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PRACTICAL COURSE FOR
TEACHERS



PRACTICAL COURSE FOR
TEACHERS

GIVEN BY

DR. RUDOLF STEINER

AT THE FOUNDATION OF THE

WALDORF SCHOOL, STUTTGART

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EDITOR'S PREFACE

IN this translation an intimate conversational style has been preserved in order to convey as far as possible some idea of the local colour and scene at the time the lectures were held.

The occasion was the opening of the Waldorf School, Stuttgart—the first school to be started by Dr. Steiner. And in these lectures he was to instruct those who aspired to be teachers under this new system. As far back as 1907 he had given his views in lectures to the public and in printed books, but his proposals had not materialized until 1919.

In that year, thanks to the initiative and financial help of Herr Molt, the owner of the Waldorf-Astoria Tobacco Factory at Stuttgart, a school had been built. At the inauguration, Dr. Steiner gave three parallel courses of instruction, one called *Allgemeine Menschenkunde als Grundlage der Pädagogik* dealing with the Theory of Education on the basis of the entire human being. It is quoted frequently in this volume, but has not yet been published in English. These lectures were followed every morning by the ones now given in this book. In the afternoon came the third series as a sort of practical seminary (the English publication is being prepared).

It seems, therefore, more consistent with the intimate relationship existing between the lecturer and his audience to translate the original text in the frank and homely style in which Dr. Steiner dealt with the questions put to him, omitting a few paragraphs which have no bearing at all outside Germany.

It is only through the public-spirited generosity of Frau Dr. Steiner that these lectures have now come into the hands of the public. They appeared in book form in the original German in 1933 and 1934. Until that time they had been kept in the custody of a few teachers to guide them in their work.

After the opening of the Waldorf School, news of its rapid

success soon reached English and American Educationalists, and in 1922, upon the invitation of the Educational Union for the Realization of Spiritual Values, Dr. Steiner lectured at Stratford-on-Avon and Oxford, and on Shakespeare's birthday gave the inaugural lecture at Stratford-on-Avon.

In that year he spoke at several places in England and gave a course of lectures at Ilkley in 1923.

Dr. Steiner died in 1925, but interest in his life's work is increasing, and the result can be seen especially at the Goetheanum, Dornach, Switzerland.

But it is increasing also in America and other English-speaking countries. Schools are starting and are already promising good results.

The Goetheanum, Dornach, is the recognized centre of all Dr. Steiner's activities, and its educational agency in England is the Rudolf Steiner Educational Union.

The Rudolf Steiner Educational Union has been formed for the co-ordination and representation of educational work on the lines laid down by Rudolf Steiner.

The offices in England are at 54 Bloomsbury Street, London, W.C.1.

At the end of this volume will be found a short description of those translations into English of Dr. Steiner's Educational works now available. These and other works by Rudolf Steiner are procurable from the Rudolf Steiner Educational Union.

THE EDITOR

PRACTICAL COURSE FOR TEACHERS

FIRST LECTURE

INTRODUCTION—APHORISTIC REMARKS ON ARTISTIC ACTIVITY,
ARITHMETIC, READING, AND WRITING

To these lectures I wish to provide a kind of introduction; for even in our actual teaching methods we shall have to distinguish them—with all due modesty—from the methods which have evolved in our time on quite other assumptions than those which we must make. Our methods are not different from those others just because we want capriciously something "new" or "different," but because the tasks of our particular age will compel us to realize the course which must be taken by education itself for humanity, if it is to answer in the future to the impulses towards development predestined in the human race by the universal world order.

Above all, we shall have to be aware, in our method, that we are concerned with a certain harmonizing of the spirit and soul with the physical-body. You will not, of course, be able to use the materials of study as they have been used hitherto. You will have to use them as the means of rightly developing the soul and body forces of the individual. And so you will not be concerned with the handing down of a province of knowledge as such, but with manipulating this province of knowledge in order to develop human abilities. You will have to distinguish, above all, between the material of knowledge which is really determined by convention, by human agreement—even if it is not admitted in so many words—and the materials of knowledge which depend on an understanding of human nature in general.

Just consider superficially the actual position, in general culture, of the reading and writing which you impart to

the child to-day. We read, but the art of reading has naturally developed in the course of civilization. The letter-forms which have arisen, the combination of these various letter-forms, is all a matter determined by convention. In teaching the child the present form of reading, we teach him what, apart from the place of the individual within a quite definite culture, has no significance at all for the human entity. We must be aware that other practices of our physical culture have no direct meaning for super-physical humanity, for the super-physical world at all. It is quite wrong to believe, as spiritist circles sometimes do, that spirits wrote the human writing in order to bring it into the physical world. Human writing has arisen from human activity, from human convention on the physical plane. The spirits are not in the least interested in accommodating themselves to this physical convention. Even if the intervention of the spirits is a fact, it is in the form of special translation by means of intermediary human activity; it is not a direct gesture of the spirit itself, a communication into this form of writing or reading of its living essence. The reading and writing which you teach the child are determined by convention; they have arisen within the action of the physical body.

Teaching the child arithmetic is quite another thing. You will feel that here the most important thing is not the forms of the figures, but the reality that lives in the figure-forms. And this living reality alone is of more importance to the spiritual world than the reality living in reading and writing. And if we proceed further to teach the child certain activities which we must call artistic, we enter with them into the sphere which always has eternal significance, which reaches up into the activity of the spirit and soul in man. In teaching children reading and writing we are teaching in the domain of the most exclusively physical. Our teaching is already less physical in arithmetic, and we are really teaching the soul and the spirit when we teach the child music, drawing, or anything of that kind.

Now in a rationally pursued course of study we can combine these three impulses, the super-physical in the artistic activity, the semi-super-physical in arithmetic, and the

entirely physical in reading and writing, and just this combination will bring about the harmonizing of the individual. Imagine that we approach the child in this way (this lecture is merely introductory, and only aphoristic individual instances will be given): we say: "You have already seen a fish. Now just try to get a clear idea of what it looked like—this fish that you saw. If I make this for you (see drawing) it looks very like a fish. What you saw as a fish looks something like what you see there on the board. Now just imagine that you are saying the word fish. What you say when you say 'fish' is expressed by this sign (see page 23).

Now just try not to say 'fish,' but only to start saying 'fish.' We now try to show the child that he must only begin saying 'fish': *F-f-f-f*. Now look, you have started now to say 'fish'; and now picture to yourself that people gradually came to simplify what you see there. In starting to say 'fish,' *F-f-f-f*, you are saying, and writing for it, this sign. And people call this sign 'f' (see page 23).

So you have learned that what you say when you say 'fish' begins with *f*, and now you write that as *f*. You always breathe *f-f-f-f* when you start to say fish; in this way you learn what the sign was for saying fish in the very beginning."

When you set about appealing to the child's nature in this way, you transport the child right back into earlier civilizations, for that is when writing first arose. Later the process passed into a mere convention, so that to-day we no longer recognize the connection between the abstract letter-forms and the images which arose purely as signs from the contemplation and imitation of what was observed. All letter-forms have arisen from pictorial shapes. And now think how, when you only teach the child the convention: "You are to make an *f* like this!" you are teaching him something quite disconnected, and out of its context with the human setting. Writing is then dislodged from its original setting: the artistic element. Therefore we must begin, in teaching to write, with the artistic drawing of the shapes—of the sound and letter-shapes—if we want to go so far back that the child is struck by the difference in

shapes. It is not enough merely to form these shapes before the child with our mouth, for that makes people what they have become to-day. In dislodging the written shape from what is now convention and showing its original source, we compass the whole being and make it something quite different from what it would be if we simply appealed to perception. So we must not only think *in abstracto*. We must teach art in drawing, etc.; we must impart the psychic element in teaching arithmetic, and we must teach the conventional element of reading and writing artistically; we must permeate our whole teaching with the artistic element. Consequently, from the first we shall attach great importance to cultivating the artistic element in the child. The artistic element, as is well known, has a quite exceptional influence on the will. With its help we penetrate to something connected with the whole individual, whereas what is concerned with convention only affects the head, "head-man" (kopfmensch). Consequently, we proceed by letting every child cultivate something to do with drawing and painting. Thus we begin with drawing, the drawing-painting in the simplest way. But we begin, too, with the musical element, so that the child is accustomed from the first to handle an instrument, so that the artistic feeling is awakened in him. Then he will develop, as well, the power to feel with his whole being what is otherwise merely conventional.

It is our task in the study of method always to engage the whole individual. We could not do this without focussing our attention on the development of an artistic feeling with which the individual is endowed. This will also dispose the individual later to take an interest in the whole world as far as his nature permits. The fundamental error until now has always been that people have set themselves up in the world with nothing but their heads; they have at the most dragged the rest of their bodies after them. And the result is that the other parts now follow the lead of their animal impulses and live themselves out emotionally—as we are experiencing just now in the very curious wave of emotionalism which has spread from East Europe. This has

occurred because the whole individual has not been cultivated. But it is not only that the artistic element must be cultivated, too, but the whole of our teaching must be drawn from the artistic element. *All method must be immersed in the artistic element.* Education and teaching must become a real art. Here, too, knowledge must not be more than the underlying basis.

Therefore we first extract from the element of drawing the written forms of the letters, then the printed forms. We build up reading on drawing. In this way you will soon see that we strike a chord to which the child-like soul loves to vibrate in harmony, because the child has then not only an external interest, but because, for instance, it sees, in actual fact, the coming to expression in reading and writing of its own breath.

We shall then have to rearrange much in our teaching. You will see that what we are aiming at in reading and writing can naturally not be built up exclusively in the way just described, but we shall only be able to awaken the forces necessary to such a superstructure. For if we were to try in modern life to build up all our teaching on the process of evolving reading and writing from a setting of drawing, we should need to spend the time up to the twentieth year over it; we should never finish in the school-life. We can only carry it out, then, first of all, in principle—and must, in spite of it, pass on, but while still remaining in the artistic element. When we have drawn out isolated instances in this way for a time, we must go on to make the child understand that grown-up people, when they have these peculiar forms in front of them, discover a meaning in them. While cultivating further what the child has learnt like this from isolated instances, we pass on—no matter whether the child understands the details or not—to write out sentences. In these sentences the child will then notice forms such as he has become familiar with in the f of fish. He will then notice other forms, next to these, which we are unable to show in their original setting for lack of time. We then proceed to draw on the board what the separate letters look like in print, and one day we write a



long sentence on the board and say to the child: "Now grown-ups have all this in front of them when they have developed all that we have seen to be the f in fish, etc. Then we teach the child to copy writing. We lay stress upon his feeling with his hands whatever he sees, on his not merely reading with his eye, but on his following the shape with his hands, and on his knowing that he himself can shape all that is on the board, just so. He will then not learn to read without his hand following the shapes of what he sees, of the printed letters too. Thus we succeed—which is extraordinarily important—in seeing that reading is never done with the mere eye but that the activity of the eye passes mysteriously over into the entire activity of the human limbs. The children then feel unconsciously, right down into their legs, what they would otherwise only survey with the eye. We must endeavour to interest the whole being of the child in this activity.

Then we go the opposite way: we split up the sentence we have written down, and show the other letter-shapes which we have not yet brought out of their element; we split up and divide, by atomizing, the words, and we go from the whole to the separate parts. For example, here stands the word "head." The child first learns to write down "head," just painting the word as a copy. Then we split the word "head" into h-e-a-d; we bring the separate letters out of the word, and thus go from the whole to the separate parts.

We continue, in fact, throughout our teaching to pass like this from the whole to the part. We divide, for instance, a piece of paper into a number of little paper shreds. Then we count these shreds; let us suppose that there are twenty-four. Then we say to the child: "Just look, I describe these paper shreds by what I have written on the board and call them: twenty-four paper shreds. [They might be beans just as well, of course.] Now notice that. Now I take a number of paper shreds away, I put them on a little pile; I make another little heap here, and there a third, and there a fourth; now I have made four little heaps out of the twenty-four paper shreds. Now watch: I will now count them;

you can't do that yet, but I can, and what is lying on that little heap I call nine paper shreds, and what is lying on the second little heap I call five paper shreds, and what is lying on the third I call seven paper shreds, and what is lying on the fourth little heap I call three paper shreds. You see, before, I had a single heap: twenty-four paper shreds; now I have four little heaps: nine, five, seven, three paper shreds. That is all the same paper. The first time, when I have it altogether, I call it twenty-four; now I have divided it into four little heaps and call it, now nine, then five, then seven, and then three paper shreds." Now I say: "Twenty-four paper shreds are, altogether, nine and five and seven and three." Now I have taught the child to add up. That is, I have not started from the separate addenda and formed the sum from them. That is never the way of our original primitive human nature. (I refer you for this to my *Outlines of a Theory of Knowledge Belonging to the Goethean World-Conception*.¹) But the opposite process is the way of human nature: seeing the sum first, and then dividing it up into the separate addenda, so that we must teach the child to add in the opposite way to what is usually taught; we must start with the sum and then go to the addenda. Then the child will have a better idea of what "together" means, than he has had up to now from our picking the parts up and putting them together. Our teaching will have to be distinguished from teaching hitherto by the fact that we have to teach the child in more or less the opposite way what "sum" means in contrast to the "addenda." Then we can rely on the response of a quite different understanding from that aroused by the opposite procedure. You will actually only see the full value of this from practice. For you will see the child enter quite differently into the subject; you will notice a quite different capacity for understanding in the child, if you go the way I have described.

You can then go the opposite way and continue your arithmetic. You can say: "Now I throw these paper shreds all together again, and make two little heaps, and I call the

¹ Philosophic-Anthroposophic Press, Dornach (Switzerland) not yet translated.

little heap which I have left quite separate, three. How have I got this three? By taking it away from the others. When it was still all together I called it twenty-four; now I have taken three away and now I call what is left twenty-one." In this way you introduce the idea of subtraction. That is, again, you do not start from minuend and subtrahend, but from the remainder, from what is left, and you lead from this to what the remainder came from. Here, too, you proceed the opposite way. And—as we shall see later in the method of special subjects—you can apply to the whole art of arithmetic the process of going from the whole to the part. In this connection we shall doubtless have to accustom ourselves to adhere to a quite different course of instruction. We proceed here to cultivate, at the same time as "object lessons"—which we must never neglect, but which should not be too exclusively emphasized as they seem to be to-day—the sensitiveness to authority. For we are continually saying: I call that twenty-four. I call that nine. In emphasizing, in anthroposophical lectures, the point that between seven and fourteen years of age the feeling for authority should be cultivated, that does not mean that a training is required to produce this feeling for authority, but what is necessary can flow from the very method of instruction itself. Its influence is present like an undertone; when the child listens, he says: "Aha, he calls that nine, he calls that twenty-four," etc. He obeys voluntarily, at once. Through listening like this to the person who uses this method the child is inoculated by what expresses itself as a sensitiveness to authority. That is the secret. *Any artificial training of the feeling for authority must be excluded by the method or technique itself.*

Then we must be quite clear that we always want to let three things work in unison: will, feeling, and thinking. When we teach on these lines, willing, feeling, and thinking are actually working together. The point is never to pervert the willing by false means into the wrong direction, but to secure the strengthening of the will by artistic means. To this end, from the first, teaching in painting, artistic instruction, and musical training, too, should be employed.

We shall notice incidentally that particularly in the first stage of the second period of his life, the child is most susceptible to authoritative teaching in the form of art and that we then can achieve the most for him with art. He will grow as if of himself into what we desire to pass on to him, and his greatest imaginable joy will be when he puts something down on paper in drawing or even in painting, which, however, must not be confused with any merely superficial imitation. Here, too, we must remember in teaching that we must transport the child, in a sense, into earlier cultural epochs, but that we cannot proceed as though we were still in these epochs. People were different then. You will transport the child into earlier cultural epochs now with quite a different disposition of soul and spirit. So, in drawing, we shall not be bent on saying: You must copy this or that, but we show him original forms in drawing; we show him how to make one angle like this, another like that; we try to show him what a circle is, what a spiral is. We then start with self-contained form, not with whether the form imitates this or that, but we try to awaken his interest in the form itself.

You may remember the lecture in which I tried to awaken a sense of the origin of the acanthus leaf. I then explained that the idea that people imitated the leaf of the acanthus plant in the form in which it appears in legend is quite false; the truth is that the acanthus leaf simply arose from an inner impulse to form, and people felt later: That resembles nature. Nature was not copied. We shall have to bear this in mind with drawing and painting. Then at last there will be an end of the fearful error which devastates human minds so sadly. When people meet with something formed by man, they say: It is natural—it is unnatural. But a mere correct imitation is of secondary importance. Resemblance to the external world should only appear as something secondary. Rather in man should live an impulse of becoming one with growing forces of the form itself. One must have, even when drawing a nose, some inner relation with the nose-form itself, and only later does the resemblance to the nose result. The inner meaning for

forms one would never be able to awaken between the age of seven and fourteen by merely copying the forms outside. But one must realize the inner creative element which can be developed between seven and fourteen. If one misses this inner creative element at such a time, it never can be retrieved. The forces active at that time die away after; later, one can get at the most a makeshift, unless a transformation of the individual occurs in what we call "initiation," natural or unnatural.

I am now going to say something unusual, we must go back to the principles of human nature if we wish to be teachers in the true sense to-day. There are exceptions, when an individual can still recover some omitted experience. But then he must have been through a severe illness, or must have suffered some deformation or other, have broken a leg, for instance, which is then not properly set; that is, he must have suffered a certain loosening of the etheric body from the physical body. That is, of course, dangerous. If it happens through Karma it must be accepted. But we cannot treat it as a calculable quantity, or give any guarantee for public life that a person can recover some thing thus missed—not to mention other things. The development of the individual is mysterious, and the aim of instruction and education must never be concerned with the abnormal, but always with the normal. Teaching is always a social matter. The problem must always be: In what year must the development of certain forces take place, so that this development establishes the individual securely in life? So we must reckon with the fact that it is only between the seventh and fourteenth year that certain abilities can be cultivated in such a way that the individual can stand his ground in the battle of life. If these abilities are not cultivated at this time, the individual concerned will not be equal to the battle of life, but will have to succumb to it, as most people do to-day.

This ability to secure an artistic footing in the world's rush must be our gift as educators to the child. We shall then notice that it is man's nature, up to a point, to be born a "musician." If people had the right and necessary agility

they would dance with all little children, they would somehow join in the movements of all children. It is a fact that the individual is born into the world with the desire to bring his own body into a musical rhythm, into a musical relation with the world, and this inner musical capacity is most active in children in their third and fourth years. Parents can do an enormous amount, if they only take care to build less on externally induced music than on the inducement of the whole body, the dancing element. And precisely in this third and fourth year infinite results could be achieved by the permeation of the child's body with an elementary Eurhythmy. If parents would learn to engage in Eurhythmy with the child, children would be quite different from what they are. They would overcome a certain heaviness which weighs down their limbs. We all to-day have this heaviness in our limbs. It would be overcome. And there would remain in the child when the first teeth are shed the disposition for the complete musical element. The separate senses, the musically attuned ear, the plastically skilled eye, arise first from this musical disposition; what we call the musical ear, or the eye for drawing or modelling, is a specification of the whole musical individual. Consequently, we must always cherish the idea that in drawing on the artistic element we assimilate into the higher man, into the nerve-sense-being, the disposition of the entire being. You elevate feeling into an intellectual experience in utilizing either the musical element or the element of drawing or modelling. That must be done in the right way. Everything to-day is in confusion, particularly where the artistic element is being cultivated. We draw with the hands, and we model with the hands—and yet the two things are completely different. This is most striking when we introduce children to art. When we introduce children to plastic art, we must pay as much attention as possible to seeing that they follow the plastic forms with the hands. When the child feels his own forming, when he moves his hand and makes something in drawing, we can help him to follow the forms with his eye—but with the will acting through the eye. It is in no way a violation

of the naïvety in the child to instruct him to feel this, to feel over the form of the body with the hollow of his hand. When, for instance, he is tracing the curves of a circle, we draw his attention to the eye, and tell him that he himself makes a circle with his eye. This is absolutely in no sense a violation of the child's naïvety, but it engages the interest of the whole being. Consequently, we must realize that we are transporting the lower being of the individual into the higher being, into the nerve-sense-being.

