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Child and Man

A JOURNAL FOR CONTEMPORARY EDUCATION

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CREATORS ALL

Creativity and Tomorrow

The Stimulus of Literature

Creativity is an Attitude

Will and Imagination

Creatively meeting Withdrawal

SUMMER 1967

Vol. IV No. 1

CHILD AND MAN

A JOURNAL FOR CONTEMPORARY EDUCATION

CONTENTS

<i>Editorial: Creators All</i>	<i>Page</i> 3
Creativity and the Mind of Tomorrow <i>by Earl Ogletree</i>	5
Stimulating the Will and Imagination <i>by P. J. Patterson</i>	8
The Stimulus of Literature <i>by Eileen Goodwin</i>	11
Creativity is an Attitude <i>by Charles Kovacs</i>	14
Creatively meeting Withdrawal <i>by Frank Newell</i>	16
Johannesburg's Waldorf School	19
Comment	22
Book Reviews	24
Notes on our Contributors	27
List of Rudolf Steiner Schools	28

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Editorial

Creators All

CLASS distinction is so rooted in human nature that although every now and again egalitarian ideas succeed in sweeping away some particularly outworn and absurd form of it, it reappears in a new guise, and begins sorting us all into a new distribution.

None of us can really take kindly to being common or ordinary. If circumstances force us to accept the fact that we are, then the temptation is very strong to make a distinction even of that (and distinction is the very basis of class), and we may find ourselves weighting our opinion with an exclusive "Now, speaking as a common man . . ."

It is not surprising therefore that creative people, as distinct from those who merely carry out instructions and do the routine work of the world, should think themselves superior; if they can add the title of "artist" to their adjective of distinction, then ambition can fly no higher. A "creative artist" can look down his nose on anybody—prince or peasant, rich man or beggar, sage or nincompoop.

He may be obliged to live in poverty, to wear rags and dine off scraps. His precious creations may even be spurned by the unappreciative multitude. But he is safe, for his distinction transforms these things into the very insignia of his order, which lesser fry who aspire to join him will gladly ape if haply they may pass as his equal.

It must be a matter of disappointment, then, to all who have hitherto thought they enjoyed this immunity to be told that creativity might possibly be educated; that that which they thought exclusively their own by some private arrangement with God, is after all something "common", something in the heart and soul of all men if only education can bring it out.

But creativity and art, though often linked together, are not necessarily the same and, of the two, creativity is certainly the more important and precious. Art is fundamentally nothing more than the human way of doing things, as against nature's or God's way of doing them. Art is the artificial as against the natural, something made by art and man's device.

Men vary greatly, however, in their "art-fulness", and it is obvious that some "art-ificial" products are infinitely superior aesthetically to others. It has therefore come about that this word "art" has been reserved to denote this aesthetic superiority, and

this aesthetic superiority has been cultivated as a thing in itself, so much so that one can have "objets d'art" of such exquisite workmanship that no one would dream of using them for what they were originally intended.

Thus the door was opened for the making and treasuring of many things for no other purpose than their aesthetic value, and the "art-ificer" (which is what the artist really is, though he would probably be insulted if you called him such) takes on a distinction which separated both him and his work from the creativity of mankind in general.

But all men are artists, as all are men, and the only real distinction here is one of greater or lesser skill. All activities of human life are, or can and should be "works of art", and there is no need to separate off painting and sculpture and the rest, except as painting and sculpture.

Indeed, we tacitly admit this in that we speak as understandably of an art of bricklaying as we do of an art of painting, together with a hundred-and-one other activities, all of which culminate in the greatest art of all, which we all practise—the art of living.

Creativity, however, is something different. It is not just the doing; it is the insight, the impulse behind the doing. It is the ability to see and to go on seeing ever newer and better ways of doing things. It is making the human heart and mind a channel for the creative impulses of nature herself. It is making man the instrument of the gods.

And this is something which belongs essentially to all activities of life, and in so far as education is an education for life, it must be in all respects an education for creativity.

Creativity and the Mind of Tomorrow

EARL OGLETREE

DURING the past decade creativity, invention, imaginative thinking—call it what you will—has been hailed increasingly as an approach to physical reality as well as to the problems of human relations. The concept conjures up all types of images, ranging from the mystical to the scientific.

The nature of the various views rests on the indefinable nature of the creative act itself. What makes an Einstein as compared to a Tchaikovsky, a Shakespeare as compared to a Rembrandt? We know that being highly creative is different from being highly intelligent, competent or skilful. But we do not know what creativity really is, and relatively few people know how to foster it.

Creativity can be divided into the supernatural and the natural kind. Supernatural creativity, of which Plato was one of the last exponents, is experienced as an external inspiration, derived from the gods, from spiritual worlds.

Natural creativity is a part of man and his personality structure and therefore more subject to man's influence.

With the appearance of Kant's *Critique of Pure Reason* emerged the idea of creativity as a universal trait. Kant's two major contributions to education—the idea that sensation could be transformed into knowledge (the role of the learner being recast from that of a spectator to that of a reactor), and that children should be educated not merely for the present but also for the future—eased acceptance of the idea that creativity could be fostered and influenced by the educational process. The stage was thus set for the naturalistic view of creativity.

According to this view, which precludes all reference to the supernatural, creativity is common to all men in various degrees, dependent upon environmental and hereditary factors.

Research into creativity has been carried furthest in the United States. Generally the studies have been of (a) the products of creativity, (b) characteristics of creative persons, and (c) the structure and dynamics of cognitive processes.

Traditionally creativity is associated with a work of art—painting, sculpture, sonnet, an invention—a product that can be seen, studied and enjoyed. In any case, the product is only the end

result and a mere part of a highly important process of planning, experiencing and execution.

