joyous reconciliation of family and friends. Miranda (*The Tempest*) has similar colours in which to say: "How beauteous mankind is! O brave new world that has such people in't."

Red can be created as an imagination when pink and orange are brought together and even made to clash. They can illustrate a playfulness such as is found in Maria in *Twelfth Night* (see p.26 bottom left). Maria's sense of fun, is not entirely kind to her victims so the pink is hard and sharp, painted with dye onto a striped cotton chintz fabric with an over-dress a solid orange of heavy rough weave rayon. Dogberry in *Much Ado about Nothing* (see p.26 bottom right) has his reds, pinks and orange all mixed and muddled to highlight the energy he gives to all his humorous misuse of words. Here we randomly dye-painted onto orange/brown pure cotton poplin. Red as itself, between all its neighbouring shades, can be quite difficult to use on stage because it is so dominant, but I have seen it worn to moving effect, with a blue shawl, by Maria in the final scene of *West Side Story*.

Bringing colours together can create a whole range of browns and greys, like an absence of colour that arises out of an abundance of colour. The Witches in *Macbeth* (see p.27) are like substantiated fog and mist in all those tones in unceasing movement. These costumes were made of rough painted charcoal gowns covered in raglike drapes of purple netting with black splodges and messily dyed grey nylon and random ropes and rags in similar shades.

Dyeing, painting and spraying of cloth and finished garment is a vital part of effective



The Tempest

(right) *Prospero:*

"We are such stuff as dreams are made on,
And our little life is rounded with a sleep."

(above left) *Ariel:*

"I drink the air before me and return
Or e'er your pulse twice beats."

(below left) *Caliban:*

"And I with my long nails will dig thee pignuts;"

Pericles

(below): *Antiochus & Daughter:*

"He's father, son and husband mild,
I mother, wife and yet his child."



(above) *Pericles—*

showing also the costumes of
Marina and Thaisa:

"No more, you Gods, your present kindness
Makes my past miseries sport."



Hamlet:

"Yet, I, a dull and muddy-mettled rascal, peak
Like John-a-dreams, unpregnant of my
cause,
And can say nothing."

staging a play has talents and tasks for which they carry responsibility, but beyond their department lie other realms with which they are less familiar that yet affect them closely. An actor needs to relate to the colour they are wearing so that they can feel it around themselves like an aura. All the intermingling of colours on stage are like auras made visible, reaching out and touching others, deepening the moods and movements they enact.

During my years of working with students I found it important to involve them in the designing process, and so created exercises to assist the whole company find a common ground in the visual aspect. I include some of them at the end in case they are of interest.

Perhaps the most important aspect of theatre art is to recognise that no component becomes a finished work of art in its own right. When scenery is so complete that the actor gets in the way, or the mood of lighting such that the actor cannot be seen, or a costume so elaborate that the actor cannot move, the success of the play is in jeopardy. All these pitfalls are obvious, and yet so easy to fall into. The hive of activity in all departments is like an elaborate orchestra, a team-work of many different instruments that builds to a mighty crescendo, each participant striving for that ultimate moment that always seems so elusive. That moment is of course the

costuming. Not only does it enhance, deepen and highlight the colour tones required, it most importantly ages the whole look. New costumes stand out and catch the eye, distracting the audience; 'well used' clothing of the whole company fades into the background and becomes a framework for the flow of the whole story.

Every member of the company engaged in

performance when the audience is taken on the journey of the story, and guided through all the depth of catharsis to the heights of fulfilment and final resolution. It is each individual human being present who welds it together in their soul and is thus the ultimate artist. This moment is true grace. The greatest compliment I ever received was from my mother when she said: "Darling, the play was wonderful; I am so sorry that I cannot remember a single thing about the costumes!"

EXERCISES:

- Paint as many colours as possible, each participant a different shade, and then invite/encourage/share comments on which colour gives rise to what mood and feeling, writing them down for future reference.
- Tell the story of the play, stopping three to five times at crucial moments for participants to draw a colour collage, then display all examples to find the commonality between them.
- The same moments can be used for a large

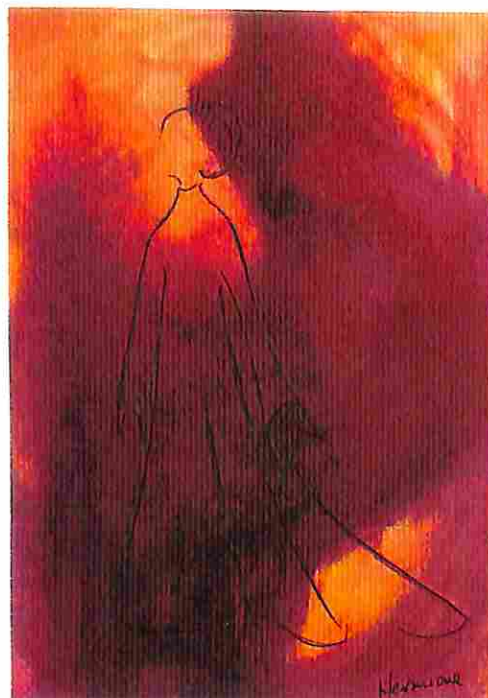
group painting on a scene flat where painters and watchers constantly exchange places across the distance of stage and auditorium to see the full effect.

- Drape fabrics onto tailors' dummies, one for each of the leading characters, to explore not only the qualities of the different colours, but also how they live and move in the different textures and shapes of draping, to learn the 'language' of cloth and style.
- Allow participants to discover how they move under one coloured light or another on stage, building the colours separately from dark to light until blending them to find the coloured shadows.
- Illumine all exercises with stage lighting to see how the coloured lights affect the coloured substances of costume and scenery, especially the stage light primary colours of red, blue and green.

Roswitha Spence spent her childhood at Michael Hall Waldorf School where arts and crafts were

Hamlet:
"This is I,
Hamlet the
Dane."





her favourite subjects. After Art School in Germany she worked in the costume departments of The English National Opera and Royal Shakespeare Company, as well as a spell with a West End Couturier, London. Marriage and family brought her to Emerson College where she has worked for over 30 years, teaching arts,

crafts and theatre design and costume. She now teaches puppetry and form-drawing, also giving workshops abroad; and is presently engaged in writing a book on the present theme.

FOOTNOTE

1. Shakespeare, *The Tempest* 4:1

The Winter's Tale:
(opposite top left)
Hermione:
"—my past life Hath
been as continent, as
chaste, as true
As I am now unhappy."

(opposite top right)
Perdita:
"O lady fortune, stand
you auspicious."

Twelfth-Night
(opposite below left)
Maria—showing
material used:
"Peace, you rogue, no
more o' that."

Much Ado About Nothing
(opposite below right)
Dogberry
"O villain! Thou wilt be
condemned into
everlasting redemption
for this."

Macbeth
(right) *The Three Witches:*
"Fair is foul and foul is
fair,
Hover through the fog
and filthy air."



Goethe's Theory of Colour in Relation to Child Development

by EDWARD FOX

Three years ago, I found myself to be one of the key speakers at the conference at Roseway Waldorf School (in Natal), which led to their expansion into the High School. Roseway is a beautiful school which is situated on a bluff, high in the coastal mountains above Durban, South Africa.

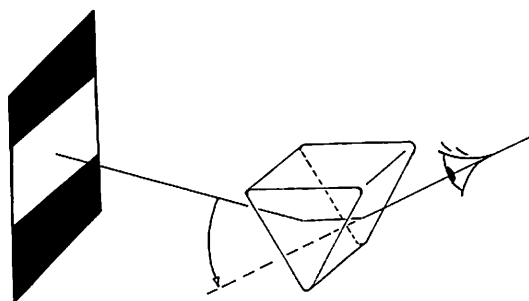
I attempted to give a picture of child development, using Goethe's Colour Theory so that their prospective parents could carry a picture of the process of transition from childhood, through puberty and adolescence as a preparation for adulthood.