In this way we shall win a certain deep-lying sense of method which we must develop in ourselves as educators and teachers, and which we cannot transfer directly to anyone else. Imagine that we have an individual before us to teach and educate—a child. In these days the vision of the growing being is completely disappearing from education; everything is in confusion. But we must accustom ourselves to distinguish between differences in our vision of this child. We must accompany, as it were, our teaching and educating with inner sensations, with inner feelings, even with inner stirrings of the will, which are only heard, as it were, in a lower octave, and which are not brought out. We must be conscious ourselves that in the growing child there evolve gradually the ego and the astral body; the etheric body and the physical body are already there, inherited.¹ Now it is well for us to picture: The physical body and the etheric body are always particularly cultivated from the head downwards. The head radiates what really creates the physical man. If we follow the right course of education and instruction for the head, we best serve the growth-system: If we teach the child in such a way that we draw out the head-element from the whole being, the right experiences pass from his head into his limbs: the individual grows better, he learns how to walk better, etc. So we can say: the physical and etheric bodies stream downwards when we cultivate all that has relation to the higher man in a positive way. If, in teaching the child to read and write more intellectually, we have the feeling that the child, absorbing what we impart to him, comes to meet us, then

¹ See Rudolf Steiner, *Theosophy, Occult Science*.

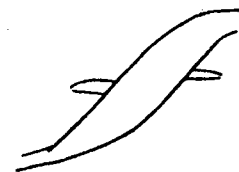
this is passing from his head into the rest of his body. But the ego and the astral body are being developed from below upwards when the whole being is educated. A powerful ego sense would be awakened, for instance, if we taught the child elementary eurhythmy in the third and fourth years. The whole individual would be engaged, and a correct ego-sense would strike root in his being. And if he hears plenty of stories to rejoice over and even feel sad about, the astral body will develop from the lower individual upward. Just think back for a moment a little more intimately to your own experiences. I expect you will all have had this experience: In walking through the street and being startled by something, not only your head and your heart were startled, but in your limbs, too, you were startled and you re-lived the shock later. You will be able to agree from this experience that the surrender to something which disarticulates the feelings and the emotions, affects the whole being, not only the heart and the head.

This truth must be kept in view quite particularly by the educator and teacher. He must see that the whole being is moved. Think, then, from this point of view, of telling legends and fairy-tales, and if you have a real feeling for this, so that you convey your own mood when you tell the child stories, you will tell them so that the child re-lives with all his body what he has been told. In this way you really appeal to the child's astral body. The astral body radiates an experience into the head, to be felt there by the child. We must have the feeling that we are moving the whole child, and that only from the feelings, from the emotions we excite, must the understanding for the story come. Make it, therefore, your ideal, in telling the child fairy-tales or legends, or in drawing or painting with him, not to "explain," or to act through concepts, but to let the whole being be stimulated, so that only afterwards when the child has gone away from you, understanding dawns on him. Try, then, to educate the ego and the astral body from below upwards, so that the head and the heart only come later. Try never to appeal in stories to the head and the understanding, but tell stories so that you evoke in the

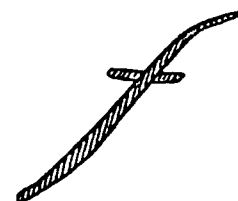
child—within limits—certain silent tremors of awe, so that you excite pleasures or sorrows which move his whole being so that these still linger and resound when the child has gone away, and only then understanding dawns on him and interest awakes in their meaning. Try to act through your whole intimacy with the children. Try not to excite interest artificially by relying on sensations, but try, by setting up an inner intimacy with the children, to let the interest grow from the child's own nature.

How can this be done with a whole class? It is comparatively easy to achieve with a single child. One only needs to love trying with him, one only needs to inspire one's work with love, to move the whole being, not only the heart and the head. With a whole class it is no harder if one is oneself moved by the subjects in question, but not only in the heart and the head. Take this example: I want to make clear to the child the continued life of the soul after death. I shall never make it clear to the child by theories, but shall only be deceiving myself. No kind of concept can make immortality mean anything to a child before fourteen. But I can say: "Just look at this butterfly's chrysalis. There is nothing inside it. The butterfly was inside it, but it has crept out." I can show him the process, too, and it is a good thing to bring such metamorphoses before the child. Now I can draw the comparison: "Imagine you are a chrysalis like this yourself. Your soul is inside you; later it finds its way out; it will then find its way out like the butterfly from the chrysalis." That is putting it naively, of course. Now you can talk about it for a long time. But if you do not believe yourself that the butterfly is like the human soul, you will not achieve much with the child through such comparison. You will not, of course, be guilty of introducing the blatant untruth that you only regard it as a man-made comparison. It is no such thing, but it is a fact of the divine ordering of the world. It is not the creation of our intellect. And if we have a right attitude to things, we learn to believe the fact that nature is full of symbols for spiritual-psychic experiences. If we become one with what we impart to the child, our action takes hold of the whole child. The loss of

power to feel with the child, the belief in mere adjustment to a given ratio in which we ourselves do not believe, is responsible for the poverty of the child's education. Our own view of the facts must be such that, for instance, with the creeping out of the butterfly from the chrysalis, we introduce into the child's soul, not an arbitrary image, but an illustration, which we understand and believe to be furnished by the divine powers of the universe. The child must not understand what just passes from ear to ear, but what comes from soul to soul. If you notice this, you will go forward.



SEE PAGE 11



SECOND LECTURE

ON LANGUAGE—THE ONENESS OF MAN WITH THE UNIVERSE

WE shall now have to build up gradually the principles outlined in the last lecture. You will have seen, no doubt, from what was discussed yesterday that much will have to be changed and revised even in the details of instruction.

Now just think back a little on what I brought to your notice in the previous lecture.¹ With my analysis in mind you can really see man as a being with three centres, in which sympathy and antipathy meet. We can then say: "Antipathy and sympathy meet even in the head." We can simply take as a formula the case of the nervous system being intercepted at a certain point in the head for the first time, so that the sense-perceptions penetrate, and encounter antipathy from the individual. In such a case you see that you must think of each separate system as repeated again in the whole person, for the activity of the senses as such is really a fine activity of the limbs, so that the sphere of the senses is primarily pervaded by sympathy, and antipathy is sent out from the nervous system. If, for instance, you imagine sight, a kind of sympathy develops in the eye itself: the blood vessels of the eye; antipathy radiates through this sympathy: the nervous system of the eye. This is the origin of sight.

But a second, and for us a more important encounter, between sympathy and antipathy, occurs at the centre of the human system. Here, again, sympathy and antipathy encounter one another, so that a meeting between sympathy and antipathy ensues midway in the human system, in the breast-system. Here, again, the whole individual is active; for while sympathy and antipathy meet in us, in our breast we are conscious of their conflict. But you also know

¹ Rudolf Steiner: *The General Study of the Human Being as the Basis of Pedagogy*, Second Lecture. Phil.-Anthrop. Press, Dornach, Switzerland.

that this meeting is expressed in our carrying out—let us say—an instantaneous reflex action on receiving an impression, and in this reflex action we do not think much about it, but we swiftly repulse something or other which threatens us with danger; we repulse it purely instinctively. Other more subconscious reflex movements are then further reflected in the brain, in the soul, and the whole again acquires the character of an image. We accompany with imagery the conflict in action between sympathy and antipathy in our breast-system. In so doing we no longer realize clearly that a meeting between sympathy and antipathy is in question. But the breast is the scene of a process intimately bound up with the whole life of the individual. A meeting between sympathy and antipathy is in progress which is significantly bound up with our external life.

We develop a certain activity of the whole individual which expresses itself as sympathy, as an activity of sympathy. We allow the constant interplay between this activity of sympathy and a cosmic antipathy to take place in our breast-system. The expression of these conflicting sympathetic and antipathetic activities is human speech. And a distinct accompaniment by the brain of this encounter of sympathy and antipathy in the breast is the comprehension of speech. We trace speech with an understanding of it. In speech there are really present an activity which takes place in the breast and a parallel activity which takes place in the head, only that the breast is much more positive in this activity; in the head it has faded into an image. When you speak, you have all the time the breast-activity, and you accompany it at the same time with an image of it, with an activity of the head. You will easily see from this that speech is really built up on a persisting rhythm of sympathetic and antipathetic activity—like feeling. Speaking, too, is primarily anchored in feeling. The thought content of our speech is introduced by our accompanying the content of feeling with the content of knowledge and perception. But we shall only learn to understand speech if we really see it as fundamentally anchored in human feeling.

Now, as a matter of fact, speech is doubly anchored in human feeling: once, in all the feeling with which the individual confronts the world. With what feelings does he confront the world? Let us take a clear feeling, a clear shade of feeling: for instance, astonishment, amazement. As long as we remain in the individual, in this microcosm, with our soul, we experience astonishment, amazement. If we find ourselves able to establish the cosmic link, the cosmic relation, which can be bound up with this feeling-shade of astonishment, this astonishment becomes the sound *o*.¹ The sound *o* is really nothing less than the action of breath in us when this breath is caught inwardly by astonishment, by amazement. You can understand the *o*, therefore, as the expression of astonishment, of amazement.

Lately the world's superficial method of observation has linked speech with something external. People have asked themselves: "What is the origin of the connections between sounds and the meaning of sounds?" People have not realized that everything in the world makes a feeling-impression on the individual. In some manner every single thing reacts upon human feeling, even if often quite delicately, so that it remains half-unconscious. But we shall never have a thing in front of us which we can describe by a word containing the sound *o*, unless somehow we feel astonishment, even if this astonishment is very subdued. If you say "stove" (German: Ofen) you say a word with *o* in it, because in "stove" there lies something which excites a subdued astonishment in you. Speech is grounded in this way in human feeling. You stand in a relation of feeling to the whole world and you respond to the whole world with sounds which express the relation of feeling in some

¹ Extract from *Eurhythmics as Visible Speech* referred to at end of this volume.

German	<i>a</i>	English	ah (as in father)
"	<i>e</i>	"	a (" say)
"	<i>i</i>	"	ee (" feet)
"	<i>ei</i>	"	i (" light)
"	<i>au</i>	"	ow (" how)
"	<i>eu</i>	"	oi (" joy)
"	<i>u</i>	"	oo (" room)

way. As a rule, you see, people have only dealt with these things very superficially. They imagined that we imitated in speech the barking or growling of the animal. Accordingly a theory was evolved—the famous "Bow-wow theory"—according to which everything is imitation. These theories are dangerous because they are quarter-truths. When I imitate the dog and say "bow-wow"—that expresses the shade of feeling which lies in "ow"—I transpose myself into his condition of soul. Not in the sense of this theory, but on a detour, by transposing oneself into the condition of soul of the dog, is the sound formed. Another theory supposes that every object in the world conceals a tone; as, for instance, a bell contains its own tone. Based on this conception, the so-called "Ding-dong" theory was evolved. These two theories exist: the Bow-wow theory and the Ding-dong theory. But a person can only be understood by entering into the nature of speech as the expression for the world of feeling, for the relations of feeling, which we develop in response to things.

Another shade of response is that feeling-shade which we experience in the face of emptiness, or blackness, which, of course, is related to emptiness: this is the feeling-shade of fear, the feeling-shade of alarm. It is expressed by *u*, *oo* as in room. For fullness, for whiteness, light, and everything related to light or whiteness, including sound related to light, we have the feeling-shade of marvelling admiration, of wonder, of reverence: the *a*. If we have the feeling that an external impression is to be warded off, that we have, as it were, to avert our gaze from it, to protect ourselves, if, that is, we have the feeling that we must put up a resistance, this expresses itself in *e*. And if, again, we have the opposite feeling, of indicating, of approaching, of union, this expresses itself in *i*.

With these (we may go into all details later, as well as into diphthongs) we have the most important vowels, with the exception of one which is less common in European countries and which expresses a stronger emotion than all the others. If you try to produce a vowel by forming a sound in which *a*, *o*, *u* are all sounded, it means a feeling,

at first, it is true, of fear, but an identification of oneself, in spite of it, with the former object of fear. The profoundest veneration would be expressed by this sound. The sound, as you know, is especially frequent in Oriental languages, but it also proves that the Orientals are people capable of developing great veneration—whereas it is absent from Occidental languages, because in the Occident we find people whose veneration is not their strongest point.

This survey gives us a picture of inner soul-stirrings expressed in vowels. All vowels express inner soul-emotions as experienced in sympathy with things. For even when we are afraid of a thing our fear is founded on some secret sympathy. We should not have this fear at all unless we had some secret sympathy with its object. In considering these facts you must be careful to take one complication into account. It is comparatively easy to observe that *o* is connected with astonishment, *u* with fear and alarm, *a* with wonder, reverence, *e* with resistance, *i* with approach, and *ao* with awe. But you will find the observation obscured by the facility with which confusion arises between the feeling-shades which you experience on hearing the sound and those you experience in making the sound. They are different. Of the feeling-shades which I have mentioned, you must remember that they are valid for communicating the sound. If, then, you wish to convey some emotion to someone by sound, these observations hold good. If you want to convey to someone that you yourself are afraid, or have had anxiety, you express it by *u*. One's own fear, and one's desire to excite fear in another person by making the *u* sound, are not the same feeling-shade. You will much more easily excite the echo of your own fear, if you want to excite fear, by saying to a child, for instance: "U-u-u-!" It is important to consider this in the light of the social significance of speech. If you take it into account you will readily make the above observation.

This experience through the vowels is manifestly a pure inward soul-process. This soul-process, actually the direct outcome of some sympathy, is often encountered by antipathy from outside. This occurs through the consonants, through

the accompanying sounds. When we combine a vowel with a consonant, we always combine sympathy and antipathy, and our tongue, our lips, and our palate are really intended solely to function as antipathy-organs, to ward things off. If we spoke only in vowels, in self-sufficing sounds, we should have a simple relation of surrender towards things. We should actually identify ourselves with the flux of things, we should be very unegoistic, for we should develop the deepest possible sympathy with them; we should only draw back in response to the shade of sympathy in our feelings, for instance when we felt fear or horror, but in this very withdrawal sympathy would still be present. In the degree in which the vowels refer to the sound made by ourselves do the consonants refer to the description of the things themselves; the sound of things accompanies them. That is why you will find that the vowels must be sought out as shades of feeling.

Consonants *fbm*, etc., must be sought out as imitations of external things. Therefore, in showing you, yesterday, *f* by the fish, I was right in so far as I imitated the outward form of the fish. *Consonants can always be traced back to imitations of external things; vowels, on the other hand, to the quite elementary expression of human shades of feeling about things.* Consequently, you literally can understand speech as a meeting between sympathy and antipathy. The sympathies always reside in the vowels, the antipathies in the consonants, the accompanying sounds.

But we can understand speech formation in still another way: what really is that sympathy which is expressed in the "breast-man," so that he brings antipathy to a standstill and the "head-man" merely accompanies it? It is essentially music exceeding certain limits. An experience of music disintegrates, exceeds a certain limit, "outwits" itself, as it were, becomes something more than a mere musical experience. That is: *in the degree in which speech consists of vowels, it contains something musical, but in the degree in which it contains consonants, it contains something plastic, a painter's experience.* And speech expresses a real synthesis, a real fusion of musical with plastic elements in man. You can see from this that in

speech not only the natures of separate individuals are expressed by a kind of unconscious nuance, but, in fact, the natures of human communities. In German we say "Kopf." "Kopf" expresses in its whole setting "roundness" form. Thus not only for the human head do we say "Kopf," but for cabbage "Kohlkopf." In German we express the form of the head in the word "Kopf." The Roman did not express the form of the head; he said "caput," and thereby expressed something psychic. He expressed the comprehending, understanding power of the head. He drew his name for "head" from a quite different source. He indicated on the one hand the sympathy of soul, mind (gemüt), and on the other the fusion of antipathy with the outer world. Just try to get a clear idea from the principal vowel of the source of the difference: "Kopf"—astonishment, amazement! The soul feels some astonishment, some amazement about anything round, because roundness in itself is bound up with all that produces astonishment, amazement. Take "caput": the "A"—reverence. When a person makes a statement you have to accept its demand to be understood. You have to accept another person's statement in order to comprehend it.

In this way, in taking these things into account, you will be saved from the abstraction of going by what stands in the dictionary: For one language this word, for another language that. But the words of the separate languages have been derived here and there from quite different relations. It is utterly superficial to wish to compare them directly, and translating by the dictionary is really the worst translating. If in German we have the word "Fuss" (foot), that is because in our step we make a void, a furrow (Furche). Fuss is connected with Furche. We derive the name for foot from the action of making a furrow. The Romance languages derive "pes" from standing firm, having a point of stability. This linguistic study, so illuminating in teaching, this linguistic study of meanings, is completely absent in science, and it is easy to answer the question: Why is science still not enriched by things which, after all, could be of real practical help?

The reason is that we are still in the process of working out what is necessary for the fifth post-Atlantean period, particularly for education. If you take language in this way, as expressing something inward in its vowels, as indicating something external in its consonants, you will find yourself easily able to make drawings of consonants. Then you will not only need to use the material I give you in the next lectures, but you will be able to make pictures yourself, and so establish by yourself the inner contact with the children, which is far better than merely assimilation adopting the outer picture.

We have, then, recognized that speech is a relation of man to the cosmos. For man by himself would be content to admire, to be astonished; but his relations to the cosmos demand sound from his admiration, from his astonishment.

Now man is embedded in the cosmos in a peculiar way. It is easily possible from quite superficial comparisons to observe his rootedness in it. I say what I am saying now because—as you already saw from my previous lecture—much depends on the nature of our feelings to the growing human being, on our reverence for the growing being as a mysterious revelation of the whole cosmos. It is tremendously important to develop this sense as educators and teachers.

Now take, again, from a rather wider point of view the significant fact that the human being takes 18 breaths in a minute. How many breaths does he take in a day? $18 \times 60 \times 24 = 25,920$ breaths in a day. But I can also calculate it by taking the number of breaths in 4 minutes, that is, 72. I should then, instead of multiplying 24 by 60, only have to multiply 6 by 60, that is multiply by 360 the number of breaths in 4 minutes, and my result would still be 25,920 breaths in a day ($360 \times 72 = 25,920$). We can say: Every 4 minutes the process of breathing—breathing in, breathing out, breathing in, breathing out—is, as it were, a little day, and in multiplying this number by 360, the sum of 25,920 is like a year in comparison, and the day of 24 hours is a "year" for our breathing. Now take our larger breathing-process which takes place in our daily alternation

from waking to sleeping. What do waking and sleeping really mean? The meaning of waking and sleeping is that we are "breathing something in" and "breathing something out." We breathe out the ego and the astral body when we fall asleep, and we breathe them in again when we wake up. We do this within the space of 24 hours. If we take this day, to have a corresponding year we must multiply it by 360. That is, in the course of a year we accomplish in this breathing something similar to the little day-long breathing-process in which we multiplied the breath of 4 minutes by 360: if we multiply by 360 the time between waking and sleeping which is passed in a day, we have the time spent between waking and sleeping in a year: and if, further, we multiply one year by our average span of life, that is by 72, the result is again 25,920. Now really you already have a twofold breathing-process: our fourfold breathing in and out, occurring 72 times, and making 25,920 times in a day; our waking and sleeping, occurring every day, 360 times in a year, and 25,920 times in our whole life. Then you have a third breathing-process, if you follow the sun in its revolution. You know that the point at which the sun rises every spring appears to proceed gradually every year, and the sun takes in this way 25,920 years to go round its whole orbit: here, too, then, in the "Platonic cosmic year" (Precessional Period), the same number 25,920.

How is our life poised in the world? We live 72 years on an average. Multiply this number by 360, and again you get 25,920. So you can visualize that the "Platonic year," the sun's revolution round the worlds, which takes 25,920 years, has for its day our human life, so that we, in our human life, can look on the process which takes a year in the whole universe, as one breath, and can understand our human span of life as a day in the great year of the universe, so that again we can reverence the minutest process as a reflection of the great cosmic process. If you look at it more closely, the "Platonic year," that is the course which is completed in the "Platonic year," is a reflection of the entire process, which, since the old Saturn-evolution, through sun, moon, and earth-evolution, etc., up to Vulcan,

has been taking place. But all the processes which take place in the way I have described are arranged as breathing-processes in terms of the number 25,920. And the process which takes place with us between waking and sleeping expresses again the process which took place during the moon-evolution, which is taking place during the earth-evolution, and which will take place during the Jupiter-evolution.¹ It is an expression of our kinship with what is beyond earth. And our minutest breathing-process, which takes four minutes, expresses the force which makes us earthly beings. We must say, then: "We are earthly beings through our breathing-process; through our alternation from waking to sleeping we are moon, earth, and Jupiter beings; and through the interplay of our life's course with the conditions of the cosmic year we are cosmic beings. In the cosmic life, in the whole planetary system, one breath embraces a day of our existence; our seventy-two years of life are one day for that Being whose organs form the planetary system." If you rise above the illusion that you are a limited being, if you comprehend what you are, as a process, as an interplay in the cosmos, what you are in reality, you can then say: "I myself am a breath of the cosmos."