As to the characteristics of creative persons, the outstanding quality of such persons, in the American view, is that they are open—open to inner and outer experiences.

Creative individuals have high theoretical and aesthetic interests. They respond to inner experience and create something out of it. They have a high level of perception. They can tolerate inner tensions. They are independent, imaginative, venturesome, original, fluent in terms of ideas, and nonconformist.

This American approach to creativity is based on the concept of five mental abilities elaborated by Guilford, an American psychologist. Among the five factors, he describes two which have particular importance in understanding creativity—convergent thinking, the tendency to seek known answers by known processes, and divergent thinking.

Divergent thinking involves reaching towards novelty, combining qualities and events that ordinarily do not occur together, showing flexibility in changing one's view of an object, and penetrating into new dimensions of a subject or task.

For example, a young child, looking at a pool of oil on a wet pavement, may say, divergently, "Oh, Mummy, there's a rainbow." In contrast, the mother's unimaginative, convergent answer may be, "That's not a rainbow, that's dirty oil."

Numerous pieces of research by Americans have shown that a person's creativity and I.Q. tend to correlate up to a certain point only; the maximum is about 120 I.Q. Beyond this point an increase in the I.Q. does not seem to increase creativeness.

For fostering creativeness American educationists recommend an open and lively learning atmosphere and a permissive as opposed to an authoritarian approach to teaching. Significantly, they recommend that a child's fantasy should be kept alive until he is ready to engage in a creative form of thinking.

In a letter to the writer, Dr. E. Paul Torrance of the University of Georgia says that the trouble is not that the child wants to give up his fantasy, but that pressures are put upon him to be realistic and to stop imagining. Other educationists have called attention to the stifling effects of premature academic learning, such as reading, on the creativeness of young children.

Although American educationists are leading in the field of research into creativity (they wish to help to bring about "a more humane kind of education"), their attempts to foster creativity, in the practical sense, somewhat miss the mark.

Many of them hold the belief that children have the same thinking patterns as adults, and that the path to developing fantasy and imagination is through the head.

It will probably be some time before American as well as other educationists realize that the way to foster creativeness is perhaps to develop the child's fantasy, by appealing initially to his will and feeling life and not his cognition.

Fantasy thus developed before and during the primary school years metamorphoses into imagination and, later, into creative thinking backed by feeling and will.

The creative mind is the problem-solving mind as contrasted with the let-well-alone mind, the metamorphosing rather than the traditional-static mind. It is the mind, not of yesterday, but of tomorrow.

Stimulating the Will and Imagination

D. J. PATTERSON

from the notebook of a lower school teacher

LAST spring in Class Five, when my children were 10 to 11 years old, we spent four weeks studying birds. We "watched" the weaver birds of Africa, we "made a journey" to the island of New Guinea where we observed the mysterious and quite incredible ways of the bower birds and birds of paradise.

We found out that our sparrows, crows and starlings have, in a less spectacular way, habits which are related to these. But above all we made the acquaintance of the British song birds, the thrushes, the warblers, the finches. We wrote about them, drew pictures of them.

I also wanted the children to do something out of themselves. We had learned to distinguish the songs of several of the warblers and to appreciate their very varied musical, dynamic qualities. So I asked the children to make a water colour painting of one of these songs. The energy with which the children worked at the task surprised me as did the results.

Two outstanding examples both showed the song of the black-cap warbler. One of them was by a girl who had hitherto found great difficulty in finishing a picture well. She would regularly begin with enthusiasm but was unable to carry on.

Looking at the results of the whole class one could see a number of similar phenomena, where children had gone through a process and changed something in themselves.

In the autumn following our bird study period we began term with five weeks of geology and minerology, getting to know different sorts of landscapes and crystal forms. We visited quarries and caves together, and the children began their own collections of minerals. This led naturally into four weeks of geometry, our first confrontation with the subject.

I told the children that, now they had had five weeks of discovering and admiring geometrical forms (we had found a number in our earlier plant study, too), I wanted them to become creative in the realm of forms themselves. We began by using circles, straight lines, and polygons as a basis for learning how to handle the instruments and mastering the basic tricks of the trade.

Movement

When this was done I introduced the idea of movement, taking a hint from curve stitching and combining it with what we had already done. There followed two weeks of the most exciting work the class has yet known, producing a galaxy of the most varied and extraordinarily beautiful drawings.