When I lived in England, the most brilliant and vibrant rainbow I have ever seen occurred when I was standing on the mud flats of the Thames Estuary, just outside Sittingbourne, in Kent. The rays of strong sunlight, early one afternoon, were shining onto sheets of swirling rain that were pouring out of a heavy thundercloud that was advancing up the estuary. I stood in wondrous awe at the sight and beauty of the rainbow, for, arcing in alternate colour ranges were six other rainbows, above and below it.

The powerful forces of creation and the closeness of the phenomena to the spiritual world represents, for me, the golden age of childhood. I believe that our inner mood of soul has as its counterpart the beautiful ranges of colour in the outer world. An example of this concept is found in our everyday speech—for instance, when we use such sayings as 'I am feeling blue'. Out of all these colours in our outer world, the rainbow is the least attached to the material world. Is not the innocence, beauty and purity of childhood reflected in the translucent brightness of the rainbow? Is not the rainbow a direct message from God that there will never be another flood and that out of all of us, children are nearest to this world, since they have just recently left it? Does not the transient nature of the pot of gold at the end of the rainbow, mirror in the lightness of touch, on the ground, the running of a child at play?

Here, in South Africa, we have a new, young and vibrant nation; and Archbishop Desmond Tutu recognised the symbol of the rainbow by calling this new nation of ours The Rainbow Nation.

From Class 7 to Class 9, the harmony of childhood transforms itself into the polarity of puberty and adolescence and this polarity is also found in colour.



When the creative forces of darkness and the destructive forces of light are caused to merge by the action of a prism, as shown in diagram 1 (see diagram above and on page 40 top left), then two sets of colour rays are formed. When the top darkness is bent, by the action of the prism, into the light, then the light is progressively dimmed from yellow to orange to red. Goethe recognised that these three colours are

different shades of *Yellowness*.

When the light, in the middle, is bent into the lower darkness, the darkness is progressively lit and the colours of violet, indigo and blue are seen. Goethe also recognised that these three colours are but different shades of *Blueness*.

Just as salt crystallises out of sea water, in a salt pan, so do the astral or soul forces emerge in puberty and adolescence. The oneness of childhood diverges into maleness and femaleness and these can be better understood by experiencing the polarity of *Blueness* and *Yellowness*.

The bright and sunny nature of the girl, that expresses itself in wild and flamboyant styles of dress and hair is expressed by the colour yellow. The teacher or parent experiences the red when the girl is aggressive, up front and attacking; she does this to experience the ego of the other and to test her boundaries and limits.

On the other hand, the boy is often quiet, moody and insecure. This loneliness and quietness is found in the colour polarity of *Blueness* which has its extreme in the stubborn aggressiveness of violet.

I am sure that some of you readers know children that do not fall into the above picture, as I also do, but if you investigate further, you will probably find that the natural cycles of development have been altered by extreme experiences such as a divorce of the parents or a death in the family.

When the white area is made much narrower it causes the yellow and blue to merge, forming green (see

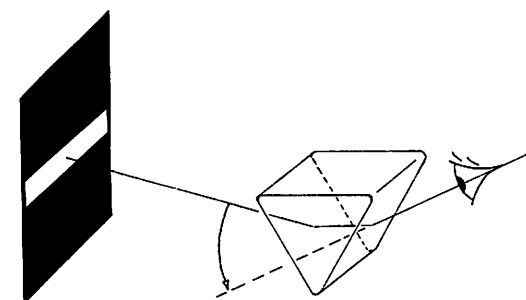
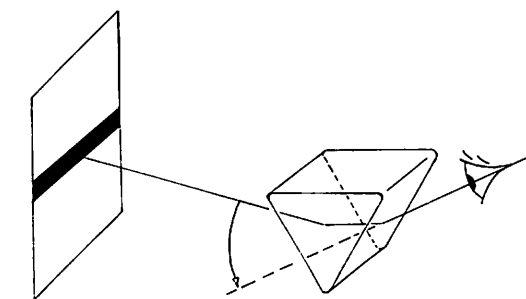


diagram above and on page 40 top right). Green is also an image of the meeting of the spiritual forces of the sun and the earth which result in the varied greens of the plant kingdom.

The calm of greens which emerges after the storm of adolescence, is experienced, with relief, by all the teachers in Class 10 and it is for this reason that the whole of the history of humanity, on this earth, as well as the earth itself, forms the themes for Class 10's main-lessons.

I have also observed that there is a distinct change in the social fabric of a class. It is common, at this age, for pupils to enter into intense social interactions and friendships and then suddenly and uncontrollably express anger and jealousy when the friendships change. Is not this trend also expressed in the expression 'Green with Jealousy'?

The *Yellowness* and *Blueness* of Goethe's primary colour, can be reversed by viewing a white piece of paper with a black band glued to it (see diagram below and on page 40 bottom right). If the dark band is



Continued on page 39

Discovering Light through Darkness

An indication for painting lessons in Class Eight

by GABRIELLE KÜHNE

In teaching painting in the Lower School, somewhere around the seventh class, there is an unmistakable threshold that has to be crossed if one wishes to continue successfully until the end of Class 8. At this critical time, painting in the class as a whole will almost certainly begin to tail off or wilt if one does not succeed in integrating the pupils' awakening soul forces into this occupation with colour so that each one's connection with the subject becomes more actively personal. The following account describes one attempt at crossing this threshold.



The direction I took with my class was prompted by the advice of a painting therapist who had had particular experience of working with pupils in puberty. Being eager to see how her enlightened approach might work out, I waited patiently in Class 7 until there were clear signs that the falling off of the pupils' former connection with colour was setting in. So far, so good: but what was I to do about it?

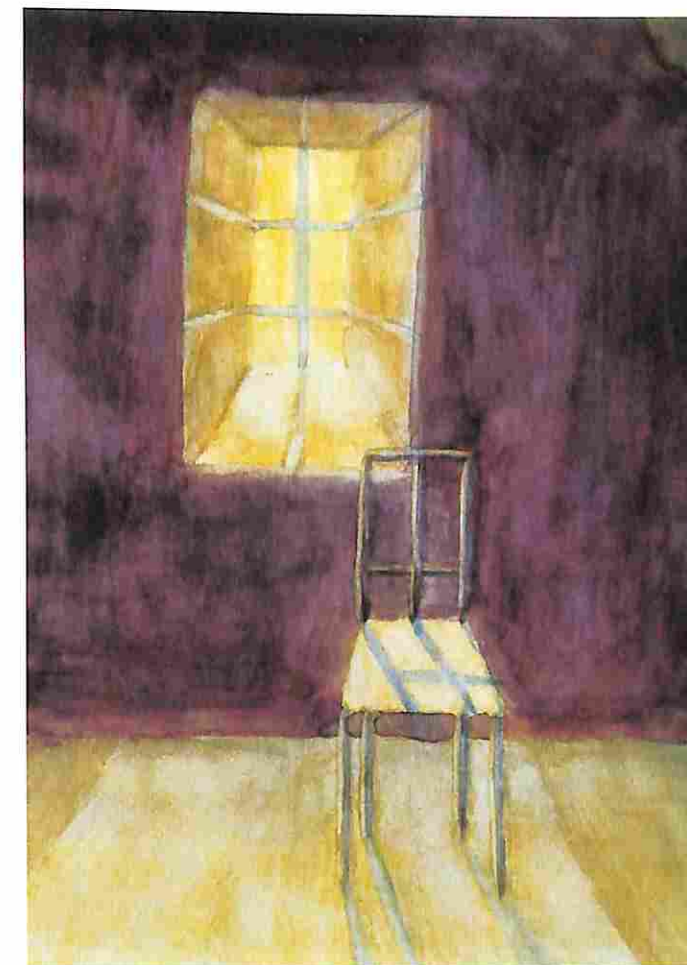
We launched into exercises in which the kind of colour they had been used to applying was darkened stronger and stronger towards what might be described as a 'colour-laden' black. Such an experience called for absolutely new forces. For, where before one had sought to preserve a certain purity and transparency in the various colour tones, now it was essential that the quality of light be damped down, darkened, dulled... This process stirred much interest: through each pupil's response one could see immediately just where each one stood in their own personal development—in particular, to what extent the dialogue with the darkening process was firmly embraced and explored or whether there was hesitation, even reluctance, to dive into the new opportunities that the situation offered.