You may understand this in such a way that its theoretical aspect remains a matter of complete indifference to you, and it is simply a process about which once in a while you were quite interested to hear, but if you retain from it a sense of infinite reverence for what is mysteriously expressed in every human being, this sense will deepen within you to form the necessary inspiration for teaching and education. We cannot, in the education of the future, proceed by introducing into the process of education the external life of the adult. The scene is fearful to contemplate if in future people are to assemble in parliaments on a basis of democratic election, in order to decide the manifold question of teaching and education, acting on the opinions of those whose sole claim to a thorough realization of the situation is their democratic sense. If the situation were to develop

¹ See Rudolf Steiner, *Occult Science, World-evolution and Man*, Philos.-Anthrop. Press of the Goetheanum, Dornach, Switzerland.

as it promises now in Russia, the earth would abandon her appointed task, would be withdrawn from its fulfilment, would be unseated in the universe, and be frozen up.

The time is now ripe for man to extract what is necessary for education from his knowledge of the relation of man to the cosmos. We must permeate our whole education with this feeling: the growing being stands before us, but he is the continuation of what has taken place in the supersensible before he was born or conceived. This feeling must arise from a knowledge such as we have just applied in the consideration of vowels and consonants. This feeling must permeate us. And only when, in actual fact, this feeling permeates us, shall we really be able to distinguish rightly. For do not imagine that this feeling is unfruitful! Man is so organized that with rightly directed feeling he can himself from these feelings derive his own guiding forces. If you do not achieve this vision in which every human being is a cosmic mystery, you can alternatively only get the feeling that each human being is a mere mechanism, and the cultivation of this feeling that the human being is a mere mechanism would, of course, mean the collapse of earthly civilization. The rise of this civilization, on the contrary, can only be sought in the permeation of our impulse for education by the experience of the cosmic significance of the whole being. We only acquire this cosmic feeling, however, as you see, by looking on the contents of human feeling as pertaining to the time between birth and death, and by regarding our human thinking as an indication of pre-natal processes, and on the human will as an indication of life after death, of the embryonic future or the embryo-to-be. In the threefold human being before us we have first the pre-natal experiences, then the experiences between birth and death, and thirdly what is after death; only that the pre-natal experiences loom into our life in the form of pictures, whereas what is after death is already present in us before death, like a seed.

Again, only through these facts do you get an idea of what really happens when one human being enters into a relation with another. If you read the old authorities on

the art of teaching, for instance Herbart, so excellent for bygone times, you always have the feeling: They are operating with concepts with which they cannot approach reality at all; they remain outside reality. Only think how sympathy, rightly cultivated in the earthly sense, penetrates all willing. What lies in us as a seed of the future, as a seed of the after-death, through the will, prevails through love and sympathy. Because of this all that is involved in the will—so that it can be rightly checked or cultivated—must be pursued in education with quite peculiar love. We shall have to assist the sympathy already present in the individual by appealing to his will. What, then, will have to be the real impulse prompting the education of the will? It can be no other than the cultivation of our own sympathy with the pupil. The better the sympathies we cultivate with him, the better will be our educational methods.

And now you will say: "But as the education of the intellect, because it is permeated by antipathy, is the opposite of the education of the will, we should have to cultivate antipathies if we wish to educate the pupil from the point of view of his reason, his intellect!" And that is true; only you must understand it rightly. You must establish these antipathies on the proper footing. You must try to understand the pupil himself correctly if you wish to educate him correctly for the life of ideas. Your understanding itself contains the element of antipathy, for this is inherent in it. By understanding the pupil, by trying to penetrate into the feeling-shades of his being, you become the educator, the teacher, of his reason, of his perception. Here already reside the antipathies, but you make them good by educating the pupil. And you can rest assured: We are not brought together in life unless our meeting is conditioned beforehand. What appear to be external processes are really always the external expression of something inward, however extraordinary this may seem to the superficial view of the world. The fact that you are here to instruct and educate the Waldorf children and all that they represent, certainly points to the Karmic kinship of this group of teachers with just this group of children. And you are the right teachers

for these children because you have formerly developed antipathies for these children, and you free yourself from these antipathies by educating the reason of these children now. And we must cultivate sympathies in the right way by producing the right kind of will-training.

Be clear, then, as to this: You can best try to penetrate to the dual being, "man," by the methods tried in our discussion of training.¹ But you must try to penetrate to every side of the human being. By following out the methods practised in our teachers' training course,² you will only become a good educator for the child's life of ideas. You will be a good teacher for the child's life of will if you try to surround each individual child with sympathy, with real sympathy. These things belong to education, too: antipathy, which enables us to comprehend; sympathy, which enables us to love. Because we have a body, and through it centres at which sympathy and antipathy meet, these insinuate themselves into that social human intercourse which is expressed in education and teaching. I beg you to feel this through and through.

¹ See *The Art of Education*, periodical of the pedagogy of Rudolf Steiner, fifth year, numbers 5 and 6 (not translated).

² The discussion was on the study and treatment of children's temperaments.

THIRD LECTURE

ON THE PLASTICALLY FORMATIVE ARTS, MUSIC, AND POETRY

IN the last lecture¹ I drew your attention to the necessity, as a point of departure in teaching, for a certain artistic shaping, to engage the whole being, above all, the "will-life." From the discussions which we have pursued you will see at once why it is important, and you will see, further, that teaching must be managed so as always to take into account that man contains a dead, a dying element, which must be transmuted into something living. When we approach nature and other realms of the world in a merely contemplative attitude, by mental pictures, we are in the line of death; but when we approach nature and other world-beings with our will, we take part in a process of vivification. As educators, then, we shall have the task of continually vivifying dead substance, to protect from total expiration that quality in man which gravitates towards death; even, in a sense, to fertilize it with what vivifying element the will can give rise to. For this reason we must not be afraid of beginning our work with the child with a certain artistic form of teaching.

Now everything which approaches man artistically falls into two streams—the stream of the plastically formative and the stream of the musically poetical. These two domains of art, that of the plastically formative and the musically poetical, are really poles apart, although precisely through their polar antithesis they are well able to be reconciled in a higher synthesis, in a higher unity. You will be familiar, of course, with the fact that this duality of the artistic element comes to light even in racial terms during the course of the evolution of the universe. You need but remember certain writings by Heinrich Heine for this duality to be evident—

¹ *Allgemeine Menschenkunde als Grundlage der Pädagogik*, third lecture (the accompanying course. See Preface).

he showed that what proceeded from the Greek people, or was related to them, that is what grew racially from their inner nature, is pre-eminently disposed towards the plastically formative shaping of the world, whereas all that sprang from the Jewish element is especially disposed to the really musical element in the world. You find, then, these two streams racially distributed, and anyone who is sensitive to these things will very easily be able to trace them in the history of art. Naturally there are continually arising aspirations, justified aspirations, to unite the musical with the plastically formative. But they can only really be completely united in a perfectly developed Eurhythm, where the musical and the visible can become one—naturally not yet, for we are only at the beginning, but in the aims and ultimate achievement of Eurhythm. It must, therefore, be remembered that the whole harmonious nature of man contains a plastically formative element towards which the will-impulse in man inclines. How, then, can we properly describe this human talent for becoming plastically creative?

Were we to be purely intellectual beings, were we only to observe the world through conceptions, we should gradually become walking corpses. We should, in actual fact, make the impression here on earth of dying beings. Only through the urge we feel within us to animate plastically-creatively with the imagination what is dying in concepts, do we save ourselves from this dying. You must beware of wanting to reduce everything to unity in an abstract way, if you wish to be true educators. Now you must not say: "We are not to cultivate the death-giving element in man, we are to avoid cultivating the conceptual, the thought-world in the human being." In the psychic spiritual realm that would result in the same error as if doctors, turning into great pedagogues, were to contemplate the course of civilization and to say: "The bones represent the side of death in man; let us, then, protect man from this dying element, let us try to keep his bones alive, soft." The opinion of such doctors would end in giving everyone rickets. It always implies a false principle to proceed to say, as many theosophists and anthroposophists like to do, if there is any talk of Ahriman

and Lucifer¹ and their influences on human evolution; they say these things harm human nature, therefore we must beware of them. But that would be equivalent to excluding man from all the elements which should form his constitution. In the same way, we cannot prevent the cultivation of the conceptual element; we must cultivate it, but at the same time we must not neglect to approach human nature with the plastically formative. In this way there results the desired unity. It does not result from the extinction of the one element, but from the cultivation of both, side by side. In this respect people to-day cannot think in terms of unity. For this reason, too, they do not understand the Threefold State.² In social life the only right solution is for the spiritual life, economic life, and the life of rights, to stand side by side and for their union to take place of itself, creatively, and not through human abstract organization. Only imagine what it would mean if people were to say: "As the head is a unity, and the rest of the body, too, the human body is really an anomaly; we ought to evolve the head from the rest of the body and allow it to move freely in the world!" We only act in accordance with nature when we allow the whole to grow out of one-sided aspects.

The question, then, is to develop the one isolated aspect, conceptual education. Then the other isolated aspect, the plastically formative, animates what is developed in the mere concept. The question here is to elevate these things into consciousness without losing our naivety, for this age always annihilates consciousness. There is no need to sacrifice our naivety if we fashion things concretely, not abstractedly. For instance, it would be a very good thing from all points of view to start as early as possible with the plastically formative, by letting the child live in the world of colour, by saturating oneself as a teacher with the instructions given by Goethe in the didactic part of his "Theory of Colour" (*Farbenlehre*). What is the basis of the didactic

¹ R. Steiner, *Outlines of Occult Science*, Philos.-Anthropos. Press of the Goetheanum, Dornach, also the four Mystery Plays.

² R. Steiner, *The Threefold State*.



part of Goethe's *Farbenlehre*?¹ The secret is that Goethe always imbues each separate colour with a feeling-shade. He emphasizes, for instance, the rousing quality of red, he emphasizes not only what the eye sees, but what the soul experiences in red. In the same way he lays stress upon the tranquillity, the self-absorption, experienced by the soul in blue. It is possible, without jarring on the child's naïvety, to introduce him into the world of colour so that the feeling-shades of the world of colour issue forth in living experiences. (If, incidentally, the child gets itself at first thoroughly grubby it will be a good step in his education if he is trained to get himself less grubby.)

Begin as early as possible to bring the child in touch with colours, and in so doing it is a good idea to apply different colours to a coloured background from those you apply to a white surface; and try to awaken such experiences in the child as can only arise from a spiritual scientific understanding of the world of colour.² If you work as I have done with a few friends at the smaller cupola of the Dornach building,³ you acquire a living relation to colour. You then discover if, for instance, you are painting with blue, that the blue colour itself possesses the power to portray inwardness. We can say, then, that in painting an angel impelled by his own inwardness you will feel the spontaneous urge to keep to blue, because the shading of blue, the light and dark of blue, produces in the soul the feeling of movement pertaining to the nature of the soul. A yellow-reddish colour produces in the soul the experience of lustre, giving a manifestation towards the external. If, then, the impression is aggressive, if we are encountered by a warning apparition, if the angel has something to say to us, if he desires to speak to us from his background, we express this by shades of yellow and red. In an elementary fashion we can invite children to understand this living inwardness of colours.

¹ See the Introduction to Goethe's works on Natural Science, edited by Rudolf Steiner.

² R. Steiner's *Theory of Colour*.

³ *Wege zu einem neuen Baustil* ("Ways to a New Style in Architecture") five lectures by Rudolf Steiner, with 104 illustrations. The Philos.-Anthrop. Press of the Goetheanum, Dornach, Switzerland.

Then we ourselves must be very profoundly convinced that mere drawing is something untrue. The truest thing is the experience of colour; less true is the experience of light and shade, and the least true is drawing. Drawing as such already approaches that abstract element present in nature as a process of dying. We ought really only to draw with the consciousness that we are essentially drawing dead substance. With colours we should paint with the consciousness that we are evoking the living element from what is dead. What, after all, is the horizontal line? When we simply take a pencil and draw a horizontal line, we do an abstract, a dead thing, something untrue to nature, which always has two streams: the dead and the living. We extract the one trend and affirm that it is nature. But if I say: "I see green and I see blue, which are different from each other," the horizontal line emerges from the contiguity of the colours and I express a truth. In this way you will gradually realize that the form of nature really arises from colour, that therefore the function of drawing is abstraction. We ought to produce already in the growing child a proper feeling for these things, because they vivify his whole soul's being and bring it into a right relation with the outside world. Our civilization is notoriously sick for lack of a right relation to the outside world. There is absolutely no need, I wish to remind you, to return to one-sidedness again in teaching. For instance, it will be quite wise gradually to pass from the purely abstract art which people produce in their delight in beauty, to concrete art, to the arts and crafts, for humanity to-day sorely needs truly artistic productions in the general conditions of civilization. We have in actual fact reduced ourselves in the course of the nineteenth century to making furniture to please the eye, for example to making a chair for the eye, whereas its inherent character should be to be felt when it is sat on. To that end it should be fashioned; we should feel the chair; it must not only be beautiful; its nature must be to be sat on. The whole fusion of the sense of feeling with the chair, and even the cultivated sense of feeling—with the way in which the arms are formed on the chair, etc.—

should be expressed in the chair, in our desire to find support in the chair. If, therefore, we were to introduce into school-life teaching in handiwork and manual skill with a decided technical-industrial bias, we should render the school a great service. For just imagine what a great cultural problem the individual who means well to humanity is faced with to-day, when he sees how, for instance, abstractions are on the point of inundating modern civilization: there will no longer be even a residue of beauty in civilization; this will be exclusively utilitarian! And even if people dream of beauty, they will have no sense of the compulsion we are under to emphasize more emphatically than ever the necessity for beauty, because of the socializing of life towards which we gravitate. This has to be realized.

There must, therefore, be no reservations with the plastically formative in teaching. But just as little must there be reservations in the true experience of that dynamic element which is expressed in architecture. It is very easy here to fall into the error of introducing the child too early to this experience. But, in a sense, even this must happen; I had addressed a few words to the children of Munich who were on holiday at Dornach, eighty of them, and who had had twelve lessons in Eurhythmy from Frau Kisseleff,¹ and who were able to demonstrate what they had learnt to a group of their staff and Dornach anthroposophists. The children had their hearts in their work, and at the end of the complete Eurhythmy performance, which also included demonstrations by our Dornach Eurhythmists, the children came up and said: "Did you like our performance too?" They had the real urge to perform as well. It was a beautiful thing. Now at the request of the people who had arranged the whole entertainment, I had to say a few words to the children. It was the evening before the children were to be taken back again to Munich and district. I expressly said: "I am saying something to you now which you do not understand yet. You will only understand it later. But notice if you hear the word 'Soul' in future, for you cannot understand it yet!" This drawing of the child's attention to something

¹ Eurhythmy teacher at the Goetheanum, 1913-27.

which he does not yet understand, which must first mature, is extraordinarily important. And the principle is false which is so much to the fore in these days: We are only to impart to the child what he can at the moment understand—this principle makes education a dead thing and takes away its living element. For education is only living when what has been assimilated is cherished for a time deep in the soul, and then, after a while, is recalled to the surface. This is very important in education from seven to fifteen years of age; in these years a great deal can be introduced tenderly into the child's soul which can only be understood later. I beg you to feel no scruple at teaching beyond the child's age and appealing to something which he can only understand later. The contrary principle has introduced a deadening element into our pedagogy. But the child must know that he has to wait. It is one of the feelings we can promote within the child that he must be ready to wait for a perfect understanding until much later. For this reason it was not at all a bad idea in olden times to make the children simply learn $1 \times 1 = 1$, $2 \times 2 = 4$, $3 \times 3 = 9$, etc., instead of their learning it, as they do to-day, from the calculating machine. This principle of forcing back the child's comprehension must be overthrown. It can naturally only be done with tact, for we must not depart too far from what the child can love, but he can absorb a great deal of material, purely on the teacher's authority, for which understanding only dawns later.

If you introduce the plastically formative element to the child in this way you will see that you can vivify much of what is sapping away life.

The musical element, which lives in the human being from birth onwards, and which—as I have already said—expresses itself particularly in the child's third and fourth years in a gift for dancing, is essentially an element of will, potent with life. But, extraordinary as it may sound, it is true that it contains as it plays its part in the child, an excessive life, a numbing life, a life directed against consciousness. The child's development is very easily brought by a profoundly musical experience into a certain



degree of reduced consciousness. One must say, therefore: "The educational value of music must consist in a constant inter-harmonizing of the Dionysian element springing up in the human being, with the Apollinian. While the death-giving element must be vivified by the plastically formative element, a supremely living power in music must be partially subdued and toned down so that it does not affect the human being too profoundly." This is the feeling with which we should introduce music to children.

Now this is the position: Karma develops human nature with a bias towards one side or the other. This is particularly noticeable in music. But I want to point out that here it is over-emphasized. We should not insist too much: This is a musical child; this one is not musical. Certainly the fact is there, but to draw from it the conclusion that the unmusical child must be kept apart from all music and only the musical children must be given a musical education, is thoroughly false; even the most unmusical children should be included in any musical activity. It is right without a doubt, from the point of view of producing music more and more, only to encourage the really musical children to appear in public. But even the unmusical children should be there, developing sensitiveness, for you will notice that even in the unmusical child there is a trace of the musical disposition which is only very deep down and which loving assistance brings to the surface. That should never be neglected, for it is far truer than we imagine that, in Shakespeare's words¹

The man that hath no music in himself
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils; . . .
Let no such man be trusted.

That is a very fundamental truth. Nothing should therefore be left undone to bring in touch with music the children considered at first to be unmusical.

But of the greatest importance, particularly socially, will be the cultivation of music in an elementary way, so that,

¹ *The Merchant of Venice*, Act V, Scene I.

without any paralysing theory, the children are taught from the elementary facts of music. The children should get a clear idea of the elements of music, of harmonies and melodies, etc., from the application of the most elementary facts, from aural analysis of melodies and harmonies, so that in music we proceed to build up the structure of the artistic element as a whole in just the same elementary way as we do with the plastically formative element, where we begin with the isolated detail. This will help to mitigate the persistent intrusion into music of dilettantism; although it must not for a moment be denied that even musical dilettantism has a certain utility in the social life of the community. Without it we should not with ease be able to get very far, but it should confine itself to the listeners. Precisely if this were done it would be possible to give due prominence within our social life to those who can really produce music. For it should not be forgotten that all plastically formative art tends to individualize people: all the art of music and poetry, on the other hand, furthers social intercourse. People come together and unite in music and poetry; but they become more individual through plastic and formative art. The individuality is better preserved by the plastically formative; social life is better maintained in common enjoyment and experience of music and poetry. Poetry is created in the solitude of the soul—there alone; but it is understood through its general reception. With no intention of inventing an abstraction we can say that man discloses his innermost soul in the creation of poetry, and that his inner soul finds response again in the innermost soul of other people who absorb his creation. That is why pleasure, above all things, in, and yearning for, music and poetry, should be cultivated in the growing child. In poetry the child should early become familiar with real poetry. The individual to-day grows up into a social order in which he is tyrannized over by the prose of language. There are to-day innumerable reciters who tyrannize over people with prose, and place in the foreground of the poem nothing but the prose-content. And when the poem is so recited that the emphasis is laid on the thought content, we consider

it nowadays the perfect recitation. But a really perfect recitation is one which particularly emphasizes the musical element. In the few words with which I sometimes introduce our Eurhythmy demonstrations, I have often drawn attention to the way in which in a poet like Schiller a poem arises from the depth of his soul. In many of his poems he first feels the lilt of an undefined melody, and only later into this undefined melody does he sink, as it were, the content, the words. The undefined melody is the element in which the content is suspended, and the poetical activity lives in the fashioning of the language, not in the content, but in the measure, in the rhythm, in the preservation of the rhyme, that is in the music which underlies poetry. I said that the present mode of recitation is to tyrannize over people, because it is always tyranny to attach the greatest value to the prose, to the content of a poem, to its abstract treatment. Spiritual-scientifically we can only escape the tyranny by presenting a subject, as I always try to do, from the most different angles, so that comprehension of it is kept fluid and artistic. I felt particular pleasure when one of our artistically gifted friends said that certain cycles of my lectures, purely in virtue of their inner structure, could be transformed into a symphony. Something of this kind actually does underlie the structure of certain cycles. Take, for instance, the cycle given in Vienna¹ on the life between death and a new birth, and you will see that you could make a symphony out of it. That is possible because an anthroposophical lecture should not make a tyrannical impression, but should arouse people's will. When, however, people come to a subject like the "Threefold State," they say that they cannot understand it. In reality it is not difficult to understand; only they are not used to the mode of expression.

It is consequently of extreme importance to draw the child's attention in every poem to the music underlying it. For this reason the division of teaching should be arranged so that the lessons of recitation should come as near as possible to those of music. The teacher of music should be

¹ *Inneres Wesen des deutschen und Leben zwischen Tod und neuer Geburt*, 1914.

in close contact with the teacher of recitation, so that when the one lesson follows the other a living connection between the two is achieved. It would be especially useful if the teacher of music were still present during the recitation lesson and vice versa, so that each could continually indicate the connections with the other lesson. This would completely exclude what is at present so very prominent in our school-life, and what is really horrible—the abstract explanation of poems. This detailed explanation of poems, verging perilously on grammar, is the death of all that should influence the child. This "interpretation" of poems is a quite appalling thing.