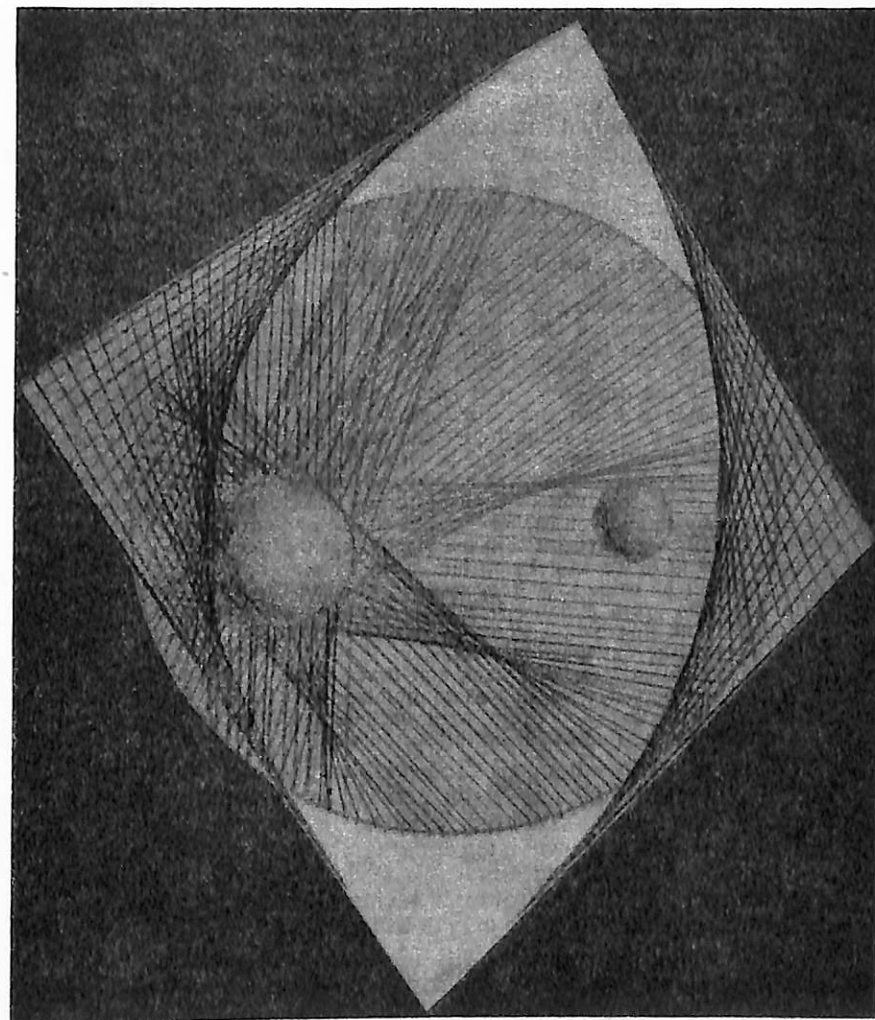
The energy with which they worked, inventing new patterns—in their spare time too—reminded me of the all-absorbing frenzy which Arnold Schoenberg, in his book *Style and Idea*, says he considers the essential mood for composing music.

It was against the background of this activity that we approached our first laws in geometry: the angles in a segment of a circle, parallel lines, the sum of angles in a triangle, and so on.

The geometry period led over into a study of light, darkness and colour—our first physics period. Towards the end of the period we went into a darkened room armed with a bundle of variously coloured tissue paper. We wrapped a bright red tissue around a little electric light shade, and of course the whole room turned red and black. But not quite! By holding a sheet of white cartridge paper up about two feet from the wall we made a blurred shadow. On two edges the blurring was a clearer red than the rest of the wall. But look—the blurring on the other two edges—a bright green.

Then by turning the cartridge paper edgewise so that its shadow disappeared and only the blurring remained, we were left with two bands of complementary colours (each about two inches wide) which met, so that the red and green touched each other.

We did the same thing with many other colours, finding that



From a crayon drawing by a ten-year old

with blue we obtained an orange shadow, and so on. In this way the children could see that the phenomenon of complementary colours is not merely a reflex of the eye but something objective, something that happens out there on the wall. The next stage was to lead the experience over into the imaginative sphere.

I suggested to the children that one of the colours they had seen had an adventure, as a result of which it ended up as its

anti-colour. They had to write a composition—some children wrote several. As one would hope, the approach was very varied.

I am tempted to cite parts from a number of these essays, but will keep to one, by a boy (age 11) who came late to the class, having entered it only 13 months before. He had been bored with his previous education and, to find an outlet for his energies, had developed into one of the most ridiculous braggarts I have ever met. It took him about six months to settle into his new environment. He wrote :

Red was feeling proud and pompous one morning as he strolled down a lane, when suddenly he noticed the green grass at the side of the road. He looked closer and saw that green was a lovely cool colour but he was feeling so pleased with himself that he said to the lovely cool green grass, "Huh, you look positively sludgy and dirty beside *me*" and he sniffed just to show how sludgy and dirty green looked beside *him*.

But as the day grew on it got hotter and hotter and hotter still. You see Red is a hot furious colour. And then he began wishing he had some cool green shade to rest in. Soon he came to a cool green tree by the side of the road and he was just going to sit down under it when it stuck its roots into his behind and made him jump and the tree said in a cool green voice, "You said green was sludgy and dirty beside you so why should you shelter under me? Go on your way". Then Red said, "Well please at least turn me green", but the tree said no. All the trees he went to would not turn him green.

At last he came to a tree, wearied, hot and tired, begging the tree to turn him green and the tree said, "You have learnt your lesson I think." With that a little green glow spread from Red's heart all over his body till he was green all over.

Then Green said, "Go back and never boast again for if you do you will turn red once more and nothing will change you back to green." With that Red-Green went back along the road towards the now setting sun. Red had learnt his lesson well.

Now the point about all the examples given in this article is that they come from main-lesson periods and not from timetable lessons. The results of artistic activities in my class in separate lessons have often shown interesting results with a few children, but only rarely with the whole class. It is apparent that most children naturally incline towards having crazes, their enthusiasm then being given to one thing only or at least chiefly.

Only when this happens, with most children, can that level of will life be touched where real creativity begins and where the child can go through something which gives him a new possibility for his character or abilities.

In the above examples the children were called upon to convert one form of experience into another, not in order merely to develop their artistic abilities but to strengthen the connexion between their will and their mental life in general. In this way their ability to understand new steps in mathematics, for example, and their stamina in working for an hour and three-quarters at a maths exercise were increased.

The Stimulus of Literature

EILEEN GOODWIN

An upper school teacher's approach to the problem of enhancing the pupils' sensibilities through the study of language and poetry.

AN upper school teacher has two considerations: the adolescent with his developing needs and abilities, and the modern world situation into which he will shortly be thrust.

To prepare the adolescent for the latter is the teacher's task, and I will here try to give a few indications as to the contribution which can be made to it through the study of language and poetry.

In developing a perceptive use of language, one is achieving far more for the young person than at first appears. There is here an important aspect of his growth for which an adequate vocabulary is an essential medium.