Much attractive work resulted from one particular exercise: a calm sunset mood was first painted and then transformed by

The 14 year-olds' paintings on pages 30, 31 (below) and 33 relate to descriptions in the accompanying article



A basic colour exercise painted by a class of twenty 6/7 year-olds (above). The colour harmony (of yellow within purple) is similar to that in the painting below, but arrived at differently, the yellow being surrounded by the purple, and thereby made more lustrous (the pure and transparent quality of colour described in the article), rather than being 'darkened'—or all-but darkened—by it, and thus consciously having to hold its own.



darkening into a picture of an impending storm or a thunderstorm with lightning. One could see all the different stages of such a change of weather in these paintings: at on one end of the range were paintings in which a mood of great calm prevailed, as when the storm is still impending; at the other end of the range the storm had become unleashed and was mounting in climax—and there were many finer stages in between.

Such colour research exercises (as they might be called) also brought with them the challenge to experiment by crossing hitherto unquestioned boundaries of the traditional Waldorf wet-on-wet technique during the process. The desire to increase exactness and bring aims more within grasp intensified to such a degree that it became necessary to take a better quality paper, designed for aquarelle and 'dry' painting (i.e. not first soaking the paper). The pupils' joy in the increased differentiation in colour nuances grew, deepening the experience and helping progress along to such an extent that some pupils could work completely independently on their pictures throughout an entire painting lesson. In this process it was possible for some pupils to consciously destroy a certain level of colour harmony and to further work on it so that eventually a new harmony could be achieved.

One should acknowledge, of course, that what was being achieved can not be seen entirely on its own. For a significant part of the background were all the fruitful experiences and the consistent application to painting in the lower classes. The foundations of a good technique also demanded good quality painting brushes and, as already pointed out, the right kind of paper, so that the instinctive feeling for a sensitive use of the bristles, for what kind of brush strokes to bring into play and for how to actually lay on the colour (including the removal of surplus pigment with the sponge) could be realised. Not only that: one needs to bear in mind all the efforts that had been made in Classes 4–6 to let form (the subject matter of those paintings that were not 'abstract') arise purely from the mood of the colours, without which such development as here outlined would not have been attainable. Interesting and fascinating colour combinations, colour harmonies and colour 'clashes'—also acquired

through the use of tinted paper as a 'background' to the painting—were a constant source of stimulation for the children.

In Class 8 we did water-colour painting from Advent to Easter because of other class activities. When returning to the above-described methods and basic elements, the opportunity was re-awakened for further exploration.

So we began with the following assignment: the pupils were to paint *light shining in darkness*. A short discussion about the task in hand, the gathering collectively of a few possible subjects that would adequately express the 'motive', followed by a quick charcoal sketch by each pupil of the ideas that came to mind, provided a useful point of departure. The paper was given a 'wash' of yellow to provide a suitable background; the prescribed colour to use against this was Prussian-blue or violet with a further colour left to individual choice; finally, yellow was added where features needed highlighting. In the way each pupil carried out this task you could see that the use of perspective and the incorporation of the 'laws' of shadows had become second nature; indeed, they seemed to revel in the play of light and shade (see the two illustrations on pages 30 and 31 below, in which the basic exercise as here described has been taken into individual subject matter together with corresponding colour nuances). This piece of work stretched over many lessons. It was very interesting for me to observe how the pupils came into a rhythmical process, alternating between intensive concentration and a loosening, a breathing out. Sometimes this rhythm would be evident in the group as a whole (which was half the class), sometimes simply with individuals.

The second exercise focused on the *industrial revolution*. Likewise here, we started off with a charcoal sketch to ensure all the various elements had been grasped, put into order and developed into a composition. Cinnabar-red was the background colour used this time, while the colour chosen for the darkening process was again Prussian-blue. After the first strong darkening, a centre for the light and heat was established, after which the task was to work so that a balance was maintained between the polarities of light (warmth) and dark (see examples on page 33 above).



The pupils were left free as far as the subject matter of further paintings was concerned. I saw these as subsidiary to those already completed in which the essence of the new style I was seeking to introduce had been accomplished. One possibility was to copy pictures of Caspar David Friedrich, or at any rate use motives from them. In many of his pictures, it may be recalled, one finds the principle of a dark foreground against a light background. This exercise had the effect of evoking much more resonant colour harmonies within the pupils (the example on page 33 below is one outcome).

Though relatively short spells, these colour blocks were extremely interesting and inspiring.



By taking up painting in this way it became clear to me what could possibly develop, provided one could hit upon the optimal moment with the corresponding 'right' task and 'right' material. These painting exercises are not to be thought of as imitative, but should inspire the teacher to activate her own ideas so that those creative forces, slumbering within each pupil, are evoked.

Gabriele Kühne has been a class teacher in the Überlingen Waldorf School for twenty years. She also travels frequently to Israel in the capacity of an educational adviser to the growing Waldorf movement there.



Looking at the World with What-Coloured Spectacles?

Colour and the aims of Waldorf education

by BRIEN MASTERS

Colour carries with it many associated ideas. In terms of landscape, we may think of the majestic, silvery blue clumps of gum trees burgeoning along the east coast of Australia; or the dry ochre hillsides of the Mediterranean with their threaded vineyards and pencil spikes of juniper, inky-green and dust-laden, heaven-seeking, worshipping the heavenliest of all heavenly blues above; or the oppressive, light-ravenous tangle of the rain forests with their occasional flashes of parrot-wing red streaming through the matted canopy of foliage; or the wash of smooth sky in the Western Isles (Hebrides), clear and ever mutating between one spectrum of fragile hues and the next.

Cityscapes conjure different impressions: there is the light-grey granite glint of an Aberdeen terrace, or the mellowness of gables and mullions, rooftops and chimneys, spires and domes of Oxford colleges as seen from the meadows; there are the nervously twitching, psychedelic lights of theatre land, the ominous jaggedness of Port Talbot shot through with metallic tubes, and strange flames and fumes issuing from stacks that seem to be presiding over some environmentally deadly matrimonial pact between Orwell and Bunsen. And scurrying in and out of all these inescapable 'scapes' are we, the entertainment-ravenous people of today, comfortably clad for the most part in smart pin-striped navies, clerical greys, the ubiquitous denim indigo and a thousand 'shades' of charcoal, with—in due season—the team colours of the odd football-fan's umbrella, psychologically fending off the discomfort and gloom of a dismal November downpour.

Comfortably clad? There's irony, possibly pain in that. Does it take only seventeen or eighteen years of human life at the end of the nineties to bring about the *volte face* from the pristine whites, ribboned with delicate pink or blue, as displayed in the front window of Babycare, to the dowdiness, despair, vacuity, cynical disappointment and the melt-down hopelessness of the mass-mourning of, so much

modern dress?

Not that there is anything inherently wrong with navy-blue or clerical grey—or indigo. And it must be playing a vital part in modern life: although the sales of jeans had slumped by three millions by May of this year, the momentum of the material's popularity may be ascertained through the fact that fashion designer Izaak Misrahi recently came up with a £1000 ball gown made of silk but faked to look like denim. (No: it was not modelled back to front!) But perhaps it is time to look at the diesel-fumed faces behind the entertainment-ravenous masks, and the distraught thinking behind the faces.