Now you will object: But the interpreting is necessary to understand the poem! The answer to that must be: Teaching must be arranged to form a whole. This must be discussed in the weekly Staff-meeting. This and that poem come up for recitation. Then there must flow in from the rest of the teaching what is necessary for the understanding of the poem. Care must be taken that the child brings ready with him to the recitation lesson what he needs to understand the poem. You can quite well—for instance, take Schiller's *Spaziergang*—explain the cultural-historical aspect, the psychological aspect of the poem, not taking one line after the other with the poem in your hand, but so as to familiarize the child with the substance. In the recitation lesson stress must be laid solely on the artistic communication of art.

If we were to guide the artistic element like this, in its two streams, to harmonize human nature through and through, we should have very important results. We must simply consider that when a human being sings it is an infinitely valuable achievement of companionship with the world. Singing, you see, is itself an echo of the world. When the human being sings he expresses the meaningful wisdom from which the world is built. But we must not forget that when he sings he combines the cosmic melody with the human word. That is why something unnatural enters into song. This can easily be felt in the incompatibility of the sound of a poem with its content. It would mean a certain

progress if one were to pursue the attempt already begun, to maintain sheer recitative in the lines, and only to animate the rhyme with melody, so that the lines would pass in a flow of recitative and the rhyme be sung like an aria.¹ This would result in a clean severance of the music of a poem from its words, which, of course, disturb the actually musical person.

And again, when the musical ear of the individual is cultivated he himself becomes more disposed to a living experience of the musical essence of the world. This is of the supremest value for the evolution of the individual. We must not forget: *In the plastically formative we contemplate beauty, we live it; in music we ourselves become beauty.* This is extraordinarily significant. The further back you go into olden times the less you find what we really call music. You have the distinct impression that music is only in process of creation, in spite of the fact that many musical forms are already dying out again. This arises from a very significant cosmic fact. In all plastic or formative art man was the imitator of the old celestial order. The highest imitation of a world-heaven order is the plastic formative imitation of the world. But in music man himself is creative. Here he does not create out of a given material, but lays the very foundations for what will only come to fulfilment in the future. It is, of course, possible to create music of a kind by imitating musically, for instance, the rushing of water or the song of the nightingale. But true music and true poetry are a creation of something new, and from this creation of the new will arise one day the Jupiter, Venus, and Vulcan evolutions.² In linking up with music we retrieve, in a sense, what is still to be; we retrieve it for reality out of the present nullity of its existence.

Only in linking up in this way with the great facts of the world do we acquire a right understanding of teaching. Only this can confer on it the right consecration, and in receiving this consecration it is really transformed into a kind of divine service.

¹ Paul Baumann, *Songs of the Free Waldorf School.*

² R. Steiner, *Outlines of Occult Science.*

I have set up more or less an ideal. But surely our concrete practice can be ranged in the realm of the ideal. There is one thing we ought not to neglect, for instance, when we go with the children we are teaching—as we shall, of course—into the mountains and the fields, when, that is, we take them out to nature. In introducing these children like this to nature we should always remember that natural science teaching itself only belongs to the school building. Let us suppose that we are just coming into the country with the children, and we draw their attention to a stone or a flower. In so doing we should scrupulously avoid allowing so much as an echo of what we teach in the school-room to be heard outside in nature. Out in the open we should refer the children to nature in quite a different way from what we do in the class-room. We ought never to neglect the opportunity of drawing their attention to the fact that we are bringing them out into the open to feel the beauty of nature and we are taking the products of nature back into the school-room, so that there we can study and analyse nature with them. We should, therefore, never mention to the children, while we are outside, what we explain to them in school, for instance, about plants. We ought to lay stress on the difference between studying dead nature in the class-room—and contemplating nature in its beauty out of doors. We should compare these two experiences side by side. Whoever takes the children out into nature to exemplify to them out of doors from some object of nature what he is teaching in the class room is not doing right. Even in children we should evoke a kind of feeling that it is sad to have to analyse nature when we return to the class-room. Only the children should feel the necessity of it, because, of course, the disturbance of what is natural is essential even in the building up of the human being. We should on no account suppose that we do well to expound a beetle scientifically out of doors. The scientific explanation of the beetle belongs to the class-room. What we should do when we take the children out into the open is to excite pleasure in the beetle, delight in the way he runs, in his amusing ways, in his relation to the rest of

nature. And in the same way we should not neglect to awaken the distinct sense in the child's soul that music is a creative element, an element that goes beyond nature, and that man himself becomes a fellow-creator of nature when he creates music. This sense will naturally have to be formed in a very rudimentary manner as an experience, but the first experience to be felt from the will-like element of music is that man should feel himself part of the cosmos.

FOURTH LECTURE

THE FIRST SCHOOL-LESSON—MANUAL SKILL, DRAWING AND PAINTING—THE BEGINNINGS OF LANGUAGE-TEACHING

BASED on such sentiments as might arise from the discussions which we have actually pursued in our meeting on "General Principles of Teaching,"¹ I should like to mention, in connection with method, an extraordinarily important point, which, moreover, has reference to our discussions on method of yesterday.

You must look on the first school-lesson which you take with your pupils in every class as a lesson of outstanding significance. The influence of this first school-lesson will be far more important in one connection than that of all the other lessons. But the other lessons, too, will have to be employed to make the potential influence of the first lesson fruitful for the whole course of teaching. Let us imagine, without more delay, in concrete terms, how—as you will soon be in a position to become familiar with children coming from all quarters of education, and miseducation, too—we are going to arrange the first school-lesson. Of course here I can only give you general suggestions which you will be able to develop further. The point is that you will not have to act in accordance with certain principles of education which have arisen lately, but you will have to aim at things of real value for the child's development.

You have, then, a group in front of you, of various children. The first thing will be to draw the attention of the children to the reason why they are really there. It is extremely important to address the children somewhat in this way: "So now you have come to school, and I shall tell you why you have come to school." And now this act of coming to school must be consciously appreciated. "You have come

¹ See Lecture IV of the accompanying course referred to in the Preface.

to school because you have to learn something in school. To-day you have no idea of all that you are to learn in school, but you will have to learn very many things here. Why will you have to learn very many things in school? Well, you have already met grown-ups, the big people, and you will have seen that they can do something which you cannot. And you are here so that one day you too will be able to do what the big people can do. Some day you will be able to do what you cannot do yet." To give the children this complex of idea is extremely important. But this deep-seated idea has still another consequence.

No teaching proceeds in the right course unless it is accompanied by a certain reverence for the previous generation. However much this shade of feeling must remain a nuance of feeling and sentiment, it must nevertheless be cultivated in the children by all possible means: the child must look up with reverence, with respect, to what the older generations have already achieved and what he is to achieve, too, through the school. This looking with a certain respect to the surrounding culture must be inspired in the child from the very first, so that he really sees almost a kind of higher being in the people who have already grown older. Without awakening this sense in teaching and education one cannot get on. But neither can one get on without raising to the level of the soul's consciousness the ideals that are to be realized. Proceed to reflect with the child, then, in the following way, quite without hesitation at the fact that you are, in so doing, looking beyond the child's horizon. It does not matter, you see, if you say a great deal to the child which he will only understand later. The principle that you should only teach the child what he already understands, what he can already form an opinion on, is the principle which has ruined so much in our culture. A very famous educator of a still more famous personality of to-day once boasted that he had educated this person on this principle: he said: "I have educated this young man well, for I have made him form an immediate opinion on everything." Now very many people to-day are in agreement with this principle of

forming opinions about everything and it is not remarkable that you find a very well-known teacher of a still better-known personality wishing to emphasize this principle again in pedagogical books. I have even found it said in a modern pedagogical work referring to this principle: It only remains to desire that such a model education might be given to every German boy and every German girl. You see from this that examples are plentiful among present-day educationists, of how not to behave, for this kind of educating conceals a great tragedy, and this tragedy again is connected with the present world catastrophe.

The point, then, is not that the child should at once form an opinion on everything imaginable, but that between the seventh and fifteenth year he absorbs what he is to absorb, from love for his teacher, from a sense of his authority. Accordingly you must try to continue the already suggested conversation with the child, enlarging on it in the way which best suits you: "Look how grown-ups have books and can read. You cannot read yet, but you will learn to read, and when you have learnt to read you will be able, one day, too, to handle books and to learn from them what the grown-ups learn from these books. Grown-ups can write letters to each other, too; in fact, they can write about all the things in the world. You also will be able to write letters later, for besides learning to read you will learn to write. And besides being able to read and write, the grown-ups can calculate. You do not know at all yet what calculating is. But you have to be able to calculate in life, when, for instance, you want to buy something to eat, or when you want to buy clothes or make clothes." We must talk like this to the child, and then tell him: "You will learn to calculate, too." It is a good thing to draw the child's attention to this fact, and then perhaps, even the next day, to redirect his attention to it, so that we take it through with the child, like other things, by frequent repetition. It is important, then, to make the child fully conscious of what he is doing.

Altogether it is most important for teaching and for education to see that the consciousness—if I may put it like

this—is consciously awakened to what otherwise goes on in life through force of habit. On the other hand, it is of no benefit to teaching or to education to introduce all kinds of tricks into teaching, merely for the sake of the “aim” or only the ostensible aim, of the lesson. You find it suggested to-day that the child should come to school equipped with a box of burnt matches, and with these burnt matches—preferably not round, but square, so as not to roll off the steep benches of the school-room—he should be encouraged to make shapes. He is to be encouraged, for instance, to imitate the shapes of a house, and so on, with these matches. “Playing with sticks” is, in fact, a favourite subject quite particularly recommended nowadays for young children. But such a practice, in the face of a real knowledge of life, is like playing at things; it is meaningless for the inner being of the individual to learn things by playing at matches. For whatever playing at matches can lead to, this can only appear to man in later life as child’s play. It is unwise to introduce mere trifling into education. On the contrary it is our task to introduce real life-fullness into education; but mere playing about should have no place there. Do not, however, misunderstand me: I do not say that games should not be introduced into education, but only that a game artificially prepared for the purpose of teaching is a mistake in school. As to how games should be incorporated in teaching we shall have much to say later.

But how can we really educate the child from the first, particularly in the forming of his will?

Having thoroughly talked over what I have just explained, that is, what is suited on the one hand to awakening the child’s consciousness to the reason for his coming to school, and on the other hand to his developing a certain reverence, a certain respect, for the grown-up, it is important to pass on to something else. It is well to say to him at this point, for instance, “Look at yourself, now. You have two hands, a left hand and a right hand. You have these hands to work with; you can do all kinds of things with these hands.” That is, let us try to awaken the child’s consciousness to the nature of man. The child must not only know that he

has hands, but he must be conscious that he has hands. Of course you will probably say here: “Obviously he is conscious of having hands.” But there is a difference if while knowing he has hands to work with this thought has never crossed his soul. When you have talked with the child for a time about hands and about working with hands, go on to let him make something or other requiring manual skill. This can sometimes be done in the first lesson. You can say to him: “Watch me do this.” (You draw a straight line, Fig. 1.) “Now do it with your own hand.” Now you can let the children do the same, as slowly as possible, for it will naturally be a slow process if you are going to call the children out one by one and let them do

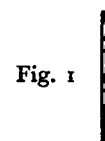


Fig. 1



Fig. 2

it on the board and then go back to their places. The right assimilation of teaching in this case is of the greatest importance. After this you can say to the child: “Now I am making this (Fig. 2); now do the same with your hand.” Now each child does this too. When this is finished you say to them: “This line (Fig. 1) is a straight line, and the other (Fig. 2) is a curved line; so now with your hands you have made a straight and a curved line.” You help the children who are clumsy with their hands, but be careful to see that each child from the first performs his task with a certain perfection.

In this way, then, see that you let the children do something by themselves from the first, and see, further, that a performance of this kind is repeated as revision in the following lessons. In the next lesson, then, have a straight line made, then a curved line. Here a subtle distinction comes into play. The greatest value must not first of all be attached to whether the children can make a straight and a curved line from memory. But the second time, as before, you yourself show on the board how a straight line is drawn



and let the children make it after you, and the curved line in the same way. But then you must ask: "Peter, what is that?" "A straight line." "John, what is that?" "A curved line." You ought to utilize the principle of repetition by letting the child imitate the drawing and, in refraining from telling him what he is doing, let the child say it himself. It is very important to make this fine distinction. You must attach importance to do habitually the proper thing in front of the children, taking your educational impulses right into your own personal habits.

Then you need not be in the least afraid of setting up fairly soon—it is even an especially good plan to do things like this very early with the children—a paint-box with a glass of water by the side. You take a brush and dip it in the water, take some colour and, on a white surface that you have previously pinned on the board with drawing-pins, you apply a small yellow patch. When you have made this small yellow patch, again let every child make his own yellow patch like it. Each child must leave a certain space between his and the other yellow patches so that you end by having so many distinct yellow patches. Then you yourself dip the brush in the blue paint and make, next to the little surface which you painted yellow, directly next to it, a blue patch. Now you let the children make each a blue patch just the same. When about half the children have done this you say: "Now we will do something else; I am going to dip the brush in the green and add a green patch to the other patches." Now let the other children—avoiding as well as you can making the children jealous of each other—make a green patch in the same way. This will take some time; the children will take it in well, as, in fact, in teaching, all depends on going quite slowly, in quite little steps, from one thing to the next. At this point you should say: "Now I am going to tell you something that you cannot understand properly yet, but that you will understand perfectly some day: what we have done up there, where we put blue next to yellow, is more beautiful than what we did down here, where we have green next to yellow; blue near yellow is more beautiful than green near yellow." That will linger

long in the child's soul. It will often have to be referred to again, to be repeated, but the child himself will turn it over; he will not absorb it with complete indifference but he will learn by and by to understand very well from simple, primitive illustrations how to distinguish in his feeling a beautiful thing from a less beautiful thing.

A similar process can be applied to the teaching of music. Here, too, it is a good plan to start from some single note. There is no need even to tell the child the name of this note, but strike a note in some way or other. Then it is a good plan to let the children themselves strike this note immediately, that is, here, too, to combine it with the element of will. Afterwards you strike a second concordant note and again let a number of children take turns at striking this same concordant note. Then go on to strike a note dissonant with a given note and again let the children do it after you. And now you try, as previously with colour, to awaken in the children a feeling for concord and discord in tones, by talking to them not of "concord" and "discord," but of "beautiful" and "less beautiful," by appealing, that is, to feeling. It is with these things, not with letters, that the first lesson should start. This is how we should begin.

Now let us take first the teacher who takes the main morning lessons. He will conduct with the children the conversations I have just described. Perhaps the musical element will have to be separate from these; the children will then be introduced to it at another time. Now it will be well for the music-master to enter into a quite similar conversation with the children, but based more upon music, and also to refer to it frequently, so that the child realizes: This is not only repeated by one teacher, but the other teacher says the same, and we learn the same from both. This should help to give the school a more corporative character. These matters should always be discussed in the weekly staff meeting and so produce a certain unity in the teaching.

Only when you have taught the children manually and aurally like this is the time ripe for passing on to the first elements of reading, and, in fact, particularly to the reading

of handwriting. It will have an extraordinarily good effect on the child from the point of view of method to have spoken to him as early as the first lesson about reading, writing, and arithmetic, and how he cannot do these things yet, it is true, but will learn them all in school. This awakens hope, desire, resolve in the child, and he enters through their spontaneous power into a world of feeling, which again incites to the world of will. You can refrain from introducing the child directly to what you intend to teach him later and leave him in a state of expectancy. This has an extremely favourable effect on the development of the will of the growing being.

I should now like, before going into this further, to dissipate a few of those ideas which might perhaps lead you astray. There has been so much sinning in the name of the methods hitherto employed in learning to read and to write, but especially in what is, after all, connected with learning to read and write: with language, with grammar, syntax, etc. There has been so much sinning that there are doubtless few people who do not remember with a kind of horror how they were made to learn grammar or even syntax. This horror is, of course, fully justified. Only it must not therefore be imagined that the learning of grammar as such is useless and that it should be entirely ousted. That would be an utterly false idea. Obviously, if people are going to try to come by the right method by going from one extreme to the other, we shall be hearing it said: "Well, then, let us do away with grammar altogether; let us teach the child to read practically, by putting reading passages before him: let us teach him to read and write without any grammar." This idea might result from the very horror which many a person still remembers. Yet the learning of grammar is not a useless factor, particularly in our time, for the following reason.

What do we really do when we elevate unconscious speech into grammar, into the knowledge of grammar? We pass with our pupil from unconscious language to the higher plane of a fully conscious approach; we do not in the least wish to teach him grammar pedantically, but we want to

elevate into consciousness processes otherwise performed unconsciously. Unconsciously, or half-consciously, in fact, man climbs in life up to the external world in a way corresponding to what he learns in grammar. In grammar, for instance, we learn that there are nouns. Nouns indicate objects, objects which in a sense are enclosed in space. That we encounter such objects in life is not without significance for our life. *Through all that is expressed in nouns we become conscious of our independence as human beings.* We disassociate ourselves from the outer world in learning to describe things by nouns. When we call a thing "table" or "chair," we disassociate ourselves from the table or chair. We are here, the table or chair is there. It is quite another matter when we describe things by adjectives. When I say: "The chair is blue," I define some quality which unites me with the chair. The quality which I perceive unites me with the chair. When I describe an object by a noun I disassociate myself from it; when I define its quality I approach and unite with it again, so that the development of our consciousness in relation to things is reflected in forms of address of which we must become conscious by all means. When I use a verb, "Someone writes," I do not only associate myself with the individual of whom I use the verb, but I participate in the action of his physical body; I perform it with him, my ego does it with him. My ego joins in the gesture of a physical body when I use a verb. Our listening, particularly to verbs, is in reality always a participation. The most spiritual part of man, in fact, participates, but merely as "tendency." But only in Eurhythmly is it fully expressed. Eurhythmly gives, besides all else, a form of listening. When someone tells a tale, the listener all the time participates with his ego in the physical life behind the sounds, but suppresses it. The ego performs a constant Eurhythmly, and the Eurhythmly expressed in the physical body is only listening made visible. So you are always engaged in Eurhythmly when you listen, and when you are actually performing Eurhythmly you are only making visible what you leave invisible when you listen. The manifestation of the activity of the listener is, in fact, Eurhythmly. It is nothing in the least arbitrary,

but it is in reality the activity of the listening person revealed. People to-day, of course, are inwardly fearfully sluggish, and in listening they inwardly perform at first very bad Eurhythmy. You become better controlled when you really learn to listen. In making this activity normal you elevate it into a real Eurhythmy. People will learn from Eurhythmy to listen rightly, for to-day, of course, they cannot listen properly at all.

I have made curious discoveries while delivering my present lectures.¹ In the discussions speakers stand up, but you very soon notice from their speeches that they have really not heard the whole lecture at all, not even physically, but that they have only heard parts of it. Particularly in the present age of our human evolution this is of quite especial significance. Someone puts in his spoke, in the discussion, for instance, and says what he has been accustomed to think for decades. You may address a socialistically minded audience, but they really only hear you say what they have heard from their political propagandists for decades; they do not even physically hear the rest. They sometimes naïvely confess as much in these words: "Dr. Steiner says many beautiful things, but he says nothing new." People have become so rigid in their listening that they confuse everything that has not been fossilized within them decades ago. People cannot listen, and will become increasingly less able to do so in these times, unless the power of listening is stirred to life afresh by Eurhythmy.

A kind of healing or restoration of the soul's being must take place again. Consequently, it will be particularly important to add the hygiene of the soul to all the materialistic hygienic tendencies of gymnastic training and to all that is exclusively concerned with the physiology and the functions of the body. This can be achieved by having alternate Gymnastics and Eurhythmy. Then, even if Eurhythmy, in the first place, is Art, the hygienic element in it will be of particular benefit, for people will not only learn something artistic in Eurhythmy, but they will learn for the soul what they learn for the body in Gymnastics, and, moreover, there

¹ These were the lectures on the Threefold State.

will result a very beautiful interplay of these two forms of expression. The point is really to educate our children so that they take thought again for their surroundings, for their fellow-beings. That, of course, is the foundation of all social life. In these days everyone talks of social impulses, but sheer anti-social tendencies prevail. People will have to learn to respect one another before socialism can begin. They can only do this if they really listen to each other. It is extraordinarily important to direct people's feelings to these matters again, if we are to be educators and teachers.