If one is reflecting on an event one has witnessed and wishing to form a judgment in one's mind—to assess, for instance, how a speaker gained his effect—one soon discovers that unless one can find the right word to define one's impression the concept cannot be clarified. It is an integral part of the young person's maturing that he should not have to allow experience to remain in the realm of undefined sensation.

Further, while gaining coherence in this way, he must enhance his ability to learn from and communicate with others—a faculty often lacking in a world where so much depends on human relationships. By this is meant the ability to convey a stirring experience so that it is recreated for the listener. The words must be so evocative that something in the hearers' understanding "takes fire" and leads the group much further than any of them would have gone alone.

This in turn requires a listener who can enter sympathetically into what another person is trying to convey, with a perception that can grasp both what is said and what is left unsaid, which together make up a whole psychological situation.

The teacher seeks in works of literature to meet the young people's need for profound thoughts beautifully expressed, but such is the diversity of this heritage of past experience that it can do far more than provide examples of how to communicate. The

successive demands of the pupil's changing psychological condition can be met by a wise selection of subject matter at each stage.

In the first upper school year the young person is in a state of inner turmoil, the victim of surging emotions and impulses which he has not yet learned to control. The great dramas offer experience of other destinies, life situations by which he can feel deeply stirred and on which he can afterwards form thoughtful judgments.

One such picture is offered by the figure of Macbeth, a highly respected man who yields to a temptation of violence. The study of the effects of this is immediate and fascinating—the destruction of his ability to sleep, his growing isolation from other people, the hallucinatory quality of reality, the impossibility of distinguishing sincerity, culminating in a conviction that life is a worthless, cynical masquerade. We watch him snuff out one after another of the faculties that make man human, until he is little but a beast.

After a consideration of what is "tragic", the adolescent needs to experience the other end of the scale and see how humour can restore perspective. This is an important element at this age when the young people tend to take themselves very seriously and often sink heavily under the burden of life.

In *Twelfth Night* Viola's well-meant disguise brings a chain of consequences which might well make her despair, but she refuses to be submerged by the situation and always remains herself. The charming treatment of this theme offers a wonderful opportunity to show that the essential thing is not what happens but how one reacts.

At this stage the young people are becoming increasingly aware of their own faculty of independent thought and in the following year they can be shown how out of a common background of mythology, inspired from outside the individual, an art of poetry arose which was created as an expression of the writer's personal feeling.

The teacher can show that the poetic element exists everywhere as an enrichment of life, and that there is more to be gained than the factual meaning, through something which is imaginatively expressed and can be intuitively understood. The learning and reciting of poems stimulates an inward current of life which is a harmonizing factor and provides an opportunity for the pupils to discover how rhythm stirs their capacity to grasp the meaning and in general enhance their receptivity.

It is good also to consider the development of their own language and see how this is a living force which is still taking shape and that they have a choice as to what contribution to it they will make. Slang has a strong hold on the imagination of many teenagers through its associations with an image of a "tough" way of life. While it is no part of a teacher's job to train his

pupils to use any particular style, he must give them the means to make a discerning choice.

The following year the young people should grasp the significance of the assumption, which took form in the eighteenth century, that only what can be proved to the satisfaction of logic can be taken seriously. At that time reason and intellect were so highly admired that the other faculties of the human soul were undervalued. Spontaneity and imagination were hardly considered worth serious literary expression.

We still live with the consequences of this assumption, for though we have now restored to the other faculties their value in artistic realms, we merely pay lip-service to their significance while contriving to maintain the inviolability of the intellect as a basis for our world conception. To accept the resultant gulf between art and science necessitates a kind of "double-think" which is surely a contributory factor in the state of turmoil and resentment in which so many young people today remain.

At a time when the adolescent's natural idealism is meeting with the setback of this disillusionment, it is valuable to show him a kind of prototype of what one may call the "spiritually mal-adjusted". The group of men known as the Romantic poets came in an age when a strongly materialistic outlook offered no understanding for the rich inner life they experienced.

They nevertheless found the strength to cut across the mental climate of their day and develop a personal philosophy on the basis of their own life experience. It is important for the young people to see that this kind of problem has been tackled before; otherwise the weight of inertia is such that it hardly seems possible to do so.

In the final upper school year social attitudes can be shown in perspective and one indication of the wide scope of modern thinking may be given in regard to the problem of evil and its consequences. Galsworthy's *Justice* is a discussion of how society deals with a malefactor, in terms of one individual.

In Fry's *A Sleep of Prisoners* the dreams of four soldiers imprisoned in a church symbolize the shedding of blood all down the centuries. Finally, when the four stand together to face judgment, they represent humanity facing the moral consequences of its accumulated guilt. The suggestion is made that we are at an immense turning point in the history of man and through the compelling mood and stirring language the author communicates a feeling of confidence in the future which gives a tremendous stimulus to the will.

This stimulus, together with a capacity to discriminate, the young person needs to take with him when he comes face to face with the challenge of life.

CREATIVITY

is an Attitude

CHARLES KOVACS

THERE is a story which I have used again and again in parents' evenings to illustrate one of the aims of Waldorf education. A visitor to a building site gets into conversation with three bricklayers and asks each of them the same question: "What are you doing?" The first man answers, "I am laying bricks." The second man's answer is, "I am earning my pay." The third bricklayer says, "I am building a house."

It is the third man whose answer conveys that he feels himself as part of a creative process; in this sense his answer is "creative", his attitude to the work is "creative". It is this sense for creation which our education aims to foster in the child.

Another aspect is illustrated by the story of the great pioneer of modern chemistry, Kekulé. He was engaged on finding the atomic structure of the organic compound benzole. He knew the number of carbon atoms in the compound but for a considerable period found it impossible to envisage the form in which these carbon forms were linked together.