First, contrast the above with a mother's initial experience of being shown a Waldorf Kindergarten. How many people have I not heard say something like: "As soon as I stepped through the door, I knew it was the right place for my child." That "As soon as..." suggests strong intuition. But prompted by what? An escape from the clerical greys? Without doubt, the inviting colourfulness of the Kindergarten plays its part, at least as far as outer things are concerned. Pastel shades yes; but with a host of subtle variations. Not just a bland selection of colours like you get on sugar-coated almonds or penicillin capsules—easy, shall we say, to swallow—but plant-dyed hues of muslin, draped around windows or drooped overhead like an inverted cupola with the light softly filtering through, tie-dyed cupboard curtains, veils silently hanging from the puppet rail and waiting for the next breath of life to set them in motion, water-coloured murals... Not to mention a world of natural colours—the ebony of a wooden water buffalo, the rich red cedar of a toy squirrel, the sycamore-sheened surface of a piece of nursery furniture, the mysterious, mustard-yellow world of the cross-section of a berberis stem in the tub of off-cuts.

Immersed in this world, a small boy, gazing out of

the Kindergarten window one October morning, once remarked to his teacher: "Sarah, I wouldn't mind being God, as long as it was my job to paint the sky." While we may hesitate to question the saving grace of a child's fantasy—and though many of us might feel a bit apprehensive about the responsibility of putting on *such* a painting apron—may we not still ask: out of what inner forces would the Painter actually paint? And whose art did the child envisage behind the marvel of the ever-shifting 'canvas' of cirrus and sky? Are they the same forces as those brought into play when the eye peers out from its skull-socket? Did Avercamp simply *record* the Dutch wintry light as it appeared to him reflected in the frozen canals at the turn of the 1600s? Or, a couple of years later, did Cuyp simply record the evening glow over the polders with their cattle contentedly watering? Did the genius of Turner merely *copy* the magically mollifying green in the night sky and in the Thames that features down the right of his *The Burning of the Houses of Lords and Commons* (1835) or the Alpine glow on the far side of the lake in his *Funeral at Lausanne* (1841)—or his hundreds of other cloud and light effects? Is that all the colourist is concerned with: copying *effects*—a kind of glorified pinhole camera in an artist's garret on two legs rather than three? Or is the soul moved by something deeper: by that which is doing the effecting? And if so, how do we discover what *is* 'effecting' the malachite-green right hand of the violinist in Chagall's *Music* (1920) or the bulging muscular blueness of the horse in Marc's style-at-a-cross-roads *Blue Rider* (1911) or the amethyst coloured glass of the centre 'panel' of Steiner's north window triptych in the first Goetheanum (cast between 1913–1919)—all of whom, looked at with purely the artist's eye, might be seen as cultural confrères, colour-quaking at the quick-march outset of our epoch-making century? What windows onto the human soul do such colour statements open up?

Apart from having their own identity, the landscapes and cityscapes referred to above also symbolise for us two colour worlds in which we live: the man-made and the natural. Not that I am of the school of thought that equates man-made with *un-natural*. Yet, in the *man-made-scape*, how the soul's relationship to and its expression of colour has changed!

Go back, say, to sixth-century Ravenna. The day-to-day human connection with nature (c.f.

landscape) was still bathed in the environmental perfection that it had enjoyed relatively speaking since the mists of time. Yet Ravenna 'man' plastered the inside walls of his churches (c.f. cityscape) with mosaics depicting worlds other than nature—a unique inspiration was at work that has been handed down to posterity as an uplifting force.

Go forward from there, say, to the world of Caspar David Friedrich or Samuel Palmer, two of the Romantic painters. [Though not a copy, the picture on p.36 above contains something of Friedrich's quality of colour.] Their landscapes were cries from the very heart of Romanticism, lamenting the seemingly irreparable chasm that had opened up between what they saw as the once/still God-filled landscape and the God-excluded cityscape. Expressing this, Palmer bathed many of his paintings in the gold of setting sun, whilst Friedrich's colours and colour harmonies so often seem taken from the palette of irretrievable ineffability. Nostalgia for a spirituality past was expressed in these and in other ways.

But gazing once more out of (or should it be *through*?) that Kindergarten window, could the small boy's God conceivably have responded: "I wouldn't mind living in a body if it were my job to paint the Underground"? The glaring graffiti of the West would indicate that we are either not interested in hearing such responses or not succeeding particularly well in doing so.

Presumably the soul of the child who was adoring the October sunrise was touched with a yearning to be able to 'paint like that' rather than out of any wish to usurp his God's right to wield the paint-brush. Yet, if we are honest, our 'becoming human' would neither be facilitated nor accelerated by taking over the boy's God's skyscape duties. Assuming we were endowed with the necessary faculties, instead of *progressing* we should be running the risk of *reverting* to being more godlike, whatever that might encompass; while, on the other hand, our attaining freedom would be immeasurably impeded by handing over the management of the colour-ethos of our cities to the same Being. We should surely make a start in the colleges of teacher education, and from there fan out decidedly into educational praxis.

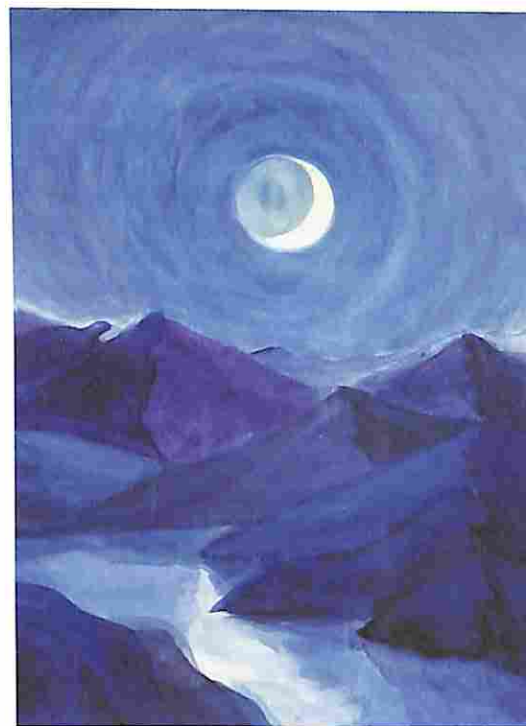
What an oasis of opportunity Waldorf enjoys midst the desert of cultural decline that we are constantly being told Western democracy spawns, even apart from the escalating barrage of eye-sores that chafe



Above: Through consciously using fine 'veils' of colour combined with colour perspective, and with relatively little outer 'subject'-matter, a 17 year-old achieves an arresting effect.

Below left: Through the delicate use of colour, a 13 year-old gives expression to the tenderness of spring.

Below right: A 16 year-old explores the mood-creating and form-giving potential of blue.



Above: A 17 year-old's seascape, in which the central Prussian blue, tending on either side slightly towards turquoise and indigo, combines with the use of colour perspective, fine brush work and bold composition to give an impression of immense scale.

the eye-glazed masses thronging on the Underground. So let us urge our camels in the direction of that oasis and enquire what Waldorf colour might be about, not only in its classroom journey from jam-jar to painting board, but also in its implications for life. For if the soul is to impart those of her spiritual experiences that will shed light on the distraught thinking surrounding her today, those that will bring meaning to life, hope for peace, respect for the earth, or whatever it is that she holds dear, then she will need a language in which to communicate. Regarding which, she surely cannot expect such inner experiences to arise in plain Swahili or some remote Icelandic dialect which, with the aid of a simple dictionary can be made available for all 'who have ears to hear'. Moreover, the effort needed to acquire that language may well be more than a mere foregone conclusion. Colour clearly has the potential to become a means of

communication. And school gives us, in the first place sheerly through use, the opportunity of learning how to 'speak' the language of colour.

The eruption of the 'glorious world of Technicolor' during the second half of this century—in the post-war cinema, in coloured television, glossy magazines, affordable colour photography, colour supplements in tabloid and broadsheet alike, coloured photocopying etc.—might suggest that Waldorf is mistaken, that the spectrum it offers the growing human being was long since superseded. That is: colour is already 'happening'. And of course plenty *is* happening. But what? What forces are at work? What motivation is behind the eruption? What qualities in the human soul are being appealed to? What colour taste is being cultivated by the entertainment industry, whether directly, or by default? And, through it, how is culture being influenced?