Now simply this knowledge: by using a noun I dissociate myself from my surroundings, by using an adjective I unite myself with them, and by using a verb I actively merge in them, I participate—this knowledge alone will compel you to speak of "noun," "adjective," and "verb" with quite a different inner emphasis from what you would give to these words without this consciousness. All this, however, is only by way of preliminary; it must be developed further. For the moment I only wish to evoke certain ideas whose absence might confuse you.

It is, then, extraordinarily important to know how significant for man is the elevation to consciousness of the structure of our language. But besides this, we must acquire a feeling which has also to a great degree already died out in modern people—a feeling of how wise language really is. It is much cleverer, of course, than all of us. Language—as you will doubtless believe from the outset—has not been built up in its structure by man. For imagine what would have resulted if people had had to sit down together in parliaments to determine the structure of language according to their lights! Something about as clever as our laws! But language is truly cleverer than our State-laws. The structure of language contains the greatest wisdom. And you can learn an extraordinary amount from the way a nation or other group of people expresses itself. If you consciously penetrate into the framework of a language its genius teaches you very much. And to learn how to feel something concrete of the working and active influence of the spirit of language is extraordinarily im-

portant. To believe that the genius of a language works at its construction means a great deal. This feeling, too, can be further developed, can be developed into the consciousness: we human beings speak; animals cannot; they have at the most the beginnings of an articulate language. In these times, of course, when people like to confuse everything, we attribute language to ants and bees as well. But in the light of reality that is all nonsense. It is all based on a form of opinion to which I have frequently drawn attention. There are naturalist philosophers to-day who imagine themselves very wise and who say: "Why should not the plants, too, have a life of the will and a life of feeling?" There are, in fact, such things as plants—the so-called insectivorous plants—which, when small creatures fly in their proximity, attract them, and when they have crept inside, close up. Those, then, are beings which apparently use will towards what approaches them. But we cannot claim that such outward signs are really characteristic of will. If such a view is mentioned, I usually say, applying the same logic to my argument: "I know something which waits, too, till a living creature comes near it, then encloses and imprisons it. I refer to the mouse-trap. The very mouse-trap could just as well be considered a living creature as the Venus fly-trap (the plant that catches flies)."

We must be profoundly conscious that the power of articulate speech is mere *human* property. Man must also become conscious of his relation in the world to the other three kingdoms of nature. If he is conscious of this he knows that his ego is essentially bound up with our power to speak, though to-day's speaking has become very abstract. But I should like to remind you of a fact which will inspire you anew with respect for language. When in very olden times, for instance in the Jewish civilization—but it was even more pronounced in still older civilizations—when priests and those who represented a cult or were in charge of it—in the course of their rites and ceremonies came to certain ideas, they interrupted their words and conveyed certain descriptions of higher beings, not through words, but through silence and through the corresponding Eurhyth-

mic gesture—they were silent and then they went on speaking. In this way, for example, the name which already sounds so abstract to us to-day and which expressed in Hebrew, "I am that I am," was never uttered, but speech was invariably used up to this point, then a sign was made, and only after that was the speaking resumed. Thus was expressed by gesture the "Unutterable and ineffable name of God in man." Why was this done? Because if this name had been spoken and repeated, as a matter of course, without further ceremony, people would have been stunned by it, so great was their sensitiveness in those days. There were then certain sounds and combinations of sound in speech by which the people of more ancient civilizations could be stunned, so violent was their effect. Something like an actual swoon would have come over people at the utterance and hearing of such words. That is why they spoke of the "ineffable name of God." It was profoundly significant. And this is seen when it is laid down: Only the priests, and they only on certain occasions may utter such names, because otherwise, at their utterance before those unprepared for them, heaven and earth would collapse. That is, people would have fainted and lost consciousness. That is why a name of this kind was expressed by a gesture. The real essence of language, then, was expressed by a feeling of this kind. But nowadays people chatter thoughtlessly about everything. We can no longer vary our feelings, and those people are very rare who, without sentimentality, feel tears in their eyes, for instance, at certain passages in novels. In fact, this is quite atavistic to-day. The living experience of what lies in the essence of language and the feeling in language has become very dulled.

This experience, among many other things, will have to be revived, and if we revive it we shall be able to feel profoundly how much we owe to the power of speech. We owe much of our ego-sense, of our sense of ourselves as personalities, to nothing less than our language. And it is possible for man to have a feeling as intense as prayer: "I hear language spoken around me; the power of language is flowing into me." When you have felt the holiness in this



call of the language to the ego you will also be able to awaken it in the children. And then, in fact, you will not awaken this ego-sense in children in an egoistic form, but quite differently. For this ego-sense in children can be awakened in two ways. If it is falsely excited it directly stimulates egoism; if it is rightly stirred, it stimulates the will, it is an impulse to selflessness itself, a direct impulse to life with the outer world.

What I have just said is meant to permeate you as educators and teachers. It is left to you to apply it in the teaching of languages. Of how it can be imbued in practice with consciousness, to awaken in the child the conscious feeling of his personality, we shall speak in our next lecture.

FIFTH LECTURE

WRITING AND READING—SPELLING

In the last lecture we spoke of how the first school-lesson should be conducted. Naturally I cannot go on to describe every step separately, but I should like to indicate the essential course of the teaching, so that you are able to make something of it in practice.

You have seen that we have considered as most important: first, the child's consciousness of why he has actually come to school; then the transition by which he becomes conscious that he has hands; and then, after making him conscious of this, that a kind of drawing should be embarked on, and even a kind of transition to painting, from which the sense of the beautiful and the less beautiful can be developed. We have seen that this emerging sense can be observed in hearing, too, and that the first elements of the musical experience of beauty and the less beautiful will be linked up with it.

Let us now suppose that you have pursued such exercises with pencil and with colour for some time. It is absolutely a condition of well-founded teaching that a certain intimacy with drawing should precede the learning to write, so that, in a sense, writing is derived from drawing. And a further condition is that the reading of printed characters should only be developed from the reading of handwriting. We shall then try to find the transition from drawing to handwriting, from writing to the reading of handwriting, and from the reading of handwriting to the reading of print. I assume for this purpose that you have succeeded, through the element of drawing, in giving the child a certain mastery of the round and straight-lined forms which he will need for writing. Then from this point we would again seek the transition to what we have already mentioned as the foundation of teaching in reading and writing. To-day I

will first try to show you by a few examples how this can be done.

We assume, then, that the child has already come to the point at which he can master straight-lined and round forms with his little hand. We began with the fish and the F. You do not need to proceed alphabetically; I am only doing it now so that you have it in encyclopaedic form. Let us see what success we have in beginning to evolve writing and reading on the lines of your own free imagination. I should first say to the child at this point: "You know what a bath is"—and here I will say in parenthesis that much depends in teaching on being able to make use of any situation in a rational way, that is, on always having between the lines of the lesson anything that may help your purpose. It is well to use the word "bath" for what I now intend to do, so that the child remembers, in connection with being at school, baths, washing, and cleanliness. It is well to have something like this in the background, without having to moralize or give orders. It is well to select your examples so that the child is compelled to think of something which contributes at the same time to a moral-aesthetic attitude. Then go on to say: "Look; when the grown-ups want to write down what a bath is, they write it like this: BATH. So this is the picture of what you mean when you say Bath and when you give a name to it." Then, again, I simply let a number of children write this after me, so that whenever they come to something of this kind they get it into their little hand; they do not merely look at it, but they grasp it with their whole being. Now I shall say: "Watch yourself beginning to say 'bath.' We will just get the beginning clear: 'B.'" The child must be guided from saying the whole word "bath" to breathing the first sound, as I illustrated with "fish." And now it must be made clear to the child that just as Bath is the sign for the whole bath, "B" is the sign for the beginning of the word "bath."

Then I draw the child's attention to the presence in other words of a similar beginning. I say: "When you say 'band' you begin just the same way; when you say 'bow,' which many women wear on their heads, a bow of ribbon, you

begin just the same way; and perhaps, too, you have seen a bear at the zoo; for that, too, you begin to breathe the same way; each of these words begins with the same breathing out." In this way I try to pass with the child from the whole of the word to the initial letter, to lead him to nothing but the single sound, to the letter, always to develop the initial letter from the word.

Now the problem for you is to try, let us say, first to evolve the initial letter yourself in the same visualizing way from drawing. You will be able to do this easily if you simply call your imagination to your aid and say to yourselves:



"The people who first saw animals which begin with B, like beaver, bear, etc., portrayed the back of the animal, the feet on which it sits and the lifted fore-feet; they drew an animal in the act of rising, standing on its hind legs, and the drawing became the B. You will find in every word—and here you can give full rein to your imagination; there is no need to go into histories of civilizations, which are incomplete in any case—you will find that the initial letter is pictorial, representing the form of an animal or plant or even an external object. This is historically the fact: if you go back to the most ancient forms of the Egyptian writing, which was still hieroglyphic, you find that everywhere the letters are imitations of such things. And not until the transition from the Egyptian civilization to the Phoenician was the process completed which we can call a development from the "picture" to the "sign" to represent a

sound. Let the child follow the same line. It leads to the following:

In the earliest periods of the evolution of writing in Egypt, literally every detail which had to be written down was written down in picture-writing, was drawn—indeed, was so drawn that it became necessary to learn the easiest possible way of making the drawings. Anyone who made a mistake, when he was appointed to copy these hieroglyphics, if, for instance, the error occurred in a sacred word, was condemned to death. In ancient Egypt, then, matters of writing were taken very, very seriously. But all writing which existed was picture-writing of the kind I have described. Then civilization passed over to the Phoenicians, who lived more in the world outside them. Here the initial



image was always retained and transferred to the sound. As an example I will show you from a word where the process is most easily paralleled in our language (though we cannot here study Egyptian) and is also true of the Egyptian language. The Egyptians saw that the sound M could be best shown by watching chiefly the upper lip. So they took the sign for M from the picture of the upper lip. From this sign there then evolved the letter which we have for the beginning of the word Mouth and which then remained for every similar beginning, for everything beginning with M. The picture of the word was taken over. Thus transferring the picture of the word to the initial letter one came to the sign for the sound.

This principle, which is contained in the history of the evolution of writing, can also be very well applied to teaching, and now is the moment to apply it. That is: we shall try to arrive at the letter from the drawing: just as we get from the "fish" with his two fins to F, we get from the bear,

dancing, standing up, to B. We get from the upper lip to the mouth, to the M, and we try with our imagination to trace for the child a path like this from drawing to writing. I said that you have no need to study the history of writing in civilized life and refer to it for what you need. For what you look up in this research is of far less value to you in teaching than are the discoveries of your own soul's making, of your own imagination. The activity which you apply to the study of the history of writing deadens you so that your influence on your pupil is far less living than when you think out for yourself something like the B from the picture of the bear. This thinking out for yourself refreshes you so that what you want to convey to your pupil is much more living than when you embark on excursions into the history of civilizations to discover something for your lesson. And from these two points of view both life and teaching must be considered. For you must ask yourself: "What is more important, to have learnt an historical, most elaborately ascertained fact and incorporated it painfully into your teaching—or to feel yourself so astir in your soul that you transmit to the child with your own enthusiasm the discovery you make?" You will always feel joy, even if it is a quite calm joy, in transferring to letters the form of some animal or some plant which you have found yourself. And this joy which you yourself feel will live in what you make of your pupil.

Then you go on to draw the child's attention to the fact that the letter which he has seen at the beginning of a word occurs in the middle of words too. You go on to say to him: "Let us see; you know what grows outside in the fields or on the hills, what is gathered in autumn and what wine is made from: the vine? (Rebe). The grown-ups write Rebe like this: REBE. Now just think, when you say Rebe quite slowly there is the same sound in the middle as there was at the beginning of Bear." Then always write it up first in big letters so that the child sees the resemblance with the picture. Like this we teach him that what he has learnt for the beginning of a word is found, too, in the middle of words. We go on to split the whole into its atoms.

You see the important thing for us who wish to achieve living teaching as opposed to dead: all depends on starting from the whole. As in arithmetic we start with the sum, not with the addenda, and analyse the sum, here, too, we go from the whole to the part. This has the great advantage for education and teaching that we succeed in leading the child into the world in a fully living way; for the world is a whole, and the child lives in enduring intimacy with the living whole when we proceed as I have suggested. When you let the child learn the separate letters from their pictures he enters into a relation with living reality. But you must never omit to write up the letter forms so that they are seen to emerge from an image, and you must always be careful to explain the accompanying sounds, the consonants, as



FIG. 1




FIG. 2


drawings of external things—but never the vowels. The vowels must always be made to render the human inner being and its relation to the outside world. When, for instance, you try to teach the child *a*, you will say to him: “Now just think of the sun which you see in the morning. Can any of you remember what you did when the sun rose in the morning?” “Then perhaps one child or another will remember what he did. If he does not, if nobody remembers, you must refresh the child’s memory a little to bring back to him what he did: how he must have stood, what he must have said if the sunrise was very beautiful: “Ah!” You must let this echo of emotion resound; you must try to derive the resonance, which we hear in the vowel, from emotion. And then you must try to say: “When you stood like that and said ‘Ah!’ it was as if a sunbeam had streamed out of your mouth in the shape of an opening angle. When you see the sunrise you let the life inside you stream out like this (Fig. 1) and you reveal it when you say ‘Ah!’ But you do not let it all stream out; you hold some of it back and that becomes this sign (Fig. 2).

You can try some time to clothe in picture-form the essence of the breath in a vowel. In this way you get drawings which can represent to you in images the process by which the vowel-signs arose. Vowels, you remember, are also rare in the primitive civilizations known to-day. The languages of primitive races are very rich in consonants; much more is expressed in the accompanying sounds, in the consonants, than we know. They sometimes literally click their tongues, they have all kinds of refined resources for pronouncing complicated consonants, and the vowel only vibrates in an undertone between them. Among the African races you find sounds which are like the cracking of a whip, etc.; on the other hand, the vowels are only faintly heard, and the European travellers who meet with such races usually sound the vowels much more than the natives do.

We can always derive the vowels from drawing. If, for instance, you succeed in making the child imagine—by appealing to his feeling—that he is in a situation like this: “Your brother or your sister is coming to you. They tell you something, but you don’t understand them. Then there comes a moment when it begins to dawn on you. What sound do you make, then, to show that it is dawning?” Then, again, a child will discover, or the other children will be drawn on until one of them says: “*i, i, i*” (English *ee, ee, ee*). The pictorial form of the sound *ee* then expresses the pointing to something that has been understood. In Eurhythmy it is more clearly expressed. The simple stroke, then, which ought to be thicker at the bottom and thinner at the top, is turned into “*i*”; the stroke alone is made, and the vanishing at the top is expressed by the smaller sign above it. In this way all the vowels can be extracted from the shape assumed by the breath, from the shape of the breath.

In this way you teach the child first of all a kind of picture-writing. Then you need not be at all shy of calling to your aid ideas which evoke real experiences of past history. You can teach the child this: you can say to him: “Just look at the top of the house; what do you say for that? ‘Dach!’ (roof). But then you ought to make *D* like this,  ;



that is awkward. So people changed it round: D." Such ideas lie concealed in writing and you can utilize them by all means. But then people did not want to write so complicatedly; instead, they wanted to make writing simpler. So from the sign D, which should really be  (and here you pass on to small letters) there grew this sign, the little d.

You can derive the existing letter-forms like this without exception from figures which you have taught to the child pictorially. In this way, always explaining the transition from one form to another, you bring the child on, never by mere abstract teaching, but so that he discovers the real transition from the form first derived from drawing to the form which the modern written letter actually takes.



These facts, of course, have already been observed by individual people; very few in number, it is true. There are educationists who have already drawn attention to the fact that writing should spring from drawing. But they proceed on different lines from those laid down here. They more or less anticipate letters in their final forms; they take a letter in its present form and do not come to the B from the drawing of the sitting or dancing bear, but they take the b as it is now, divide it up into its separate strokes and lines: |), and try to lead the child in this way from drawing to writing. They do abstractly what we are attempting to do concretely. That is, several educationists have already rightly observed the practicability of deriving writing from drawing, but people are too firmly rooted in the dead husks of civilized life to be able to conceive of the living process clearly.

Here, too, I should not like to forget to warn you of being led astray by many modern attempts. Don't say: here, this has already been attempted: and there, something else. For you will see that the attempt has not been very profoundly and firmly willed. Humanity continually feels the urge to realize such aims, but it will not be able to carry them out until it has taken spiritual science into its culture.

Thus we can always link up with man and his relation

to the world around him by writing organically and teaching reading from the reading of what is written.

Now it is natural to teaching—and we should not leave this out of account—that there should be a certain yearning to be completely free. And notice how freedom inspires this discussion of the preparation of lessons. Our discussion has an inner relation to freedom. For I draw your attention to the fact that you are not to enslave yourself by cramming yourself with the knowledge of how writing evolved from Egyptians to Phoenicians, but you are to look to developing yourself the capacities of your own soul. Positively the same results can be achieved by one teacher in this way, by another teacher in that. Not everyone can make use of a dancing bear; perhaps someone else will make use of something much better for the same point. The ultimate aim can be secured just as well by one teacher as by another. But every teacher puts himself into his teaching, and thus it is that his freedom is perfectly preserved. The more the staff wish to preserve their freedom in this respect, the more they will be able to put into their teaching, to devote themselves to it. This fact has been almost completely lost sight of in recent times. You can see this in a certain phenomenon.

A few years ago there was some agitation—the younger among you have perhaps not had the experience, but it caused the older ones, who had an understanding of such things, a good deal of annoyance—in favour of imposing in spiritual things something similar to the famous "Imperial German State-Gravy" in the material sphere. As you know, it was frequently insisted that a uniform sauce or gravy should be made for all the inns which did not depend entirely on foreign visitors, but rather on Germans. It was called "Imperial German State-Gravy"; people wanted to organize things uniformly. In the same way the attempt was made to make spelling, orthography, uniform. Now people have a quite extraordinary attitude to this question. You can study it in concrete examples. German spiritual life contains a very beautiful, tender relationship between Novalis and a woman. This relationship is so

beautiful because Novalis, after her death, still continued to live with her consciously. He speaks of this, following her, in his meditation, into the spiritual world. It is one of the most beautiful, most intimate things which you can read in the history of German literature—this relationship of Novalis to a woman. Now there is a very intelligent, even very interesting (from the point of view I have mentioned), severely philological treatise by a German scholar on the relation between Novalis and his beloved. The delicate, lovely relationship is "put in its proper light," for it can be proved that the beloved died before she could spell properly. She made spelling mistakes in her letters! In short, the portrait of this personality in its relation to Novalis is shown up in a thoroughly trivial light—in accordance with quite strict scholarship. The method of this scholarship is so good that everyone who writes an essay in which he follows this method deserves to get full marks for it. I only want to remind you that people have already forgotten that Goethe could never spell properly, that in reality he made mistakes all his life, especially in his youth. In spite of this, however, he could rise to Goethean greatness! Not to mention the people who knew him, whom he valued very much—whose letters, in the facsimiles now made, would leave a schoolmaster's hand literally scored with red ink! They would get a thoroughly bad mark!

This absurdity is connected with an utter lack of freedom in our common life, which should play no part in teaching and in education. But a few decades ago it was so pronounced that the enlightened minds among the teachers were seriously annoyed by it. A uniform German orthography was to be set up—the famous "Puttkammer" orthography. That is, in the very school itself the State did not merely exercise a right of supervision, it did not merely control administration, but it laid down even the spelling by law. It looks like it, too! For through this Puttkammer orthography we have really lost much that might still awaken us to-day to some of the intimacies of the German language. Because nowadays they are given an abstract kind of writing, people lose much of the quality which used

to live in the German language; the so-called standard language (Schriftsprache) suffers loss.

Now the thing that matters in such a case is, above all, to have the right attitude. Obviously we cannot let any sort of orthography run riot, but we can at least know the extreme ways of dealing with this question. If, after learning to write, people could write what they hear from others, or from themselves, just as they hear it, they would write very variously; they would have very varied fashions of orthography; they would be very individualistic. It would be extraordinarily interesting, but it would obstruct intercourse. On the other hand, our task is to develop not only our individuality in human intercourse, but also our social impulses and social feelings. Many things which we would develop as individuals must be sacrificed where we have to meet others. But we should feel that this is the position, and the feeling should be educated with us, that we do such and such a thing only for social reasons. When you come with your writing-lessons to orthography you will have to start with a certain definite feeling-complex. You will have to draw the child's attention again and again—I have already mentioned this fact from another point of view—to the necessity for reverence, respect for grown-up people, to the fact that he is growing up to an already finished life, which is to receive him, that therefore he must respect what is already there. From this point of view, too, we must try to introduce the child to a thing like orthography. Along with the spelling we must cultivate in him the feeling of respect, of reverence, for what our forefathers have settled. And we must not try to teach spelling from some abstraction, for instance as if orthography had been created by a "divine"—for some, a "Puttkammer" law, as though it came from the Absolute—but you must develop in the child the feeling that the grown-ups, whom one must respect, write like this, therefore their example should be followed. There will result, indeed, a certain variety in spelling, but it will not run riot; instead, it will represent the adjustment of the growing child to the grown-up people about him. And we should reckon with this kind of adaptability: we

ought not to want to produce the belief: that is right, and that is wrong; but we ought only to encourage the belief: that is how the grown-ups write; that is, you build here, too, on a living authority.