At long last the solution came to him, in a dream. He dreamed that he saw the carbon atoms performing a kind of dance at the end of which they arranged themselves in a snake-like form and then the snake made itself into a circle with the head resting on the tip of the tail.

Kekulé woke up with ring structure of the carbon atoms in benzole clearly before his mind. The dream had provided the answer to his question, an answer which became the basis of a large part of today's chemical industry. "Gentlemen," Kekulé used subsequently to say to his friends, "in order to become great scientists you must learn to dream."

We might paraphrase his sayings by stating that in order to have new, truly original ideas, one needs fantasy, imagination. To keep this dream-like, imaginative power alive in the growing child should be the aim of any education worthy of the name.

Let us take another example from the history of human creativity. The Swiss business man, Henri Dunant, became accidentally an eyewitness of the Battle of Solferino and its terrible aftermath. Dunant's unremitting labour to provide relief for the unattended wounded of that battle, and his cry "We are all brothers", will be remembered when the battle and the political

motives which led to it are forgotten by all except the specialist historian.

But Dunant was not satisfied with having played the good Samaritan on a heroic scale on this occasion. He saw his experience in a wider context and so came to the idea of a world-wide, international organization which was ultimately realized in the Red Cross.

Both sides of Dunant's action—his instant response to the need before him and the larger vision which created the Red Cross organization—illustrate creativity as a moral, a social force. Children in whom this creativity is not brought to life can only become philistines or rebels without a cause.

To take an example from the world of art—when Michelangelo built the dome of St. Peter's in Rome, he had nothing but his artistic creative powers to enable him to construct the cupola. A task of that magnitude had not been undertaken before.

The mathematics necessary for the construction were not known until a generation after Michelangelo's death. The light of reason as exemplified by mathematics can only illuminate what is already in existence, it shines upon the past; creativity enters into the stream of "becoming", it reaches into the future. Children deprived of the creative element in their education will tend to become, at best, capable copyists whose lives and actions are modelled on what everybody else does or on what commercial or political propaganda directs.

Creativity cannot be defined in words, it can only be shown in examples, and every instance is different from any other, a world in itself, a law unto itself. What is there in common between Gillette's invention of the safety razor (incidentally also due to a dream), Beethoven's Ninth Symphony and Dunant's Red Cross? Yet the creative power lies dormant in every soul. It can manifest itself in humble actions as miraculously as in deeds shining from pages of history.

Rudolf Steiner pointed out that, according to the Book of Genesis, God saw only on the seventh day, when the work of creation was finished, that what He had made was good. Reflection, judgment, description can only refer to the finished work and not to the act which produced it. Not even Jehovah could create and at the same time observe Himself creating. That is why creativity cannot in any real sense be defined in words; nor can love. Perhaps they are both the same.

Creatively Meeting Withdrawal

FRANK NEWELL

AWARE of the time's emphasis on self-consciousness and the consequent tendency (especially among young persons) to withdraw (with or without the help of drugs) from bleak urban surroundings into "an interior distance", a group of academics at Amherst in Massachusetts in the United States are creating a new college whose central task will be to demonstrate that modern society can be not only technologically convenient but also human.

Amid the plethora (not least in the United Kingdom) of newly established higher educational establishments, Hampshire College, as the newcomer is called, stands out as being determined to remain as independent as possible of government support and, after its launching with the aid of a \$6m. gift, to live principally from its tuition income.

Hampshire College is being set up with the support of neighbouring Amherst, Smith and Mount Holyoke Colleges and the University of Massachusetts. It has already received its charter from the Commonwealth of Massachusetts, empowering it to give instruction and to conduct research, and to confer academic honours and degrees.

It has bought a 450-acre site, but its campus has not yet moved beyond the planning stage. Its president has, however, already been appointed—Dr. Franklin Patterson, director of the Lincoln Filene Centre at Tufts University.

An atmosphere is planned where, in Dr. Patterson's words, "each student will be able to expand his capabilities, gain greater command of the uses of his intellect, find value in himself, and relatedness between the campus and non-academic worlds".

The college is being organized into four schools, set up on lines of related disciplines: humanities and arts, natural sciences, social sciences, and language studies.

The latter school is fashioned on novel lines for liberal arts education. It will include the field of foreign languages, and a college requirement for every student will be to pass a speaking and listening comprehension test in a language other than English.

The students—the first class of 360 is due to be admitted in 1969—will move ahead through a three-divisional sequence, rather than a fixed series of four academic class-years.

Division I, the division of basic studies, will be a kind of

controlled "decompression chamber" to follow the "high-pressure, information-filled, test-crammed high school years". The disciplines of all the four schools in the college will be studied in division I, and there will be heavy reliance on tutorials and small seminars as students begin learning self-reliance.

Division II, the division of intermediate studies, will continue linking studies across all disciplines, but concentrated study will begin in one of these.

Division III, the division of advanced studies, will continue a certain amount of cross-disciplinary study, but students will also complete a special study or project in their own discipline and school, and participate in an advanced seminar dealing with a broad topic which must be considered through a combination of disciplines.

Most students will take three courses in each of eight terms, spending one academic year in division I, two years in II, one year in division III.

Supplementing on-campus activities there will be special institutes and training programmes, including a midwinter term of four weeks for independent projects, community service, and the like.

A student-staff ratio of 16 to one is envisaged by 1973, when the full enrolment of 1,440 students is on hand.

"We will build a faculty", says Dr. Patterson, "devoted as much to teaching in the terms this college stands for as to scholarship and art. As our largest group, we will have very able young men and women who are still relatively close to college age themselves.

"The second largest group will be senior faculty, of professor's rank, with mastery of their fields and a right to the title of master teacher.

"The smallest group will be faculty in mid-career, in touch with the frontiers of their field and with teaching, their fullest years yet ahead of them."