Whatever the answers to these questions might be, it is plain that Steiner, following in the tracks of Goethe, wished to nurture a quality of colour experience that is hardly to be found elsewhere, be it in land- or cityscape, a quality that is neither dingy nor crass, neither aggressive nor insipid, lurid nor depressive, indulgently voluptuous nor ascetically cynical, neither condolent of eye-candy nor resigned to aesthetic oblivion—in short, a quality of colour which aspires towards the quintessentially human.

It therefore begins to dawn why colour was for Steiner—alone among educators of his day—such a vital part of the school day. It provides the future generation with something that little else is equipped to do in such measure: access to the core of the *human* soul. It can be a bridge—and perhaps this is one reason that the rainbow bridge is traditionally so called—between the sense world and that to which, by definition, the outer senses are denied admittance.

A humanity without access to that bridge is likely to become a sorry sight. On the one hand, the colours which the soul herself brings forth are likely to pale into drab insignificance. On the other hand, the glorious spectrum of creation that the senses are breathing in every waking hour is likely to be reduced to the dreariness of an A-level tick-box, some ephemeral moment in a documentary or the mere fodder for cash-winning, 'Brain of Britain' - type entertainment. We shall be faced with an outer

world that comes over as a wash-out and an inner world that is awash with anything but its true self.

In educational terms, of course, leaving school with the naïveté of rose-coloured spectacles will not do, any more than will the sad spectacle of a few good (or bad—the gap in society is widening) exam results, but otherwise an essentially colourless outlook on life. Nor—as the colour language of its adolescents proclaims—is the provision of rose-coloured spectacles for its alumni one of Waldorf's aims. Yet the soul drabness and sense weariness will continue to flood modern life unless the hole in the dike can be located and plugged. One may deduce that Steiner's contention was that a true experience of colour can do just that. Not that colour alone can mend the dike; but it can give rise to experiences that will suggest a thousand and one ways of doing so, thus saving civilisation from being engulfed in the cross currents of corruption, scandal, environmental rapaciousness and terrorism—and, who knows, enabling it to build craft that will remain seaworthy in the tidal waves of its own folly that will surely continue to threaten the shores of the third millennium.

With a background of many years in Steiner education, Brien Masters is Director of the London Waldorf Teacher Training Seminar and a Senior Research Fellow at the Roehampton Institute of the University of Surrey.



OWEN BARFIELD

A Waldorf Tribute

In this *Steiner Education Monograph*, published in the centenary year of C. S. Lewis and Owen Barfield, some of the spotlight falls on a third associate, not the other well-known 'Inkling' R. R. Tolkien, but Barfield's life-long friend A. C. Harwood, a founder teacher in the first English-speaking Steiner school in the world. Fascinating threads are drawn between the century's most influential writers of literature for the young and the Waldorf Movement.

Price £4.80. Sole Distributors: Steiner Schools Fellowship Publications, Kidbrooke Park, Forest Row RH18 5JA, ISBN 0 9530101 1 2.

Continued from page 29

made narrow then the red merges with the violet and forms a new colour which Goethe called Peach Blossom. Today this colour is called Prismatic Magenta.

I believe that it is only recently that humankind is able to see this colour. It is rarely found in nature, and when I was doing this work in a Class 12 main-lesson on colour, one of the more sensitive girls said that magenta is the colour she feels when she blushes. The ego, which is carried by the blood, rushes to the face and we become acutely aware of ourselves. The development of the ego and the ability to listen to one's higher self as well as developing one's personal code of moral conduct, are encouraged in the themes of Class 11 main-lessons, especially the study of Von Eschenbach's *Parzival*.

The natural rainbow of childhood can now be transformed into the colour circle of adulthood (see diagram on page 40 bottom left).

This colour circle is an expression of conscious unity and yet contains the complementaries of *Yellowness* and *Blueness* as well as *Magenta* and *Green*.

The synthesis of polarities is the theme which runs through the physics main-lessons of Class 12 and acts as a fitting completion of Waldorf education. It also forms a wholesome foundation upon which the emerging adult can seek the path of their chosen destiny.

Edward Fox teaches science, religion and a wide range of other subjects in the High School in Constantia Waldorf School, Cape Town.

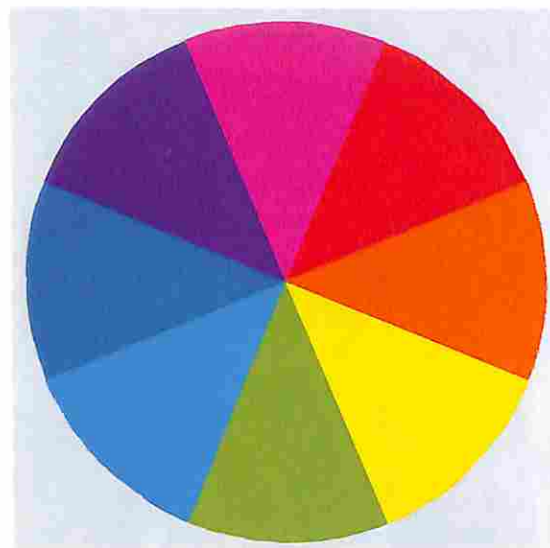
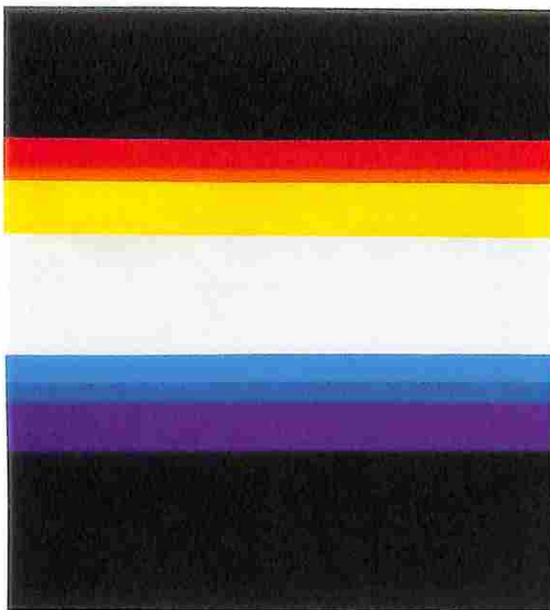
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Source: Der Mensch und sein Tempel by Teichmann (1983) Urachhaus p.135.

The above was omitted from 'Writing and cultural memory' by Martyn Rawson

in Steiner Education vol.32 no.2 July 1998 pp.24–31, 42.





These colour illustrations relate to the text of the article on pages 28–29, 39 three of them being the respective colours seen when the black and white diagrams shown in the text are viewed from the prism.

BOOK REVIEW ARTICLE

The Heart of the Matter by Olive Whicher, Temple Lodge sb 103pp £7.95.

It is the task of modern science... to strive... towards a true understanding of the laws of living organisms in Universe, Earth and Man... Progress in science will come by self-development—calling to life the higher faculties that lie hidden within us.

In many diverse fields of human understanding, the modern world is only just beginning to catch up with the extraordinary insights of Rudolf Steiner—and modern science is no exception. None other than Sir George Trevelyan said of Rudolf Steiner, in a lecture delivered at the 1978 Mystics and Scientists Conference: “Steiner was an outstanding scientist, who from youth possessed a complete natural clairvoyance. In achieving [the] merging of scientific thinking with spiritual knowledge, he stands as a prototype for our age” (1998: 300).