That is what I meant when I said: "The transition must be found from the child's first period up to the change of teeth, to his second period up to puberty, that is from the principle of imitation to that of authority." What I meant by this must everywhere be realized in concrete detail, not by inculcating authority in the child, but by proceeding so that the sensitiveness to authority arises of itself, that is by basing the teaching of spelling and the whole orthographic form of writing on so-called authority in the way I have just described.

SIXTH LECTURE

ON THE RHYTHM OF LIFE AND RHYTHMICAL REPETITION IN TEACHING

You will not only have to be teachers and educators at the Waldorf School, but if things go well you will also have to be protagonists of the whole Waldorf School system. For, of course, you will know far more exactly what the Waldorf School really means than can be conveyed to the neighbouring or more distant outside world. But to be the true protagonists of the aims of the Waldorf School and of its aims for civilization in general you will have to be in a position to conduct your defence against prevailing opinion wherever this shows itself antagonistic or even merely demurring. Consequently, I must introduce into these pedagogical-didactic reflections a chapter which will quite naturally connect with what we have already so far analysed in our discussions on method.

You know that in the sphere of educational theory, as well as other spheres, much is expected at the present time from the so-called experimental psychology. Experiments are carried out on people to determine an individual's gift for forming ideas, for memorizing, even for willing, although this can naturally only be ascertained by a detour. The will fulfils itself in sleep, and the electrical apparatus in the psychological laboratory can only indirectly discover an individual's experiences during sleep, just as these cannot be observed directly by way of experiment. Such experiments, indeed, are carried out. Do not imagine that I object to such experiments as a whole. They can be valuable as tendrils of science, as offshoots of science. All kinds of interesting things can be learnt from such experiments and I have decidedly no desire to condemn them, lock, stock, and barrel. I should like everyone who is attracted to work of this kind to have the means of acquiring such psycholo-

gical laboratories and of carrying out their experiments there. But we must consider for a moment the rise of this experimental psychology in the form in which it is especially recommended by the educationist, Meumann,¹ who is really one of the Herbartian school.

Why is experimental psychology practised to-day? Because people have lost the gift of studying man directly. They can no longer rely on the forces which inwardly bind one man to another—or, to the child. So they try to discover by external devices, by external experiments, what should be done with the growing child. Clearly our principles and methods of teaching take a much more inward course. This is, moreover, urgent and vital for the present day and the immediate future of mankind. Granted, then, on the one hand, the urge to experimental psychology, on the other hand, as a result of this experimental psychology, we get the misconstruction of certain simple facts of life. Let me illustrate this by an example.

These experimental psychologists and educationists have lately been particularly interested in what they call the process of comprehension; for instance, the process of comprehension in reading, in the reading of a given passage. In order to ascertain this process of comprehension they have tried to work with "subjects," as they are called. If we summarize the steps taken in great detail, this is the procedure. A "subject," a child or an adult, is given a reading passage, and the investigation is now directed as to which is the most effective method for the child, for instance, to adopt, in order to arrive at the most rapid comprehension. It is discovered that the most effective method is first to "dispose" the reader to the reading passage, that is, first to introduce the person concerned to the meaning of such a reading passage. Then, after numerous tests, the "subject" carries out what is called "passive comprehension." After having dealt with the meaning, by making "scheme" or plan, it is supposed to be passively comprehended. For through this passive assimilation of a reading passage there should occur what is called "learning to anticipate": repeat-

¹ See Dr. C. v. Heydebrand, *Gegen Experimentalpsychologie und Pädagogik*.

ing once more in free spiritual activity what has just been worked out in scheme or plan and then passively assimilated. And then follows, as fourth act to this drama, the filling in of all that until now has remained uncertain, that is, of all that has not penetrated completely into the life of the human spirit and soul. If you let the subject carry out, in correct succession, first the process of familiarizing himself with the meaning of a reading passage, then of passive assimilation, then of learning to anticipate, then of returning to the as yet incompletely assimilated parts, you then see that a given reading passage is most effectively grasped, read, and remembered. Do not misunderstand me: I mention this procedure because it must be mentioned in view of the fact that people talk to-day so much at cross-purposes, for they may want to imply the same thing with diametrically opposed words. Accordingly, the experimental psychologists will say: "A scrupulously faithful method like this reveals exactly what should be done in education." But those who have a profounder understanding of the life of the whole being know that this is not the way to true education—any more than you can put together again a living beetle from its separate parts after it has been dissected. It cannot be done. Nor can it be done by trying anatomy on the human soul-activity. It is interesting, of course, and in another connection it can be extremely valuable for science, to practise anatomy on the activity of the human soul—but it does not make educators. For this reason there can proceed from this experimental psychology no new true building up of education; this can only proceed from an inner understanding of man.

I had to say this for fear lest you should misunderstand me when I make a statement which will naturally cause annoyance to a supporter of modern opinion. The statement is one-sided in its way, and its one-sidedness must, of course, be counterbalanced. What do the experimental psychologists get, when they have split up into atoms like this the soul of their subject and have made a martyr of him—this process is not pleasant if it is inflicted on you—what good do they get out of it? According to them they



have obtained an extraordinarily valuable result, which is constantly being impressed by italics in educational textbooks as a conclusion arrived at. This statement, translated into decent German, runs roughly like this: You can remember a reading passage better when you have understood the meaning than when you have not understood the meaning. It has been "determined by research"—to use scientific jargon—that it is useful firstly to understand the meaning of a reading passage if you want to learn it easily. And here I must make the heretical declaration that, in as far as this theory is correct, I could have known it before, for I should like to know what person with a normal human intelligence does not know for himself that a reading passage can be remembered better when its meaning has been understood than when this has not been understood. Every single one of the conclusions of experimental psychology is an appalling platitude. The platitudes printed in the textbooks of experimental psychology are sometimes of such a kind that only those people can have anything to do with them who have already trained themselves in the pursuit of science to submit to intense boredom for an occasional striking point. You are easily trained to do this by the drill of the school-system—for even the elementary school has this defect, although it is less conspicuous here than at the universities.

This heretical statement is meant particularly for the educationist: It is to some extent self-evident that one must first understand the meaning of a thing which is to be remembered. But there is this to consider: that what has been assimilated by understanding the meaning, only affects the observation, only affects thought-perception, and that this elevation of the human being to the level of sense-comprehension educates him one-sidedly to a mere observation of the world, to a thought-perception. And if we teach simply and solely in accordance with this theory we shall get nothing but weak-willed people. The statement, then, is in a sense correct—and yet not conclusively correct. It ought, as a matter of fact, to be further expressed in these terms: If you want to do the best possible thing for the

thinking perception of the individual you can do it by analysing the meaning of everything that he absorbs. And, in fact, if we were to analyse merely the meaning of things, we could go very far in educating human observation of the world. But we should never educate a man's will—volitional man—for the will cannot be forced by simply throwing the light on the meaning of a thing. The will likes to sleep, and it does not wish to be fully awakened by what I should like to call the perpetual unchaste laying bare of the meaning. And the point is, that the very inevitability of life breaks in upon this simple truth of the value of revealing meanings, so that with the child, too, we must study subjects which do not lay bare the meaning. Then we shall educate his will.

The mischievous effects of the one-sided application of the principles of explaining the meanings have been particularly active in movements like the Theosophical Movement. You know how much I have protested for years against a certain mischievous influence in Theosophical circles. I have even had to see *Hamlet*, for instance, a pure work of art, explained in terms of theosophical cant like this: "This is Manas, this is the Ego—that is the astral body. This character represents one thing—that one another." Such explanations were particularly in favour. I protested against them because it is a sin against human life to interpret symbolically what is meant to be taken directly, in its elements, as art. It leads to a mischievous reading of a meaning into things, and this is dragged to the level of mere observation to which it should not be dragged. This all arises from the fact that the actual Theosophical Movement is a decadent movement. It is the furthest-flung offshoot of a declining culture; in its entire attitude it has nothing to do with Anthroposophy. Anthroposophy aims at being the opposite: at being an ascending movement, the beginning of an ascent. That is a radical difference. That is why so much is written in the field of Theosophy which is really an extreme symptom of decadence. But that there exist people at all who contrive to interpret *Hamlet* symbolically, character by character, is the result of the

appalling way in which we have been educated only to look for meanings.

Human life makes it indispensable that we should not only be educated in terms of the meaning, but from what the will experiences in the sleeping life: by rhythm, measure, melody, harmony of colours, repetition, in fact all spontaneous activity which does not seek to comprehend. When you let the child repeat sentences which he is far from understanding because of his tender age, when you encourage the child to take in these sentences just by memory itself, you certainly do not influence his comprehension—because you are unable to enter into their meaning, for that must only dawn later—but you influence his will, and that is what you should do; that is what you must do. You must try first of all to acquaint the child with things which are first and foremost artistic: music, drawing, plastic art, etc.; but on the other hand you must also give the child things which can have some abstract form of meaning in such a way that he does not, it is true, understand this at once, but only later in life. Then he will understand it because he has assimilated it by repetition, and can remember, and later understand, with his greater maturity, what he could not understand before. There you have worked upon his will. And quite especially you have worked upon his feeling—and you should not forget this. Just as feeling—this can be observed of the soul as well as of the spirit—lies between willing and thinking, so does the education of feeling lie midway between the methods of educating the thinking and those of willing. For the thinking knowledge or thinking perception we must definitely practise subjects concerned with revealing meanings: reading, writing, etc.; for action inspired by will we must cultivate everything which does not aim at a mere interpretation of meanings but at a direct impression through the whole being, for instance, of artistic subjects. What lies midway between the two (i.e. thought and will) will chiefly influence the development of feeling, the formation of its disposition. You can produce a strong effect on the education of the feeling nature when the child is made to assimilate something first of all

only by rote, uncomprehended, without tampering with its meaning. For only after some time, when he has matured through other processes, and remembers it, can he understand what he absorbed earlier. This is a subtlety of education which must absolutely be respected, if we are to educate people with inner feelings. For feeling plays a peculiar rôle in life. In this sphere, too, people should make observations. But they do not observe rightly. I will indicate an observation which you can easily, with a little industry, make for yourselves.

Suppose you are trying to get a clear idea of the state of Goethe's soul in 1790. You can do this by studying a selection of the works composed by Goethe in the year 1790. You find, of course, at the end of every edition of Goethe a chronological index of his poems, in their order of composition; so you take out the poems written in 1790 and the plays written in 1790 and study them. You remember that in precisely this year he finished the beautiful essay, *Die Metamorphose der Pflanzen* ("The Metamorphosis of Plants"); you recall that just at that time he conceived the first idea of the *Farbenlehre* ("Theory of Colour"); you imagine from all this the state of his soul in 1790 and ask yourselves: "What were the influences active on Goethe's psychic life in 1790?" You will only be able to answer this question if you cast a critical glance on all Goethe's previous experiences from 1749 to 1790 and on what followed after this year—of which Goethe at the time was still unaware, but which you now know—during the period from 1790 to 1832, that is, to his death. Then there emerges the remarkable realization that the actual state of his soul in the year 1790 was a combination of what was to come later, the conquests remaining for the individual to make, and those he had already experienced. This is an extraordinarily significant discovery. People only avoid it because it leads into provinces which they quite naturally do not like to enter for observations of this kind. Try to extend your observations in this way to the soul-life of an individual who died recently and whom you have known for some time. If you train yourself to a more careful study of the

soul you will then find this: A man, a friend of yours, died, let us say, in 1918. You have known him for some time, so that you can ask yourselves: "What was the state of his soul in 1912?" If you consider everything that you know of him you will find that the state of his soul in 1912 was such that the preparation for his approaching death was unconsciously reflected in his psychic disposition at that time; it was unconsciously reflected in his feelings. Taken as a whole I call the life of the feelings the psychic disposition, "Mood of Soul" (Seelenstimmung). A man who is soon to die has a quite different inner disposition from one who has still long to live.

You will now understand that people do not like to study these things, for it would create a very unpleasant impression—to put it mildly—if we were to observe the signs of approaching death in people's psychic disposition. These, however, can be observed. But in everyday life it is not wise for people to notice these things. That is why they are usually hidden from this life just as the will is withdrawn, as a sleeping power, even when we are awake, from the waking consciousness. But the educator must, after all, take up a position outside ordinary life to some extent. He must not be afraid to take up his stand detached from his usual life and to absorb truths for his teaching which are rather disturbing, rather tragic, for everyday life. In this connection there is lost ground to cover in the educational system of Central Europe. You know that especially the teachers in the universities in the early decades of this Central European system of education and teaching were people on whom the actual man of the world rather turned up his nose in scorn. Unworldly, pedantic fellows, who could not adapt themselves properly to the world, who always wore long, black frock-coats and never evening dress; these were the former educators of youth, especially the teachers of more mature youth. In these days things have changed. The university professors have begun to wear correct evening dress and to adapt themselves to worldly custom, and it is considered a great mark of progress that their former state is at last a thing of the past. It is a good thing. But it must be a thing

of the past in other senses, too; it must in future be a thing of the past to the extent that the detachment from life does not merely consist, as it did formerly, in the teacher's wearing the invariable long pedantic frock-coat when other people did not. The detachment from life can remain to some extent, but it must be bound up with a profounder conception of life than that of people who wear evening dress for dinner. I am only speaking figuratively, of course, for I have nothing against "evening dress."

An educator must be able to study life more profoundly, otherwise he will never give appropriate and fruitful attention to the growing child. Consequently, he will have to accept, among others, such truths as I have just mentioned. Life itself, to a certain extent, demands the presence of mysteries. We need no diplomatic secrets in the near future. But for education we need the knowledge of certain mysteries of life. The old Mystery teachers withheld such secrets of life esoterically because these could not be revealed directly to life. But in a certain degree every teacher must know truths which he cannot impart directly to the world, because the world would be confused in normal progress, if it had access to such truths all the time. But you do not fully understand how to treat the growing child if you cannot estimate the influence on him of something imparted in such a way that he does not fully understand it at the time. He will understand when it is returned to later, and when he is told, not only what he then realizes, but what he had assimilated earlier. This makes a profound impression on the feelings and disposition.

For this reason the custom should be followed in every school as faithfully as possible—wherever possible—of the teacher retaining his same pupils; of taking them over for the first form, of keeping them the next year in the second form, of going up with them again in the third year, etc., as far as this is possible in conjunction with outside regulations. The teacher, after finishing with the eighth class, should then begin anew with the first class. For one must sometimes be able to come back years later in a positive way to what was instilled into the children's

souls years before. In any case, the formation of the disposition or feeling life suffers greatly when the children are passed every year to a fresh teacher who cannot himself develop what he instilled into children in earlier years. It is part of the teaching method itself that the teacher should go up with his own pupils through the different school-stages. Only in this way can we enter into the rhythm of life. And in the most comprehensive sense life has a rhythm. This manifests itself even in everyday decisions, in the rhythm of day to day itself. If you have accustomed yourself, for instance, only for a week, to eat a buttered roll every day at half-past ten in the morning, you will probably feel hungry for the buttered roll at the same time in the second week. The human organism conforms as closely as this to a rhythm. But not only the external organism, but the whole being, is rhythmically organized. For this reason, too, it is a good thing throughout life as a whole—and that is what we are concerned with when we educate and teach children—to be able to attend to rhythmical repetition. For this reason we do well to think that even every year is not too often to return to quite definite educational themes. Therefore select subjects for the children, make a note of them, and come back to something similar every year. Even in more abstract things this method can be followed. You teach, let us say, in a way suited to the child's disposition, addition in the first school year; you come back to addition in the second, and teach more about it, and in the third year you return to it in the same way, so that the same act takes place repeatedly, but in progressive repetition.

To enter like this into the rhythm of life is of quite particular importance for all education and teaching—far more important than continuously repeating: Do build up your lessons according to the principle of meaning—thus inartistically pulling to bits whatever you deal with. You can only divine what is demanded here by gradually developing a feeling for life itself. But you will then part company very markedly, precisely as educationists, from the external experimental aims so frequent to-day

even in education. Again, not to condemn, but to correct, certain tendencies which have proved detrimental to our spiritual culture, do I emphasize these things. You can embark on modern textbooks of education where the results are worked out which have been obtained through experiments on memory. The "subjects"—people experimented upon—are treated in a strange way. Tests are made on them to show how they can remember something of which they have understood the meaning; then they are given words written one after the other with no connecting sense, and they have to learn these, etc. These experiments for ascertaining the laws of the memory are practised very extensively to-day. Again a result has been obtained which is committed to formulae in scientific form. Just as, for instance, in physics, the Law of Gay-Lussac, among others, is formulated, people are anxious to formulate such laws in experimental education or psychology. You find, for example, very learnedly expounded, the gist of conclusions about a certain scientific yearning which is quite justified, namely, to prove the existence of types of memory. Firstly, the quickly or slowly assimilating memory; secondly, the quickly or slowly reproducing memory. So a "subject" is tormented to furnish evidence for the fact that there are people who memorize easily and people who memorize with difficulty; then other "subjects" are tormented to prove that there are people who can call back to mind easily, and people who can call back to mind only with difficulty, what they have once learnt. Now it has been determined by research that there are such types of memory; those showing a rapid or a slow assimilation, and those showing an easy or painful recollection or reproduction of what was assimilated. Thirdly, there are also types of memory which can be called "true and exact"; fourthly, there is a comprehensive memory; fifthly, a retentive and reliable memory, in opposition to the type which easily forgets. This answers very satisfactorily to the craving of modern science to systematize. The scientific result has now been obtained. We can ask: "What has been discovered scientifically in exact psychology about the types of memory?" And we learn:

firstly, there is a type of memory which assimilates easily or laboriously; secondly, a type which reproduces easily or laboriously; thirdly, there is a true or exact memory; fourthly, a comprehensive memory, that is, there are people who can remember great passages of prose in contrast to those who can only remember short ones; fifthly, a retentive memory, which has perhaps remembered things from years ago, in contrast to the kind which forgets quickly.

This scientific method of observation scrupulously and very conscientiously maltreats innumerable victims, and sets to work most ingeniously to obtain results, in order that education, too, after having tested the children in experimental psychology, may know what various types of memory are to be differentiated. But with all due respect for such a science, I should like to make the following objection. Anyone endowed with a little sound common sense must know that there are people who commit things to memory easily or with difficulty; there are also those who easily or laboriously recall things once known, and again there are people who can recount things truly and accurately, in contrast to those who muddle everything they try to tell. There are people with an extensive memory, who can remember a long story, in contrast to those who can only remember a short one; and there are also people who can remember a thing for a long time, even years, and people who have forgotten everything in a week! It is part, in fact, of the fairly ancient wisdom of sound common sense, but it is discovered again in a science which inspires us with respect, because the methods which it applies are so ingenious.

There are two conclusions to be drawn from this: firstly, let us, above all, prefer to cultivate sound common sense in education and teaching, rather than expend it on such experimenting, which will, it is true, develop ingenuity very considerably, but which will not bring the teacher in touch with the quality of individuality in the child. But we can also draw a second conclusion: our age is actually in a sorry plight if we have to assume that the people who are going to become our teachers and educators have so little healthy

human intelligence that they can only learn in this round-about way that there are the different kinds of memory which we have just mentioned. Moreover, these things must undoubtedly be considered symptoms of the state of our present spiritual standard.

I had to draw your attention to these things. For people will say to you: "Well, you have let yourself be appointed at this Waldorf School. It is only a dilettante institution; the people there don't even want to know anything about the greatest conquest of our time: about the methods of experimental psychology. The study of this experimental psychological method is for experts, but the methods of the Waldorf School are quackery in comparison!" You will have to realize that you will sometimes have to acknowledge the connection of science—which must not be respected any the less for that—with what remains to be built up by us on an inner educational theory and method, but which, compared with the external relations which are set up by experiment, inspires an inner loving attentiveness towards the child. Certainly this quality has not completely disappeared; it prevails even more than is realized. But it definitely prevails in opposition to the ever-encroaching aims of scientific educational theory. To a certain extent it is true that the pursuit of science can destroy a good deal in modern life, but it has not the power to drive out all healthy human intelligence. This healthy human intelligence or sound common sense should be our starting-point, and when this is properly cultivated it will produce an inner connection with the ideals of teaching. We must realize, of course, that we live at the beginning of a new age, and we must completely master this fact. Down to the middle of the fifteenth century the surviving traditions of the Greek and Latin-Roman times were preserved. After the middle of the fifteenth century these are only the clattering after traditional repetition. But the people whose life is in this "clattering" still feel, in certain sub-regions of their consciousness, the craving to return to the Graeco-Latin age, which we can admire profoundly in its place, of course, but whose persistence into our age is no longer a living thing.