One of the college's departures from conventional academic procedures is the replacement of fixed graduation requirements, based on prescribed course credits, by a system of independent study projects and comprehensive examinations. Some students may graduate in three years, others in four, five or more.

Students will proceed at their own pace, taking time off if they choose for work periods, independent research, community service, travel and perhaps, whether they choose or not, for military service.

Another major innovation will be the college's approach to

scholarship aid. It will go down as far as the high school fifth grade to identify youngsters of "great promise and great potential" each year, and guarantee them full college scholarships, provided they complete their secondary schooling at an acceptable level.

Hampshire's blueprint and first working paper, *The Making of a College: Plans for a New Departure in Higher Education**, which was published earlier this year, notes that, at a time "when common requirements in general education are being de-emphasized in the United States", a somewhat different line is being followed in England, especially at the new universities formed during the early 1960s.

In particular, *The Making of a College* cites the set-up at the young University of Sussex as relevant to the plans for Hampshire College. At Sussex (as also at Chicago) the faculties are not organized in departments, but in schools designed to bring students and faculty together in a common field, instead of in specific disciplines.

* By Franklin Patterson and Charles R. Longworth, Massachusetts Institute of Technology Press. \$4.95.

Johannesburg's Waldorf School

from a Correspondent

RECENTLY it was announced that the Waldorf School in Johannesburg had outgrown its premises in the suburb of Parktown and that it was planning to move to a more spacious site it had acquired on the city's outskirts at Bryanstown. The announcement tells the modest success story of an educational venture which began a little more than five years ago, when the Waldorf School, the third of its kind in South Africa, was opened with nine primary pupils.

Without much fanfare of trumpets the school enrolment has increased steadily until today it stands at 110, with an additional 80 preschool children being served by two nursery classes, one attached immediately to the school itself, the other in a more distant suburb.

In an interview the headmaster of the school, Mr. G. Slaughter, who came to South Africa about three years ago after many years of Rudolf Steiner education and administration in Britain, spoke of the progress of the school and of its future plans.

The proposed move from the present buildings—a converted private mansion with large grounds—has been dictated, to some extent, by a projected municipal town-planning scheme. But in any event it would have been necessary to allow for the expansion of the school and the provision of playing-fields. On the new Bryanston site, purchased on generous terms from a leading mining and financial house, the school will have ample space for further growth in ideal semi-rural surroundings.

It has three years within which to move, but if it can secure the necessary funds earlier, it hopes to have its building programme completed and to take over its new premises by 1968. When it does, said Mr. Slaughter, its aim will be to develop high school facilities, standard by standard, up to the matriculation and university admission examination.

Provision would be available in time for about 400 pupils, possibly with some boarding accommodation, for which a demand exists.

A limiting factor in expansion plans, Mr. Slaughter pointed

out, is the acute shortage of teachers. This problem, common to South African schools generally, is even more serious in the Waldorf schools, which require specially trained staff. In the Johannesburg school, which has 14 teachers, some have been recruited from overseas, but the majority are South Africans, including several who must be qualified to teach Afrikaans. Training facilities have been started in Cape Town, where the two other Waldorf schools in South Africa are situated.

Both these schools are doing well, and the older and larger one already provides for a couple of high school standards and has about 250 pupils. Occasionally there is an exchange of teachers between Cape Town and Johannesburg.

At present the Johannesburg primary school caters for children of from six to twelve years old, in eight classes corresponding to the two grades and six primary standards in the ordinary schools.

Universal Rudolf Steiner education principles, designed to produce integrated and creative personalities in every sense, are followed with such adaptations of detail as are necessitated by local conditions. For example, children are taught to take their place in a bilingual society. While the regular language medium is English a good standard of Afrikaans teaching is maintained.

Many of the pupils come from Afrikaans-speaking homes and Afrikaans parents are as enthusiastic as any in their support of the school, said Mr. Slaughter. In fact, in Pretoria, some Afrikaans people have expressed a wish to see an Afrikaans-medium school established there. The main problem here is where to find the teachers.

In general the Waldorf curriculum follows that of the ordinary government school, but there is no slavish adherence to it. More subjects are introduced at various stages and the standards are on the whole rather more advanced. In the teaching of history and geography, for example, the field is less parochial and there is more emphasis on the wider perspective than in the standard syllabus.

Greater stress is also laid on the development of the child's imaginative and creative faculties. The school naturally complies with local departmental administrative regulations. It is periodically inspected, invariably with satisfactory results.

In Johannesburg the Waldorf School has not been long enough in existence to make it possible to judge the quality of the teaching by the performance of the pupils when they have left the primary school and have gone to the ordinary high school. Nevertheless, said Mr. Slaughter, there is every reason to think that the standard of teaching and achievement is as good as, and possibly above, the average in the conventional South African school.

Primary pupils from the Waldorf School who have moved to other schools have, by all accounts, compared most favourably with other children.

Mr. Slaughter added that the authorities have always been well-disposed towards the Rudolf Steiner schools and have never placed any obstacles in their way.

The Waldorf School in Johannesburg is run on a fundamentally Christian basis, but it is not denominational or sectarian. It has pupils of various Christian confessions as well as Jewish children. Essentially, according to Rudolf Steiner principles, it is non-sectional, but it naturally observes South African law and custom in such matters. On its roll there are a number of immigrant children (European) and also some Japanese children whose parents are temporarily in Johannesburg on business and who in such circumstances are treated by the authorities as Europeans.

Waldorf children are taught a healthy and balanced South African patriotism, Mr. Slaughter remarked.

Close cooperation and contact exists between the school and the parents. The school publishes a quarterly newsletter which it is hoped to expand later into a publication of more general educational interest for the spread of the Waldorf ideal. There is a parents-teachers association and class evenings are held periodically to give parents an opportunity of seeing the work of the various classes. Many parents help in fund-raising efforts for the school, and money gifts and donations, sometimes anonymous, for bursaries and other objects are not uncommon.