In recent years, the one-sided mechanistic materialism of modern technocratic science has increasingly been challenged from a number of quarters—academic and philosophical, artistic and mystical. Steiner himself stressed how the lethal combination of natural science and the machine threatened humanity with terrible destruction (p.70). Thankfully, a mini stampede of enlightened books attempting to reconcile ‘science’ and ‘spirit’, together with the growth of the Scientific and Medical Network, has increasingly challenged materialist scientific orthodoxy in recent years (see references); and Olive Whicher’s *The Heart of the Matter* is an important and richly diverse addition to this growing literature, not to mention a beautifully appropriate book title!

The book offers a discursive introductory journey into a radical new science of living forms and processes, deriving from the pioneering work of Rudolf Steiner and his follower, George Adams. Whicher met Adams in 1935, and devoted herself to his scientific work and researches. In summary, Whicher argues for a widened thinking to embrace so-called ‘etheric formative forces’, if we are to grasp a full, holistic understanding of the laws of living nature. Such forces are said to draw matter upwards in an entirely opposite way to those of gravity. These upward-drawing etheric forces are all related to the sun and the universe in general, and “they cannot be fully understood by the type of thinking which only sees and calculates the way substances sink down towards the gravitational centre...” (p.5). At each and every growing point on a plant, for example, are ‘infinities within’, which form the foci for the drawing in of the etheric formative forces from the periphery.

For Steiner, the causes of the changing shapes of developing forms could not be understood in terms of mechanical and gravitational forces. It was Rudolf Steiner himself who proposed a different kind of space from Absolute, Euclidean space—counter-space—for which George Adams discovered an exact form of geometry which is the polar opposite to Euclidean space. In her book, Whicher draws upon Steiner’s notion of the human capacity for ‘living mathematising’, which recognises the “latent realm of mathematics active in man” (Steiner), and which “afford[s] an essential bridge towards ‘observing the invisible’” (p.77). The project of a holistic, Steinerian-Goethean approach to science is to ‘cultivate an art of thinking that reaches beyond substance in the usual conception of space, and perceives the laws of the spiritual life which permeate us...’ (p.75). And it

is Whicher’s view that “the mode of thinking and imagining provided by modern synthetic geometry... provide a most fruitful way of educating thinking towards an understanding of the etheric forces” (p.18)—for “*Thinking must become the clear pathway towards the spiritualising of science*” (p.43, her emphasis). For Whicher, it is only when our mathematical thinking is sufficiently developed such that we can ‘see’ the invisible innermost points and the invisible plane at infinity, that we will be able to ‘see’ the invisible world of etheric formative forces and to understand the negative space which yield the laws of living organisms (p.59).

The book has a number of delightful colour plates, is copiously illustrated with diagrams and pictures, and has a useful reference section. *The Heart of the Matter* also has great relevance to Steiner education, providing as it does a very readable and thought-provoking non-materialist perspective on the ‘science of life’. Dare I suggest that these kinds of approaches could very profitably be built into the Waldorf science curriculum—for massive strides forward could be made in spiritual-scientific understanding if young minds were given the opportunity to ‘feel’ their way into such a different world-view, within a Goethean scientific approach, before the cultural orthodoxy of materialism takes too strong a hold. I think Nick Thomas is right when he asks in the Foreword, “What, then, is matter? We do not really know!” And there are echoes here of the viewpoint put forward by the dualist academic philosopher Howard Robinson (1982), who maintained that we as yet possess nothing approaching a coherent concept of matter.

The Heart of the Matter, then, offers us very useful insights into what a viable and coherent ‘spiritual science’ might look like, to add to those perspectives emerging from other traditions challenging the materialistic *Weltanschauung*. Yet this is no time for complacency: for example, the mammoth Annual Festival of Science (Cardiff University, 7–11 Sept. 1998), billed as focusing on ‘controversial topics’, contained absolutely nothing in its enormous programme that recognised any kind of problem with scientific materialism. And one only has to listen to the one-sided, materialism-saturated pronouncements of influential scientists like Professors Blakemore, Dawkins, Pinker and Wolpert to realise just how far we still are from a truly holistic spiritual-scientific paradigm shift. “We must cross [the bridge from earth to sun] in science today. [This bridge] is indispensable to education, to self-education and to the proper future development of science.” (Whicher, p.78)

Richard House is a teacher-trainee on the London Waldorf Teacher Training Seminar. By profession, Dr. House is a Counsellor working in Norwich.

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BOOK REVIEWS

Teaching Mathematics in Rudolf Steiner Schools
by R. Jarman Hawthorn Press sb £30.

Ron Jarman is widely known and appreciated for his knowledge and inspirational teaching of mathematics in Waldorf schools. For many years a large number of teachers have treasured his pamphlet on curriculum indications for mathematics, which was but a preliminary sketch to this long-awaited book.

The book is reasonably set out and includes an introduction about Mathematics and the Mystery Schools showing how an intriguing relationship exists between mathematics and the path to the spiritual world. The book shows how the world of mathematics is a threshold world. An interesting holistic picture has been drawn up to include the finite, the infinite, the general and the particular.

The first chapter discusses the question: "What stimulates a child?" and an explanation is given, centred on the pedagogy of children from Classes 1 to 3. In a further chapter the heart of childhood is ascribed to Classes 4 and 5, whilst brief descriptions are given of the approach to puberty in Class 6 and puberty in Classes 7 and 8. These chapters tend to look at the soul development of the child in relationship to the curriculum, followed by examples appropriate to that age.

A rather cynical chapter follows on the value of statistics, and there are many who would argue with judgments made here. A summary of the mathematics curriculum is given towards the end of the book, and the final chapters look forward to the Upper School curriculum and beyond. A brief survey of a curriculum in astronomy in the Lower School is also included.

There is a tendency that books such as this can become prescriptive, with teachers feeling that they have to adhere to what is written. I am sure that this is not what Mr. Jarman would wish, and I am struck by his flexibility and his outward approach that comes refreshingly across in his writing.

There is no doubt that this is a valuable resource book. However, the language is rather archaic, as are some of the mathematical terms. (Cancellation is a word used to be used with British Rail—not fractions.) The language is also very

'familiar' at times and not always appropriate for a book on mathematics. Many of the diagrams are of poor quality. I am not convinced that non-mathematical class teachers would always be able to follow the explanations of certain processes given. The cover note claims are very bold and I feel misleading. Such drawbacks might render the book less accessible to non-Waldorf teachers.

Some teachers may find this book daunting, but Mr. Jarman readily agrees that not all classes might be ready for all of the work he suggests for a particular year. Please note that this does not mean that all work should not eventually be covered. This does, however, put all of us who have argued about when certain topics should be introduced, firmly in our place. There is not an extensive amount of examples given but teachers should develop their own questions similar to the type given.

Vivien Frost

Education for Special Needs by Rudolf Steiner,
Rudolf Steiner Press sb 232pp. £13.95.

It is five years since the previous edition of this course of lectures was published. One could hope that that is a good sign that they are making their mark. This edition retains as subtitle the familiar 'The Curative Education Course' but in the title itself the editors have opted for the more widely used term 'Special Needs', arguably closer to Steiner's own recommended term of *Seelenpflegebedürftig*. Reproductions of the original blackboard drawings and an index are an additional aid to the reader who is intent upon serious research into this (or any other) branch of education.

The lectures are full of gems, some of them needing a lot of hard polishing before the beauty of their wisdom is revealed. There are several themes that started to surface as soon as Steiner first entered the arena of education in the first decade of the century: suitable toys for children, the use of remedial stories, the enormous value of clear speech, the differentiation between left and right, the need for humour and others.

There are also statements that serve to make one hear the cracking of some of the thin ice we occasionally find ourselves skating on. For the practitioner (p.72): "We must never take refuge in the thought that, owing to the patient's karma, things are bound to take their course in such and such a way." For the tutor bent on assessment in teacher education (p.82): "Those who take teachers' training courses... ought never on any account have to go in for an examination."