Just think for a moment how self-satisfied the person is in these days, who has learnt something and can descant on it in the following terms: "A good teacher must not merely bring out the rhythm, and the rhyme in a poem; he must comment technically on the text; he must introduce the meaning, and only when he has unravelled the meaning will the pupils absorb it as an inner activity." After such a person has long held forth on the importance of starting with the meaning, he concludes with: "As the old Latin said: *rem tene, verba sequuntur*, if you have understood the question, words will follow of themselves." These are tactics which you will frequently find in people who imagine that they have learnt a great deal, that they have gone far beyond dilettantism in enunciating something first as a piece of sublime contemporary wisdom, and then following it up with, "as the old Latin said. . . ." And, of course, he has only to say it in Greek for people to believe implicitly that it is something quite extraordinary. For the fourth post-Atlantean period of civilization, this attitude was desirable; it is unbecoming in our age. The Greek did not introduce his children, first of all, to old grammar schools where they could learn, let us say, ancient Egyptian; he made them learn Greek. But to-day we begin by introducing people to ancient tongues before their own. That is a fact which must be realized.

SEVENTH LECTURE

THE TEACHING IN THE NINTH YEAR—NATURAL HISTORY— THE ANIMAL KINGDOM

(Dr. Steiner in the original first paragraph confined his remarks to the educational system in Germany in 1919 and before. They may be summarized as follows: In Germany you will be sharing the many difficulties inevitable in country schools where the equipment is defective in comparison with the town schools. On the other hand, the country schools have often better methods and have preserved many simple, good old principles, which die out as soon as modern intellectualism is introduced.—NOTE BY EDITOR.)

IN these circumstances you will often have to rely on your gift for invention. You will have to fall back on many a simple device where the average town schools have abundant resources. That may, indeed, animate your teaching, but it will also make the teaching of some subjects thoroughly distasteful. You will feel this particularly when you have brought the children to the end of their ninth year and can really only continue your teaching provided you have adequate materials for it. You will then have to use drawing, and simple elementary painting, as a substitute for many a thing which, in ideal conditions, you would not convey by drawing or by painting, but by a study of the thing itself.

I have made this preliminary observation because I should like to speak to you to-day about the transition in method which must be attended to just when the children have passed their ninth year. We shall only understand the curriculum at this point if we have trained ourselves in method so far that we have realized the nature of each individual child between seven and fifteen years. I should like to explain to you, as teachers, what you will have to make clear to children (in a rather different, more elementary way), just when they are between their ninth and

tenth year. In some children this stage is reached even before the ninth year, with some it only occurs later, but on an average what I have to tell you to-day begins with the ninth year.

When we approach this period in their lives we shall have to feel the need to introduce natural history into the timetable in addition to the other things. Before this the children have grown familiar with natural history in narrative form, in the same way as I took in our training class¹ the relations of the animal world and the vegetable world to man. The method so far used to familiarize the child with natural history has been chiefly narrative, descriptive. But with actual natural history, before the Rubicon of the ninth year has been crossed you will hardly have started.

Now here it is of great importance to know that the development to be aimed at in the child by means of natural history teaching is radically defeated unless the teaching of natural history starts with an exposition of man. You may say with justice: "The child at nine years of age can be told little natural history about man." But be it never so little, the little that a child can be taught about man should be taught as a preparation for all other teaching in natural history. You must know, in the meantime, that in man we have, as it were, a synthesis, a compendium, of all three natural kingdoms, that the other three natural kingdoms merge in man on a higher plane. You will not need to tell the child this, but by the course of your teaching you will have to awaken in him the feeling that man is this consummation of all other kingdoms of nature. You will succeed in this if, in speaking of man, you lay sufficient emphasis on him; if, from your manner of referring to man, you produce in the child an impression of the importance of man within the entire world-order. You will perhaps start, when the child is nine, to describe the human form in its external aspect. You will draw his attention to the principal division of man into head, trunk, and limbs, but in so doing you will be more concerned with the outer appearance, with the outward form. You will be wise to use the drawing already

¹ See No. 3 of the sixth year of the periodical, *The Art of Education*.

practised to produce in the child, even at this early age, an idea of the most outstanding features of the human form: that the head is spherical, that it is slightly flattened underneath and rests on the trunk at the flattened spot, that is, that it is a sphere poised on the trunk. It is well to give the child this idea. It awakens simultaneously the elements of feeling and will, for the child starts by seeing the head artistically, as spherical. This is important. In this way you compass the whole human being, not merely the intellect. Then you try to arouse in the child the idea that the trunk is in a sense a fragment of the head. And then, for the limbs, you awaken the idea that they are appended to the trunk and affixed to it. There is much that the child will not be able to understand, but at least call up a vivid picture that the limbs are "fixed into" the human organism. At this point you must not go any further, for the limbs are continued internally in the morphological constitution of the human being, and are there connected with the digestive and sexual organs, which are simply a continuation, in an inward direction, of the limbs. But you evoke the clear idea in the children that the limbs are affixed to the organism from outside. This gives the child a first conception of the human form.

Try further to excite in the child a first, if still elementary, primitive conception, that our gazing on the world is bound up with the spherical head. You can say to him: "You have your eyes, your ears, your nose, your mouth, in your head. You see with your eyes, you hear with your ears, you smell with your nose, you taste with your mouth. Most of what you know about the outside world you know through your head." If you develop this thought further the child derives from it a conception of the formation and function of the head. Then you try to produce in him a conception of the trunk by saying: "What you taste with your tongue enters your trunk as food; what you hear with your ears goes into your trunk as sound." It is well with children to evoke an idea of the organic system of the whole being. If you then suggest to the child that he has the respiratory organs in the chest and breathes through these, that in the lower part

of the body he has the stomach with which he digests food, it is an excellent plan. And it is moreover a good thing to let the child reflect on how the human limbs serve, as feet for walking on, and as hands for free movement and work. It is well at the same time to awaken in the child an understanding for the different services rendered to the human body by the feet, which carry it and make it possible for the human being to work in the different places where he has to live—and, in contrast to this, by the arms and hands, with which the human being does not need to carry his own body but can work freely. While his feet stand on the ground, his hands can be extended in the air to work. In short, the child's attention must be clearly directed to the essential difference between human legs and feet, and human arms and hands. The difference between the service performed by the feet and legs, in carrying the human body, and that performed by the hands and arms in working, not for the human body but for the world—this difference between the egoistical service of the feet and the selfless service of the hands in labouring for the human world outside, ought to be impressed on the child early and through the feelings.

Thus we ought to teach the child, by evolving ideas from form, as much as possible about man from natural history. Only then should you go on to the rest of natural history, and first of all to the animal kingdom. Here it would be a good plan to bring to the lesson—you will have to contrive this in some way or other—a cuttle-fish, a mouse, a lamb, or even a horse, something or other from the mammals, and then, in addition, perhaps, an example of a human being—now you ought to have enough specimens of human beings: you need only present one of the pupils to the others as a human object! You must be clear as to how to proceed. You will try to familiarize the class first of all with the cuttle-fish. You will tell them how it lives in the sea; you will describe, by studying or drawing it, its appearance; in a word, you will make the children acquainted with the cuttle-fish. They will feel, while you describe the cuttle-fish to them, that you are describing it in a particular way. Perhaps only later, when, for instance,

you describe the mouse, the children will notice how differently you treat the subject of the mouse from that of the cuttle-fish. You must try to develop this artistic feeling in the children, which, from your different procedure in describing the cuttle-fish and the mouse, will be at the same time a feeling of the difference between these two creatures. With the cuttle-fish you must suggest how it feels its immediate surroundings: if it scents danger in its surroundings it at once emits its dark juice and envelops itself in an aura, to divert the attention of the approaching enemy. You can tell the child many things which help him to understand that the cuttle-fish, when protecting itself from its enemies, or, too, when feeding, always acts like the human being when he eats or looks at something. When the human being eats, he has a taste—a feeling which is conveyed to him through his tongue, through his taste-organ. Again, the human eye feels the constant need to look into light, and, when it does so, can adjust itself to light. Because the taste-organs of the human being desire to taste, they absorb what serves to nourish him. So describe the cuttle-fish in such a way that the child feels from your description the sensitiveness of the cuttle-fish, its fine perception of things surrounding it. You will have to work out for yourself an artistic description of the cuttle-fish so that the children really grasp it in this artistic description.

Then describe the mouse. Describe how it has a pointed snout, how on this pointed snout there can be seen very strong whiskers, how, besides, you can see the gnawing-teeth protruding from the lower and upper jaws; describe the disproportionately large ears of the mouse, then come to its cylindrical body and to the fine velvety growth of hair. Then go on to describe the limbs, the smaller fore-feet, the slightly larger hind-feet, which enable the mouse to leap. Then notice its tail, covered with scales, scurf, and less hairy. At the same time show the child that when the mouse is climbing or grasping something by its fore-feet, it supports itself on its tail, which it can use very skilfully because it is not hairy but scurfy, and therefore inwardly more sensitive. In a word, you again try to describe the

mouse to the child by building up its physical form artistically. And you will succeed in this artistic construction if you evoke in the child a notion of how, for all the functions for which the cuttle-fish does not need limbs grown on to the body, the mouse needs limbs grown on. The cuttle-fish is sensitive in itself, in its own body; consequently, it does not need such big ears as the mouse. Its relation to its surroundings allows it to imbibe nourishment without the help of the pointed snout which the mouse has. Nor does it need such large grown-on limbs as the mouse, because it can use its own body to propel itself forward in the water. Sum up in artistic form what you are trying to show the child: that the cuttle-fish expresses itself less through its limb-organs than through its body.

I have to describe all this to you first so that you can translate it into teaching, for you must first be conscious of what you must later introduce less consciously into artistically prepared lessons. In short, describe the mouse so that you gradually produce in the child the feeling that the mouse is completely adapted to serve the life of its trunk through its limbs. Then, too, make clear to the child that, after all, the lamb is so organized that its limbs serve its body, and the horse, when it lives wild, is organized so that with its limbs it can serve its body. For instance, show clearly why the mouse has such very pointed teeth; these teeth have to be sharp and pointed, or else the mouse would not be able to gnaw at objects, as it must, to nourish itself, and even to bore holes, in which it then lives. But in this way it is constantly wearing away its teeth. But the teeth of the mouse are arranged—like our nails—always to grow new again from inside, and the tooth-substance is constantly being renewed. Here you see, particularly with the teeth, which are, of course, also organs appended to the rest of the organism, that they are designed to enable the body of the mouse to live.

In this way you have given the child a profound, if only rudimentary impression, through the feelings, of the cuttle-fish, and you have also evoked in him a clear idea of the structure of the mouse. And now you return to the structure

of the human being. You make clear to the child that if we now look for the ways in which man most resembles a cuttle-fish, curiously enough we are brought to the human head. The part of man which most resembles the cuttle-fish is the head. It is prejudice which causes people to imagine that the head is their most perfect organ. The head is indeed very complex in formation, but it is really only a transformed cuttle-fish—I mean, a transformed lower animal, for the relation of the human head to its surroundings is that of the lower animals to theirs. It is in his trunk that man most resembles the higher animals: the mouse, lamb, horse. But, whilst the cuttle-fish can maintain its entire existence by means of its head, man cannot do this. The head must be poised on the trunk and rest upon it; it cannot move freely. But the cuttle-fish, which is really all head and nothing else, can move freely in the water. You must at least succeed in giving the children a feeling of how the lower animals are heads which can move freely, though they are not so perfect as the human head. And you must awaken in the children a feeling for the fact that the higher animals are chiefly trunk, and are endowed by nature with refined organs chiefly for the satisfaction of the needs of the trunk, which is much less true of man; as far as his trunk goes he is more imperfectly formed than the higher animals.

You must then awaken in the child a feeling of the external feature in which man is the most perfect of all creatures. That is, his limbs. If you trace the higher animals up to the ape, you will find that the front limbs are not so very different from the hind limbs, and that the four limbs as a whole serve essentially to bear the trunk, to propel it forwards, etc. The wonderful differentiation of the limbs into feet and hands, into legs and arms, occurs for the first time in man, and is marked by the tendency to stand upright in his carriage and even in his structure. No animal species is so perfectly formed as man, from the point of view of the inter-organization of the limbs.

Then introduce a quite graphic description of the human arms and hands: how they have been relieved of the weight of carrying the body, how the hands do not come in contact

with the earth for the purposes of the body, but how they are transformed so as to be able to grasp objects, so as to perform labour. And then go on to the will-aspect, to the moral aspect. Produce in the child, through the feelings, not theoretically, this vivid idea: for instance, you take up chalk to write with; you can only take up the chalk because your hand is designed to perform labour, because it no longer has to carry the body. The animal cannot be lazy with its arms because it cannot really be said to have any. When people talk of apes as being four-handed it is only an incorrect way of talking, for the ape actually has four legs and feet shaped like arms, and not four "hands." For when, after all, animals are formed to climb, their climbing is a function which serves the body, and their feet are shaped like hands so that they can support the body in climbing. For the human body, hands and arms are freed from the task of supporting it, expressing thus the most beautiful symbol of human freedom. *In fact, no more beautiful symbol could exist for it than our hands and arms.* Man can both work with his hands and arms for others and for the support of his own body.

By this description of the cuttle-fish, the mouse, the lamb, the horse, and the human being himself, you gradually awaken in the child, by way of the feelings, a clear conception that the lower animals have the character of head, the higher animals of trunk, and the human being of the limbs. It only inculcates man with conceit to teach him perpetually that he is the most perfect creature in the world by virtue of his head. On hearing this he instinctively derives the notion that man is perfect through idleness, through laziness. For the human being knows instinctively that his head is a lazy-bones, that it rests on his shoulders, that it does not want to move itself through the world, that it lets itself be carried by the limbs. It is not true that man is the most perfect creature because of his head, because of his lazy-bones of a head, but because of his limbs, which are a part of the structure and work of the world. You make man in his inmost heart more moral if you do not teach him that he is perfect through his lazy

head, but through his active limbs. For the creatures which are only head, like the lower animals, have to propel their own heads, and the creatures which only use their limbs in the service of the trunk are, compared with man, the less perfect creatures because their limbs are less fashioned for free use than are those of the human being. They are burdened from the start by a certain purpose; they invariably serve the body. In man, one pair of limbs, his hands, is completely liberated into the sphere of human freedom. You will only give man a sound experience of the world if you awaken in him the idea that he is perfect on account of his limbs, not on account of his head. You can do this very well by the comparative description of the cuttle-fish, the mouse or the lamb or the horse, and the human being. At the same time you will notice that you should never really omit the human being in describing anything in the natural kingdom, for in man you see all the activities of nature combined. We should always have man in the background when we are describing anything in nature. That is why, after reaching the child's ninth year, and going on to teach natural history, we should take man as our starting-point.

In the study of childhood it is found that something happens just between the ninth and tenth year, though it is not so evident as at an earlier stage. When the child begins to move his limbs a little more consciously than before and to walk about, even if it is unsteadily, when he begins to move his arms and hands with a purpose, he is just beginning to be partially aware of his Ego, and will later be able to remember as far back as this moment, but no further. If you notice how normally (there are individual exceptions) the human being begins at this age to say "I,"—or perhaps a little later, because the activity of speech, that is, the will-element, must first have developed—you can see that the emergence in man of self-consciousness is distinctly perceptible at this stage, whereas the change is not so evident which takes place in the human consciousness round about the ninth year. At this point self-consciousness increases; you notice that the child under-

stands much more intelligently what is said to him about the difference between man and the world. Before the Rubicon of the ninth year the child is far more merged in his surroundings than after this age. He then finds himself more separated from his surroundings. For this reason you can now begin to talk to the child a little about things of the soul, for which he would have shown little understanding before he reached the age of nine. When he is nine his self-consciousness both deepens and increases.

Anyone with a feeling for such things will observe that at this age the child begins to use words much more inwardly than before, to become much more aware that words arise from his inner nature. Nowadays, when people are much more concerned with outer than inner nature, far too little attention is shown to this sudden change in the ninth or tenth year. But the teacher must pay attention to it. For his reason you will be able to address the child from a quite different background of feeling when you introduce him—not before this stage has been reached—to natural history, which must always compare man with the other kingdoms of nature. Whereas before, when the individual was more merged in nature, you could only speak to the child of the things of natural history in the form of stories, now that he is past nine years of age you can show him the cuttle-fish, the mouse, the lamb, or the horse, and the human being, and talk with him of their relationship to each other and to man. Before this stage you would stumble on something quite unintelligible to the child if you were to connect the functions of the head with the cuttle-fish, or the functions of the trunk with the mouse, or if you were to seek the distinguishing perfection of man in the human limbs. And now you are to use the very material offered to you by the child's age, for when you teach natural history in the way I have described, you plant in the child's soul moral concepts which are firm and strong. *Moral concepts are not instilled into the child's soul by appealing to the reason, but by appealing to the feelings and the will.* But you will be appealing to the feeling and the will in directing the child's thoughts and feelings to the way in which he

himself is only fully human if he employs his hands in work for the world, and how this makes him the most perfect creature; further, how the human head is related to the cuttle-fish, and the human trunk to the mouse, sheep, or horse. Through feeling himself duly placed like this in the natural order the child absorbs feelings by which he will later know himself to be fully man.

You can implant in the child's soul this quite particularly important moral element if you take pains to arrange your teaching of natural history so that the child has no suspicion that you intend to teach him anything moral. But you will never implant so much as a trace of morality in the children if your teaching of natural history is independent of man and describes the cuttle-fish for itself, the mouse or the lamb or the horse for itself, and even man for himself; these descriptions would simply be verbal-definitions. You can only describe man if you build him up from all other organisms and activities of nature. Schiller admired in Goethe his naïve conception of nature, in the light of which he considered the human being composed of all the single entities of nature, as Schiller states in the beautiful letter which he wrote to Goethe at the beginning of the nineties in the eighteenth century. I have again and again brought this to your notice because it contains something which should permeate our civilization and our culture: the consciousness of the synthesis of all nature in man. Goethe is repeatedly expressing it like this: "Man is placed at the summit of nature and feels there that he is a whole nature"; or again: "The whole world reaches within man its own consciousness." If you go through my writings you will find such utterances of Goethe's quoted again and again. I have not quoted them because they struck me as pleasing, but because such ideas should become part of the consciousness of our age. That is why I am always so grieved that one of the most important of educational writings has really remained quite unknown, or at least unfruitful in the actual sphere of education. Schiller, as a matter of fact, learnt good educational theory from Goethe's naïve self-education, and introduced this educational theory

into his work *Briefe über die ästhetische Erziehung des Menschen* ("Letters on the Aesthetic Education of Man"). These letters contain a tremendous wealth of educational theory; one only has to think out its implications to their logical conclusion. Schiller arrived at his discoveries, remember, through Goethe's vision. Just recall how Goethe, a product of civilization and yet rooted in nature, from his very earliest childhood opposed the educational principles in force around him. Goethe could never isolate the human being from his surroundings. He always took man in his setting of nature and felt himself, as a human being, one with nature. That is why, for instance, he took no pleasure in piano lessons as long as they were given to him in no kind of connection with the human being. He only began to take an interest in piano lessons when he was shown the function of the different fingers, when he heard: "That is the thumb; that is the index-finger, etc.," and when he knew how the thumb and the index-finger are applied in playing the piano. He always wanted to see the whole being rooted in the whole of nature. And again—I have mentioned this before, too—at the age of seven he built his own altar to nature, taking for the purpose his father's music desk, laying minerals upon it, and plants from his father's rock-garden, and on top putting a little fumigating candle; then he caught up the beams of the morning sun in a burning-glass and offered a sacrifice to the great God of nature—a rebellion against what people wanted him to learn. Goethe was always a person who wanted to be educated as people ought to be educated now. And because Goethe was like this, after first struggling hard with himself towards that end, he won Schiller's great admiration and inspired in Schiller's *Aesthetic Letters* on education what you know to be the contents of these letters.

My old friend and teacher, Schröer, once told me that he had to sit on a school commission to examine prospective teachers, but he had not been able to prepare the work demanded of the future teachers in the examination. So he questioned them on Schiller's *Aesthetic Letters*. They had learnt from A to Z everything about Plato and all

else that was to be known, but when Schröer began to question them on Schiller's *Aesthetic Letters* they revolted! And all over Vienna the tale spread: Schröer had tried to examine the teachers on Schiller's *Aesthetic Letters*, while obviously no one on earth can make anything of them.