For the most part parents belong to the professional, business and public service classes, the type of people who attach importance to the values represented by the Rudolf Steiner system and are willing to pay for the privilege of having their children educated according to these principles. The school is not state-aided and depends for its regular income entirely on fees.

Parents receive a comprehensive end-of-the-year report on their children's progress. It is framed in such a way that the child himself can be allowed to see it, but confidential reports can be obtained verbally or in writing, if desired. There are no internal examinations and no merit placings.

An indication that parents are satisfied with the teaching is that children are seldom removed from the Waldorf School, the only normal exception being when the parents move elsewhere. As a rule, children who enter at the nursery stage continue to the primary school.

Comment

DR. R. Koller reported in the weekly *Das Goetheanum* on a European conference in Zurich of the Organization for Economic Cooperation and Development which discussed the consequences of automation. There is no doubt that the industrial revolution in which we live will change the nature of work as drastically as the first industrial revolution did, but in a much more promising manner.

Among the highly trained men industry will need are the administrators who will decide the investment and marketing policies of ever larger firms. Their decisions will not be made in response to the demands of the market, as they must be put into operation many years before the goods involved reach the market.

In making their decisions the administrators will be aided by sociologists, economists, market researchers and people working computers. Actual production will be in the hands of a small number of highly trained engineers and unskilled workers.

The latter group will need to have new facilities quite unlike those possessed by the persons we now know as unskilled workers. They will admittedly start without previous specialized training, but will have to be highly adaptable, able to acquire new skills rapidly, and ready to play many parts. Their work will not be physically tiring and because of the multiplicity of their functions and their control over production they will be able to appreciate the value of their work in a way impossible for the labourer of today.

THE facts of automation hold important lessons for schools today, for the men and women who will work in the automated factories are in school at the present moment. In general only those people aware of how science works will be able to play a constructive part in the society of the future. But, unexpectedly, the number of specialized technicians will be fairly small. The administrators and their assistants will constantly have to make forecasts and decisions concerning human values. The unskilled workers of the future will have to be trained, not in any particular skill, but in adaptability, imagination and readiness to learn. Are our schools adequate for this task? How much can we learn in this connexion from Steiner?

THEORETICALLY, schools in the British Isles are free to devise their own syllabus. In practice, it is the examination boards which largely determine what the schools actually teach. Working Paper No. 5 of the Schools Council—*The Sixth Form: Curriculum and Examinations*—is of special interest in that context. It notes that the character of sixth forms is changing because of the ever-increasing number of pupils who stay at school until 18. This leads to a healthier balance between specialized and non-specialized studies and generally enriches the content and tone of the work. To mirror the more general nature of sixth-form studies and to encourage further diversification, the paper suggests certain changes in A level examinations which are now under detailed discussion and which in due course will be formulated. The suggestions all go in the right direction, but come 20 years too late. They would have been right at the end of the forties when the G.C.E. came into existence. Today we should already be thinking in terms which take account of the imminence of automation.

A RECENT conference on the "School of the Future" came out strongly in favour of doing without the teacher in his traditional role. In certain subjects classes of up to 100 were envisaged, together with specialist teaching down to primary level, a plethora of teaching machines and audiovisual aids, language laboratories and closed-circuit television, the abolition of homework, and school from 9 a.m. to 6 p.m. All this would effectively limit, if not quite eliminate, the personal influence of both teachers and parents.

One of the few official speakers who advised caution was Mr. Crosland, the Minister of Education. According to *The Times Educational Supplement* he wanted to see careful investigation of "the precise value of different kinds of aid and technique, and of the effect they are likely to have on the teaching function." A timely warning.

MR. Colin Lacey, a lecturer at Manchester University, has made some interesting investigations into the mental health of grammar school boys in an unnamed town in the north of England. Symptoms of emotional disturbance were varied and widespread. Mr. Lacey believes that the reason for such disturbance lies in the unusual degree of competitiveness which characterises grammar schools. Marks, homework, streaming, unfriendliness (all your colleagues are your competitors) are some of the pressures which build up. Readers of *Child and Man* will not be surprised at these findings, but might want to put two additional questions for further investigation. Is such emotional disturbance a passing feature or likely to affect a pupil for the rest of his life? Is it only the competitiveness which builds up neuroses?

Book Reviews

TELEVISION IN THE LIVES OF OUR CHILDREN

by Wilbur Schramm, Jack Lyle and Edwin B. Parker.

Stanford University Press; London, Oxford University Press. 22s 6d

A jibe sometimes thrown at reviewers is that they never completely read books. This is true in this instance, partly because this is a book for constant study and reference.

Nevertheless sufficient of it was read to warrant the verdict that this is a book which should be available to all who have anything to do with children or television.

It is a report describing in full detail the findings of a research team who investigated the effects of television on the lives of individuals, families and groups of children and young people in America and Canada.

The authors start from the realistic viewpoint that whatever we may think about it television has come to stay, and that children will look at it. They attempted to find out what it was doing to children, and what might be done to improve it.

"It is not scientifically justifiable to say," one is told, "that television is good or bad for children. The relationship is always between a *kind* of television and a *kind* of child in a *kind* of situation."

Another of the author's

major findings is that wherever television has appeared—in the U.S.A. one out of 15 homes had it in 1950, and seven out of eight by 1960—leisure is organized around it.

The brighter children are usually the heavier viewers up to about the age of 11 or 12. In the teenagers viewing generally tends to slacken off, especially with brighter children, in favour of the printed word.

The programmes which children tend to view most are those for which the majority of viewers are adults, while the children's need for television is above all else a need to satisfy their desire for fantasy.