One of the most inspiring (yet at the same time one of the most challenging) threads of Steiner's thought is that of how intense observation of each individual person needing care is virtually the only way that can lead to the exact therapy needed. It would not be fair, of course, to transpose this thought too directly to the Waldorf classroom. Yet it is a warning light to those whose initiatives, however well-meaning, tend to force the Waldorf curriculum into an ever narrower prescriptive gully. As if to underline this, in emphasising that, for the curative educationist, a basis of Waldorf is essential (see pages 111/2, 132, 167 and 172), Steiner makes it clear that it is the Waldorf *method* he is referring to.

Approximately the second half of the course is given over to the discussion of the needs of specific 'children' who were currently in care in anthroposophical homes. Here Steiner is a model for the presenting of case histories, which he follows by extraordinary penetration into the significance of the symptoms, a penetration, he is at pains to make clear, not by any means necessarily dependent on clairvoyance. "What we see externally we can verily create inwardly, if only we achieve that overcoming which is essential to a life of

meditation. But we shall never achieve it so long as any vestige of vanity is allowed to remain..." (p.179)

B.M.

From Elephants to Einstein by Rudolf Steiner, translated
by A. R. Meuss, Rudolf Steiner Press sb 191pp £10.95.

Though the basic educational lecture courses that Steiner gave have become the main diet of Waldorf teachers, the reading of a collection of 'Questions and Answers' such as this—as indicated by the sub-title—may be just the after dinner cup of black coffee (laced with humour, the vernacular, amazing insight, spontaneity and a remarkably wide-ranging selection of examples) that is sought as an aid to digestion.

In the sessions here recorded, Steiner was answering questions put to him by men who were at work on the second of his two architectural masterpieces in Dornach, Switzerland. The talks are a shining example of continuing education *in the working day*, put into practice by the prophetically- and socially-minded Steiner in the 1920s.

The volume contains about one eighth of Steiner's total output in this genre. Essentially, it comprises four main themes for the teacher:

1. It shows *how* Steiner attuned what he had to say to his audience. Already teachers are fortunate in being able to compare the style of the *Konferenzen* (the joint meetings held with Steiner and the first Waldorf teachers) with the style of other educational lectures. In these talks they can see how he drove his points home through subtle repetition, vivacity of presentation and a particularly happy mixture of 'ideas' and anecdotes.
2. It contains a plethora of topics related to 'the' curriculum. Red Riding-Hood, salmon, Moses, bird-migration, ancient customs, folk costume, excretion and nutrition, the human eye, Renaissance art, embryology, Medieval medicine and the Theory of Relativity are twelve that immediately spring to mind. Another reader may well light on a completely different set.
3. It demonstrates in an exemplary way how Steiner relates nearly everything he says to the human being, something he encourages the Waldorf teachers to do. Examples are: the death of elephants, rancid butter, the halibut, cow dung, the vine, willow bark, salt water... This is not to mention topics relating directly to the human being such as left-handedness, brain tumours, albinism, cannibals, dreams, the skeleton, the colour of the iris, the Order of the Garter, antidotes for poison...
4. In speaking to the workmen, though Steiner is a model of delicacy in excepting 'present company', he frequently dwells on questions of addiction (hashish and alcohol) and eating disorders—only slightly on the latter.

For Waldorf education to step into the third millennium it will need all the insight it can acquire and all the skill of its own praxis it can lay its hands on if it is going to address the problems that beset all four members of the human being in the present age. In these circumstances, this volume has much to offer—all in 191 pages!

BOOKS IN GERMAN

Szenen und Spiele für den Unterricht by Martin Tittman,
Pädagogische Forschungsstelle beim Bund der Freien
Waldorfschulen hb 269pp.

Martin Tittman has many delightful and inspiring ideas for class plays in this book. There is a good spread of themes applicable to the seasons and festivals. He includes Christmas

plays for children in the Lower School for Classes 2 to 6, plays for some main-lesson topics and festivals for Classes 1 to 7. Class 8 leaving plays, plays for the Upper School or Youth Groups and, finally, fairy tales told through eurythmy. In the table of contents the plays are labelled according to the appropriate class, which makes the book simpler to use. And simplicity of use is always so important for busy teachers!

He uses much action and this will grip the children, especially the boys. Each play has many roles to involve all boys and girls, even in the bigger classes. The author's stage directions are useful, without swamping, and include necessary props. The familiar use of rhyming couplets will give the young children much pleasure through the sound of language. Whereas the plays for younger children are in verse—in quatrains and rhyming couplets—the later plays are far more in the rhythms of normal speech, although like much German drama, there is a clarity or formality without the colloquial dialect that many playwrights would employ in English.

As the book was written in German for children with German as their mother tongue, most of the plays are too long and the language is too rich for German teachers in England to use straight out of the book. This said, one of the most successful plays is a very short and sweet play about numbers. It highlights the ideas of units, tens and hundreds very well. Proud 3, who believes he is bigger and more important than all the rest, is put in his place! The Child proves that the 3 is not necessarily the biggest number when he puts the 2 in front of the 3 and then the 1 in front of both.

Drama is an important part of art—the 'life' that we find in the centre of teaching at a Waldorf school—and this book assists in the art of Waldorf teaching.

Linda and Chris McGaughey

Der Rote Gockel by Gabriele Böttcher, b&w illus. by
Michael Borstel, Pädagogische Forschungsstelle Abt. Kassel
120S. DM39.

This large red Primer is a splendid tool for any teacher of German. It is full of surprises and a joy to use. Some words form a spiral, a snake or circle; sometimes letters are missing and have to be added by a pupil, or rhymes must be completed. The drawings are there to identify vocabulary and the typescript varies from capital letters to handwriting, from very large to smaller type, and it is this flexibility which encourages creativity. Blank pages for exercises give special tasks to write or draw pictures on a given theme and a *Jahres Uhr* can be cut out, mounted and turned from month to month. In short: active reading is encouraged, and the choice of poems, riddles and prose suits every one of the four different temperaments.

A great deal of thought has gone into the method underlying this Reader: four pages are devoted to practising *ie* and *ei*, such a stumbling block for pupils; others teach the *umlaut* and tongue twisters with difficult consonants, like *sch*, *st*, *ch*, *qu* and *z*, to promote good pronunciation. The material is invaluable for oral work and will prepare pupils for the first reading book proper. There is a lot of humour and yet the stories by Tolstoy are thought-provoking and can lead to conversation that even older pupils will benefit from. Indeed, I used the book for fifth-year students with success.

The strong cover and sturdy make-up warrants the high cost. I am sure parents will gladly assist in buying copies for teachers and for their own children because it is useful in school and at home, helping the whole family to learn German.

Sibylle Alexander

World List of Rudolf Steiner Waldorf School Associations

The full list of schools, Kindergartens and training courses is available from each Association, containing addresses and other information for communication, such as phone, fax and e-mail where available. *Steiner Education* would be grateful to know of any changes to the addresses appearing below so that such changes can be incorporated into future issues, in which case, please inform the Secretary. We would also be grateful to know of the founding of new Associations. The Secretary's address is on the Inside Front Cover. Currently, there are more than 720 schools and 1200 Kindergartens worldwide.

Information in countries not listed below may be obtained direct from the Pedagogical Section of the School of Spiritual Science, Goetheanum, CH-4143 Dornach, Switzerland. Countries at present listed as having Waldorf schools but no Association are: Argentina, Brazil, Chile, Colombia, Croatia, Czech Republic, Ecuador, Egypt, Hungary, Israel, Japan, Kenya, Liechtenstein, Mexico, Peru, Poland, Portugal, Russia, Spain, Uruguay.

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

AUSTRIA Österreichische Vereinigung freier Bildungsstätten auf anthroposophischer Grundlage, Endresstrasse 100, A-1230 Wien.

BELGIUM Federatie van Rudolf Steinerscholen in Vlaanderen, Kasteellaan 54, B-9000 Gent.

CANADA Association of Waldorf Schools of North America, c/o David Alsop, 3911 Bannister Road, Fair Oaks, CA 95628, USA.

ONTARIO Waldorf School Association of Ontario, 9100 Bathurst Street, Thornhill, Ontario L4J 8CF, Canada.

DENMARK Sammenslutningen af Rudolf Steiner Skoler i Danmark, Strandvejen 102, DK-8000 Århus.

ESTONIA Eesti Waldorfkoolide Ühendus, 14 Koidula Tänav, EE2100, Rakvere, Estonia.

FINLAND Steinerpedagogiikan seura ry-Föreningen för Steinerpedagogik rf, c/o Lea Blafeld, Jyväskylän Rudolf Steiner-koulu, Honkaharjuntie 6, FIN 40600 Jyväskylä

FRANCE Fédération des Écoles Rudolf Steiner en France, 11 rue de Villaines, F-91370 Verrieres-le-Buisson.

GERMANY Bund der Freien Waldorfschulen e.V., D-70184 Stuttgart, Heidehofstraße 32.

IRELAND Irish Steiner Waldorf Education Association, Raheen Rd., Tuamgraney, Co. Clare.

ITALY Associazione Amici Scuola, via Clerici 12, I-22030 Camnago Volta (COMO).

LATVIA Lettische Assoziation für Waldorfpädagogik, Pirmā iela 26a, Rīgarajons, LV 2164.

LUXEMBOURG Veräin fir Waldorfpädagogik Lëtzebuerg, 45 Rue de l'Avenir, L 1147 Luxembourg.

NETHERLANDS Bond van Vrije Scholen, Hoofdstraat 14B, NL-3972 LA Driebergen.

NEW ZEALAND Federation of Rudolf Steiner School, PO Box 888, Hastings, Hawke's Bay.

NORWAY Steinerskolene i Norge, Prof. Dahls gt. 30, N-0260 Oslo.

ROMANIA Federatia Waldorf din Romania, Bd. Marasti nr.59, sector 1, RO-71331 Bucuresti.

SLOVENIA Drustvo prijateljev, waldorfske sole, Rodiceva 2, 61000 Ljubljana, Slovenia.

SOUTH AFRICA Southern African Federation of Waldorf Schools, PO Box 67587, Bryanston, Transvaal, 2021 Johannesburg.

SWEDEN Waldorfskolefederationen, Fridhemsgata 17, S-12240 Stockholm, Sweden.

SWITZERLAND Koordinationsstelle der Rudolf Steiner Schulen in der Schweiz, Robert Thomas, Carmenstrasse 49, CH-8032 Zürich.

UNITED KINGDOM Steiner Schools Fellowship, Kidbrooke Park, Forest Row, East Sussex RH18 5JA, GB.

UNITED STATES OF AMERICA Association of Waldorf Schools of North America, Chairman, 3911 Bannister Road, Fair Oaks, CA 95628.

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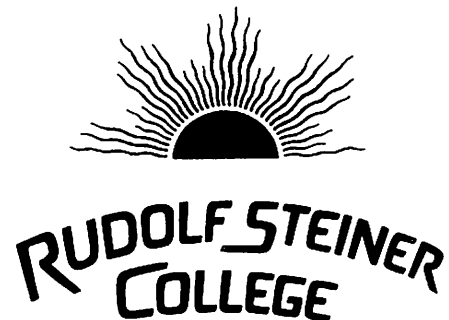


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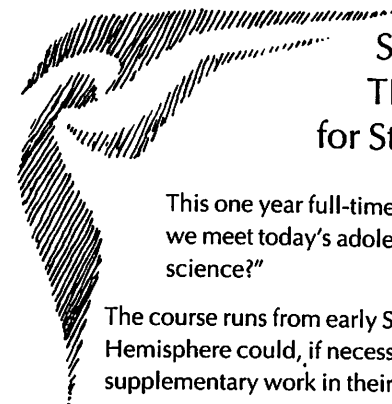
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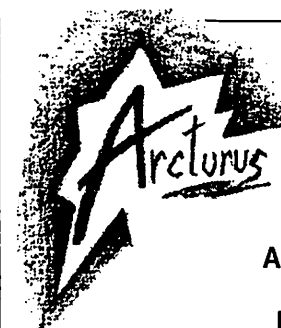
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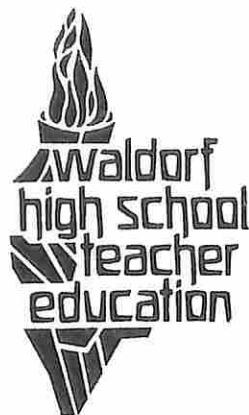
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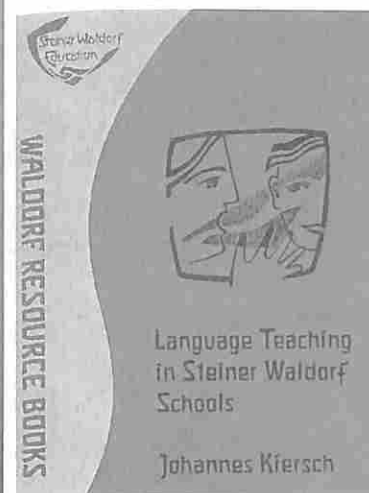
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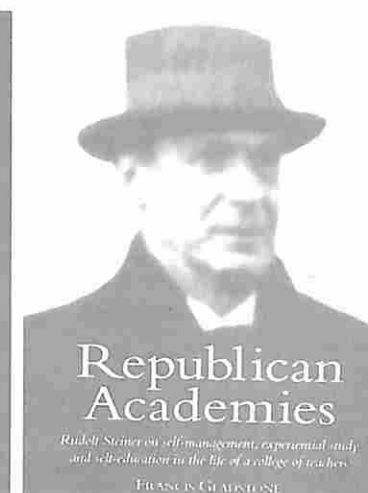


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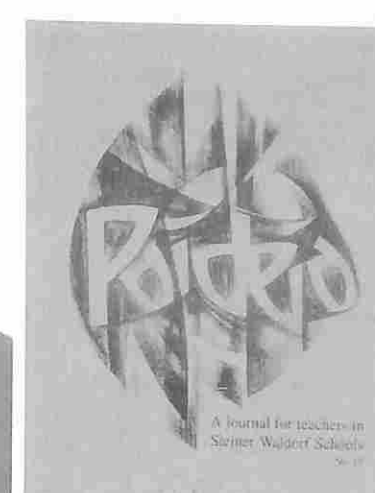


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Park Attwood Clinic

An individual approach to health care.

Park Attwood is dedicated to working with anthroposophical medicine. Whilst recognising that not all illness is curable, one of the main aims of anthroposophical medicine is to stimulate natural healing processes. It has developed from Rudolf Steiner's pioneering work with Dr Ita Wegman, exploring how man's spiritual nature relates to the health and function of the physical body. The main function of the clinic is to give medically-directed therapy aimed at helping patients return to independent life.

Anthroposophical medicines are prescribed, in conjunction with conventional medication when needed, to treat a wide range of illnesses* including cardio-vascular diseases, life crisis and associated medical complaints. Patients also come to Park Attwood for convalescence and rehabilitation.

The therapeutic team at Park Attwood is multi-disciplinary one, consisting of qualified physicians registered with the GMC, state registered nurses and therapists qualified in their own professional fields.



Park Attwood is set in 7 acres of mature, landscaped gardens, overlooking spectacularly beautiful countryside.



Available at Park Attwood.

Massage & Hydrotherapy.

For all patients as part of a weekly timetable.

Art Therapies.

Including sculpture, painting or drawing.

Eurythmy.

Movement therapy derived from the element of speech and music.

Social & Cultural Activities.

Gardening, archery, spatial dynamics, poetry and music.

Outpatients services.

Consultations with doctors and therapists.

"Patient Plan" subscription scheme.

Please contact us for further information.

Please contact the Admissions Administrator to arrange a visit in order to experience first hand Park Attwood.

*The Cancer Act 1939 prohibits the release of information on the treatment of certain diseases to the general public.

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