Television does not seem noticeably to increase children's knowledge, though those who watch it regularly go to school with a vocabulary about a grade higher than those who do not watch it regularly.

On the question of violence and delinquency, which disturbs most people, the authors declare that a child is not made more aggressive by television, unless he comes to it already predisposed to be ag-

gressive because of an unhappy home, school or social life.

But the authors emphasize that parents, teachers and friends have it in their power to contribute to a child's healthfulness by giving him a "warm and loving home" and environment. They come back again and again to this point. Little delinquency can be traced directly to television.

There is hardly any sign that television is improving taste. Regrettably children learn to like programmes which are readily available, but which they would otherwise consider poor stuff.

The idea that television has

a task to educate and uplift democracy has as yet little or no evidence in fact. At the same time, if children have love, security and friendship around them in their non-television hours, there is little likelihood of anything bad happening to them because of television.

This is a most inadequate indication of the authors' findings and their statistical verification. But enough has perhaps been said to make us think twice before doing what is so fatally easy on this subject—generalizing, and to give this book the strong recommendation it deserves.

A. H.

IN THAT DAWN by Konstantin Paustovsky. Harvill. 30s.

THE third volume of Paustovsky's *Story of a Life* has now appeared under the title of *In that Dawn*. The second volume ended with the beginning of the February Revolution when there was still a mood of hope and idealism. The third brings us through the events leading up to the emergence of Lenin and into the civil war.

The chief impression is one of appalling chaos and cruelty, but alternating with scenes of horror are moments of almost magical beauty. In a barrack hall, grey with smoke and crowded with half mutinous soldiers, a raw recruit showed Paustovsky a photograph of the girl he had loved and married. There was so much

tenderness in her smile that it went straight to the author's heart and he felt that she was a part of his love for Russia.

For family reasons Paustovsky travelled to Kiev where during his three-year stay there were 17 political upheavals, all accompanied by some form of violence. We are given the impression of an artless young idealist, carried like a straw on an erratic wind through countless terrifying experiences.

But his interest and delight in every kind of situation stimulated a higher level of awareness. After a hair-breadth escape from a Cosack patrol, he describes "the incomparable weightless feeling of being safe"; in the half-

sleep which followed he felt "completely different from my normal self—very calm, trusting, accepting the world". He seemed to bear a charmed life.

The writing is as vibrant and sensitive as in the first two volumes. Whatever Paustovsky describes is present to our senses, whether it be the first impressions of Lenin, the neglected suburbs of Moscow where he saw "drowned tins gleaming through the olive-green water", or the old Turkish timbered houses with their scent of "warm dust, rotting wood and honey". Even dilapidation has its beauty.

The author is free of political fanaticism. In the first excitement of the revolution he imagined that overnight everyone would change and even the bitterest enemies would become friends. He was convinced that there was an innate goodness in everyone. He was to be disillusioned, but he never lost his love of human beings and of Russia.

In the midst of lawlessness or of harsh military oppression, in the most unexpected

quarters, he met with kindness and understanding. His story clearly illustrates how in the working of destiny man draws to himself the experiences he needs or deserves.

The last chapter of *In that Dawn* gives us a parting glimpse of the tragedy and greatness of Russia. The author describes the refugees swarming onto the boats at Odessa. Many were trampled to death and many were drowned in the stampede.

But at last the ships moved out with the whistle of departure. "It sounded like a chant for the departed, for those who had left their country, left the Russian fields and woods, winters and springs, renounced their share in our common sufferings and joys".

The ships were disappearing in the mist. The winter wind blew from the north-east as though turning over a new page. On it was to be written "The heroic story of Russia—long-suffering, unique and beloved to our dying breath."

E. M. H.

FOR TEACHERS An entirely new edition of the *Curriculum of the Waldorf School*, translated by Eileen Hutchins from the original by Caroline von Heydebrand, with an Introduction by G. L. Rowe. The second part—The Teaching of English in English Schools—has been rewritten by Miss Hutchins. 11s 6d per copy.

ALSO copies of the recently published work for Science teachers, *The World of Matter and the Education of Man*, by Frits Julius. Subtitled "Chemistry by simple phenomena", it presents the basic principles of the teaching of chemistry, dealing with work in the seventh, eighth and ninth classes. 15s. Both available from the Rudolf Steiner Bookshop, 35 Park Road, London NW 1.

Notes on our Contributors

Charles Kovacs, born in Vienna, has been accountant, company director, farm manager (in Kenya). Life long interest in anthroposophy and art led eventually (1956) to decision to take up teaching. Has worked since then as class teacher at Rudolf Steiner School in Edinburgh.

Miss E. Goodwin was educated in a variety of establishments culminating in a redbrick university. Not then wishing to teach, she worked in a legal office for a few years until she came in contact with anthroposophy. This aroused her interest in a wider sphere of education than she had previously met, so she took the teachers' training course at Michael Hall and then started work as an upper school teacher in a Steiner school.

Peter Patterson, born in Holloway in 1933, educated at Walthamstow. Studied musicology in Durham, and then did four years' postgraduate study on east-west influences in Bartok's chamber music. Worked for over four years at the Steiner school at Reutlingen as teacher of English and music. Now a class teacher in England.

Earl Ogletree is a postgraduate student of Wayne State University, U.S.A. He is at present studying and completing his doctoral thesis (with the help of his wife Gerda) at Emerson College.

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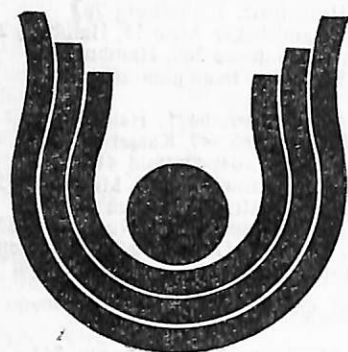
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