But if we wish to turn to many a healthy and sound, if rudimentary suggestion, we have to go back to Schiller's *Letters on Aesthetic Education*, and also to Jean Paul's educational doctrines in *Levana*. This, too, contains very many practical hints for teaching. In recent times there have been many improvements, but it cannot be said that the potential influence of Schiller's *Aesthetic Letters* and Jean Paul's educational doctrines have really entered the educational system of our days. Things are often turned according to personal points of view.

I have now tried to give you an idea of how it is possible to learn from a certain age in childhood, roughly the ninth year, the educational methods which ought to be adopted at this age. In the next lecture we shall see how the child's fourteenth and fifteenth years should be employed to give the child what satisfies the needs of his nature at that age. In this way we shall come near to winning insight into how the whole world appears to children between seven and fifteen years of age and into the obligations of the educator and teacher. From this insight will arise our curriculum. In these days people ask abstractly: "How are we to develop the child's latent possibilities?" But we must first know them, if all the oft-repeated phrases about teaching according to the "development of the child's possibilities" are to have any concrete meaning.



EIGHTH LECTURE

EDUCATION AFTER THE TWELFTH YEAR—HISTORY—PHYSICS

WHEN schools come under external legislation, we must obviously agree to compromise with regard to religious teaching, and also with regard to the curriculum. But we must keep clear what are the right and good foundations of a curriculum, so that where it imposes something which we feel to be organically inconsistent we can correct it personally here and there.

The discovery of the right curriculum for the period between the seventh and fourteenth or fifteenth year is on the whole bound up with the real knowledge of the child's development at this age. In the last lecture I drew attention to a phase in this development, which lies between the ninth and tenth year, that is, the time when the child has completed his ninth year and is beginning his tenth. When we trace the child's development from the age of seven through the eighth and ninth year, before we come to the tenth year we pass at some point the phase which I described to you, in relation to the whole development, as follows: The ego consciousness is strengthened and consolidated, so that from this time onwards we can introduce the child to the concepts of natural history, as I showed in the last lecture, from the cuttle-fish, the mouse or lamb or horse, and the human being. But you will have seen that there must still be taken into account the reciprocal relation of man to his surroundings, that attention must be paid to man as the real compendium of all other kingdoms of nature, to the importance of not isolating him sharply from the other natural kingdoms. A tremendous amount of harm is done to the growing being unless he is constantly referred, in the tenth and eleventh year, with his feelings and his experiences, to the intimacy of man with external nature, to man as a synthesis of the world of nature outside him.

But another important phase in the child's development lies between the twelfth and thirteenth year. At this time of life the spirit and soul element in man is strengthened and reinforced in so far as soul and spirit are less dependent on the ego. What we are used, in spiritual science, to call the astral body, permeates the etheric body, and unites with it. Of course the astral body is only really born as an independent entity at puberty, but it manifests itself in the etheric body in a peculiar way by charging and permeating it with its own force at the age of twelve to thirteen.

Here, then, lies another important point in the child's development. It is expressed in the fact that the child, if we deal wisely with him at this age, begins to understand the impulses of the outside world which resemble those of the spirit and soul and are expressed in the external world as historical forces. I showed you in an illustration how the sway of such historical forces can be brought within the scope of teaching in the elementary school.¹ But although it is left for you to translate into children's terms what I have explained to you, however much you adapt yourself to children you will not be able to awaken in the child the right understanding of historical impulses if you introduce him to the study of history in this way before he has completed his twelfth year. You can tell the child history earlier than this in the form of stories; you can tell him biographies. He will grasp these. But he will not grasp historical connections before he has completed his twelfth year. That is why you will do harm unless you punctually observe this phase in his development. At this point the child begins to feel a yearning to get what he once learnt in the form of stories in real historical form. And if you have told the child before, for instance, stories of this or that crusader, or of other heroes, you must now try to recast these, so that in the remodelled form he realizes the underlying historical impulses and historical connections. You will see, you will notice unmistakably, that the child responds with under-

¹ See *The Art of Education* ("Erziehungskunst"). Elementary school is a translation of "Volksschule," which in these lectures includes every school up to fourteen.

standing from the twelfth year onwards to this right procedure, and you will say to yourself: "I shall confine myself chiefly, until his ninth year, to what we have already described as art, and derive from it writing and reading and later go on to arithmetic; but I shall only pass on to natural history after the age described in the last lecture, and I shall only touch on history, as far as it is more than stories, after he has reached his twelfth year." At this point he begins to take an inner interest in the great historical connections. This will be quite especially important in the future, for more and more it will become obviously necessary to educate people to a comprehension of historical connections, whereas hitherto they have never arrived at a real conception of history. They have been more like members of an economic State system whose demands and interests they have followed as if they were machines. It has been considered sufficient to know a few paltry anecdotes about rulers and wars, and the dates of battles and famous people.

An especial subject of teaching in the future will have to be the development of the impulse in humanity towards culture. But teaching will then have to include the study of historical impulses, and these will have to be timed in the curriculum to answer to the appropriate moment in the child's development.

But there emerges in the child, when he has crossed the Rubicon of his twelfth year, a further glimmering of understanding. You may talk to the child before this about the organization of the human eye as clearly as possible—but before he is twelve he will not be able to master its formation properly and with understanding. For what are you really doing when you teach the child about the formation of the human eye? You are drawing his attention to the way in which rays of light strike the eye, enter it, are taken up by the lens and refracted, how they then pass through the vitreous humour and form an image upon the back wall of the eye, etc. You must describe all these as physical processes. You describe a physical process which really occurs in man himself, namely in a human sense-organ. If you

want to do this you must already have developed the ideas in the child which enable him to respond. That is, you must have already shown the child the refraction of rays of light. That is very easily explained by showing him a lens, explaining the focus, and showing how the rays of light are refracted. But you are then describing purely physical facts which take place outside the human being. This can be done between the turning-point of the child's ninth year and the turning-point of his twelfth year. Only at the end of the twelfth year should this physical description be applied to the organs of man himself, because only then does the child begin to estimate at its right value the action of the outer world upon man, the process by which the activity of the outside world is projected into the human being and prolonged within him. He cannot understand this before he is twelve. He can understand physical processes—but not the consummation of physical processes in the human being.

There is some relation between the comprehension of historical impulses in humanity and the comprehension of the external physical impulses of nature in the human organism. The essence of real humanity lives in historical impulses, but the power concentrated in them persists as an external historical course of events and reacts on man. When you describe the human eye you describe an activity of external nature repeated in the human being. Both processes require an understanding of the same quality, and this understanding does not really emerge until the twelfth year. For this reason we shall need to arrange the curriculum so that the child is trained from the ninth to the twelfth year in the physical ideas suited to a comprehension of man himself, that is that he learns, along with natural history, simple physics, but that we wait until the twelfth year before applying the laws of physics to man himself—just as we should cultivate the telling of stories until he is twelve and then turn the stories into "history."

My explanations so far refer to the beginnings of this subject. Naturally, the further organization of physics-teaching can then be continued into the period after twelve.

But neither physics nor natural history should be embarked on before the child is nine, nor history lessons, nor lessons of a physiological kind, that is, the description of human manifestations, be given before the end of the twelfth year. If you remember that understanding something is not just what arises exclusively in the human intellect, but that it always comprises feeling and will, you will not feel quite antagonistic towards what I have just said. And if people do not observe these distinctions it is because they succumb to illusions. You can acquaint the human intellect in a scanty fashion with historical or physiological concepts before twelve years of age, but it ruins human nature, it really unsuits it for the whole of life. You will therefore find that you must talk to a child of nine to twelve, little by little, for instance, about how light-rays are broken up, how images are formed through lenses or other instruments. For instance, you will be able to discuss with him at this age how opera glasses function. At this age, too, you will be able to talk to him of the nature and the functioning of a clock, you will be able to explain the difference between a pendulum-clock and a watch and all such things. But you must not explain to him before he is twelve the application of light-refraction and image-formation to the human eye.

Now you will have realized from the approaches already indicated how you should proceed to draw up a curriculum in which the subjects of teaching are arranged so as to develop the child's aptitudes in the right way. It remains for us to make another observation from this point of view. It is undoubtedly important in teaching not to deviate too much from life, but at the same time not to accommodate yourself too much to it in trivialities. Saying to the child: "What have you got on your feet?" Answer: "A pair of shoes"; "What are your shoes for?" "To put on," is called by many teachers an "object lesson," and serves to reveal absurd trivialities. When you carry on an object lesson on the lines laid down in books on method you tire the child horribly in his subconscious soul, and that again does the child a great deal of harm. We should concern

ourselves less with this staying "put" too close to life and this continual dragging up into consciousness of concepts which can really quite well remain in the unconscious, and which simply haul into blatant consciousness purely habitual actions. But because of this we must not keep too great a distance from life and teach the child empty abstractions too early. That will be particularly important in the teaching of physics. Indeed, physics teaching of itself will offer sufficient opportunity to bring into close relationship things near at hand in our everyday life—and things far removed from external life. You should therefore take care to develop physical concepts from life itself. As far as you are able, and according to your gift for invention, you should let the child realize such things as, for instance, these: that it is sometimes still "cold to the feet" in our room after we have turned on the heating, while it is already warm near the ceiling. In pointing this out you draw the child's attention to a fact of life, and from it you can start to explain to him that of course the air below, round the stove, is warmed first. The top of the room obviously does not get warm first of all. But the warm air has the tendency always to rise and the cold air must then fall, so that the process is explained to the child like this: "The air down below, around the stove, gets warm first; this warm air rises, so that the cold air has to fall, and so it is still cold to the feet in a room where the air up above has been warm for some time." In this way you have set out from a fact of life from which you can now find the transition to pointing out that the warm air expands and the cold air contracts. Here you are already leaving everyday life. But in other cases, too, for instance, if you are speaking in a physics lesson of a lever, it is not wise simply to confront your class with the abstract lever. Start with the lever of a balance, and then come from this to the way a lever functions. Start, that is, from what is useful in ordinary life, and go on to what can be thought out from it in physics.

But at this point I cannot withhold from you the fact that many of our physical concepts themselves work havoc on the child, and that very much depends on the teacher's

sound knowledge, on his attempts in the first place to acquire a certain maturity of mind from which to form opinions. You cannot avoid saying to the bigger children: "Here you have an electrical machine; what I have here is called a friction-electrifying machine. By rubbing certain objects I can produce electricity, but to do this I must always be careful to wipe the objects which are to be electrified, for they must be dry. If they are wet the experiment will not work; no electricity is produced." You then enlarge to the children on the reasons why it will not do to try to produce electricity with wet instruments. Then you go on to explain how lightning is produced, and you speak of it as an electrical process. Now many people say: "There is friction between the clouds, which produces an electric discharge in the form of lightning." The child will believe it, perhaps, because the teacher believes it himself, but in his subconscious nature a quite peculiar process is going on—of which he is naturally unaware. He says to himself: "Yes, the teacher always carefully wipes—so that they are not wet—the instruments which are to rub against each other and produce electricity, but afterwards he tells me that electricity is produced by the friction of the clouds, which, after all, are wet!" The child notices such contradictions. And much of the tormenting restlessness of life arises from the fact that the child has continuously to put up with such contradictions. They may arise in the outer world; but within our thoughts they are out of place. Because the knowledge and experience of men to-day is not profound enough, there persist, in what we teach the children and in what later we teach young people, contradictions of this kind, which really torture the unconscious inner nature of the human being. For this reason we must at least see that what we consciously teach the child does not contain too many statements which the child then visualizes differently in his subconsciousness. In science we shall not, of course, be called upon as teachers to sift such nonsense as the foolish confusion which is introduced into physics between lightning and electricity. But when we are dealing with, let us say, more transparent questions, we

should always at least be conscious that we are not, of course, merely influencing the child's consciousness, but always his subconscious nature too. How can we adapt ourselves to this subconsciousness?

We can only do it by becoming, as teachers, more and more the kind of people who do not adjust their understanding to suit the child. I have already mentioned in another connection what this involves. You must cultivate in yourself the capacity for letting the lesson in which you are engaged with the child absorb you as entirely as the child is absorbed in it—no matter what the subject. You must not let yourself be infected with the thought: "Of course I know a great deal more, but I am making it up to suit the child. I am above the child and serve up whatever I have to say to him in a suitable way." No, you must have the gift of so transforming yourself that the child literally awakens in your lessons, that you yourself become a child with the child. But not childishly. Nursemaids often make this mistake; they talk with the child in baby-talk; when he says "Daddy," they say "Daddy," too, instead of father. The point is not to be childish superficially, but to transform into childlike experience what is more mature. Of course, to be able to do this properly you must penetrate a little deeper into human nature. We must take seriously the fact that man must become productive in just the most important of spiritual gifts, that he must keep a childish nature all his life. You are a poet, an artist, if, as a mature man, you can always live over in your own soul the child's participation in life. To be always a solemn or stodgy person, to be no longer able to behave like a child, inwardly like a child, in your thinking and feeling and willing (which have now acquired the maturer conceptions of thirty years), to be always only a composed and rigid person, is not the attitude suited to a teacher. But the right attitude is this: always to be able to transport yourself back into childhood in every personal experience, in every new knowledge acquired. You will not transport yourself like this into childhood if you are a person who relates a newly learned fact in baby-language. But you will be able to transport yourself back by rejoicing

as intensely in this new fact as the child rejoices in the realization of a new fact of life. In a word, it is the soul and spirit which must transport itself back into childhood, and not the external body.

Much, of course, will depend on the atmosphere which is created between the teacher and the pupils. For the right atmosphere is created when, for instance, in talking about life, about nature, you take a delight in it like the child himself, marvelling at it in the same way. For example, you have all learnt something about physics and understand the so-called morse-telegraphy to some extent. You know the process by which a telegram is sent from one place to another. You know that, by means of different devices, by means of the morse keyboard on which the telegraphic operator presses now for a short time, now for longer, the circuit is closed either for a short or a long time, while it is interrupted when there is no pressure on the keyboard. You know that the actual morse telegraph apparatus is joined to the circuit in the form of an iron lever attracted by an electro-magnet. Then you know that there is also connected, into this current, the so-called relay. You know that this, with the help of a wire, sets up contact between the telegraph apparatus at one station and that at another, so that at the second station there is reproduced what was produced at the first station. According to whether I apply the current for a short or long time, something is heard at the other station, which, on being set down, produces what is then read by the telegraph operator at the other station. The short or long interruptions become visible as an impression on a strip of paper, a point being seen on the paper for a short duration of the current and a dash for a long duration. The strip of paper is run through rollers. For instance, you see a dot, then perhaps after an interval, three dots, etc. Out of dots and dashes the whole alphabet is composed: an A is . —, B — . . ., and one dash is T, and so on. In this way we can read off what passes from one station to another.

But all this explanation of the telegraph apparatus is really only an object of intellectual consideration. You

really do not need to exert much psychic energy to make intelligible all that is involved in this mechanical process, where the mechanism is saturated with the action of electricity, about which modern science only offers hypotheses. But one aspect of it remains a miracle, and we may as well call a miracle a miracle. I must confess that when I think of the contact which is established between the morse apparatus of one station and that of another I am always most profoundly moved by the way in which the electrical circuit is closed. It is not, of course, closed by a wire passed from the first station to the second, and a second wire from this back to the first. That could be done; in this way the interruption would be effected by interrupting the circuit. But the closed circuit is not produced by wires which pass to and fro and into which the morse apparatus is then fitted; actually only one part of the current is conducted by the wire. The wire from the one station goes into the earth and there enters a metallic plate, and at the other station in the same way the wire goes into the earth through a metal plate. The contact, therefore, which could be set up by a wire is established by the earth itself. In the earth itself the process takes place which could otherwise only be produced, in the case of a closed circuit, by means of the other half of the wire. And whenever you have to think how one telegraph apparatus at one station is connected with that of another you cannot but be conscious of a miracle in the fact that the earth, the whole earth, adopts the rôle of transmitter, that it takes, as it were, the current in its protection and delivers it faithfully up at the other station, for it is the earth alone which undertakes the transmission. All explanations of this are hypotheses. But the important thing for our human relations is that we should be able again and again to feel this as a wonderful fact, that we should not blunt our feelings to the realization of physical processes. Then we shall find the atmosphere in which to explain these to the child, in which we can always transport ourselves back again to our first experience of a fact. A physical explanation will thus transform us with the marvelling child into marvelling children. And such things are

everywhere present, even in the physical processes of the world.

Imagine for the moment that you are giving this lesson. There stands something like a bench; on this bench lies a ball; I pull the bench quickly away—the ball falls to the ground. What will the modern teacher generally say when he is explaining a phenomenon of this kind to the child? “The ball is attracted by the earth; unless it is supported, it succumbs to gravitation.” But that really means nothing. For this phrase: “The ball succumbs to gravitation” is actually meaningless; it is one of those verbal definitions of which we have already spoken. For the physicists again confess that no one knows anything about gravitation and the nature of gravitation; but they talk about them nevertheless. But we cannot avoid speaking of gravitation. We are bound to speak of it. For otherwise our pupil will go out into the world and find himself required to qualify for some position, and quite properly is asked: “What is gravitation?” And imagine what would happen if a fifteen-year-old youngster or a fifteen-year-old lassie did not know what gravitation is! So we must tell the child what gravitation is; we must not foolishly close our eyes to the demands of the modern world. At the same time, by acting on the child’s subconscious nature we can excite beautiful ideas in him. Having taught him other things, we can explain, for instance, the following fact: suppose you have here the receiver of an air-pump in which there is no air; if you now take out the stopper the air pours quickly in and fills up the void. In the same way there is everywhere the tendency in things to pour into empty space. This tendency is connected with the other case in which you speak of the action of gravitation; if you draw the stopper away in a downward direction something streams in, too. The difference is only that in the one case the outside air pours into the empty space while in the other case the action is in one direction only. Now compare the phenomena.¹ Do not give the child verbal-definitions, but bring out the connections between the concepts and the

¹ See *Allgemeine Menschenkunde als Grundlage der Pädagogik*, Lecture 7.

phenomena connected with air and those connected with solid bodies. If one were, even with firm bodies, to come to the conception of “streaming in” when they move in a certain direction unsupported, one would abandon the present idea connected with air streaming into an empty space; one would altogether come to sounder conceptions than those now spread all over the world, e.g. the Relativity Theory of Professor Einstein. I only say this as a passing observation on modern civilization, but I must draw your attention to the fact of much mischief being active in our civilization through the Relativity Theory, particularly in its latest form, and to the fact that this will have an injurious effect when the child becomes a scientist.

This already gives you a considerable idea of how the curriculum must be composed, and on what basis.



NINTH LECTURE

ON THE TEACHING OF LANGUAGES

IN the Waldorf School we get children coming in at widely different ages. Besides this, we cannot immediately have—it is a pity—a university as well. So we bring our Waldorf pupils up to the required standards of other schools. And yet in spite of restrictions we can perform our task at the Waldorf School when we work according to those principles which the present evolution of man demands. We shall be able to do this if we apply a golden rule particularly to the older children whom we shall soon have to send on to the other institutions of life: this rule is, teach economically.

We shall teach economically if, above all, particularly with those children of thirteen, fourteen, and fifteen years, we carefully exclude everything which is really only a burden to the development of the human soul and cannot bear fruit for life. We shall have to make room in our time-table, for instance, for Latin; perhaps, too, if it proves necessary, Greek. From the first we shall have to come to a clear understanding about language teaching, for this is of real importance for our method. Take for a moment this position: you get pupils who have learnt French or Latin up to a certain stage. The teaching they have received has naturally been given on certain lines. Now you will have to use the first lesson, perhaps even the first week, for finding out what your children can already do. You will have to repeat what they have already done. But you will have to do this economically, so that your boys and girls, each according to his or her capacity, receive some benefit from this repetition.

You will achieve a great deal by simply remembering that for all so-called foreign language teaching the greatest waste of time lies in translation from the foreign

language and translation into it from the native language. A colossal amount of time is wasted with secondary school children, for instance, in translating so much from Latin into German (in this case the native tongue) and German back again into Latin. Much more reading should be done, and there should be far more expressing of the children's thoughts in the foreign language than translation and retranslation. How, on these lines, will you set about teaching your pupils a foreign language—French, for example?

First of all, let us take the oldest children who are to be considered, from thirteen to fourteen years old. You will have to select carefully what you intend to read in the language in question with your children. You will select reading passages, and begin by calling on the children to read these passages aloud to you. You will save the time and energy of the children if you do not at first have the passages translated into their native language, but if you pay attention for the moment to pleasant reading by the child and to achieve, where possible, by reading aloud, a pleasant delivery of the French or Latin reading passage, with accurate pronunciation, etc. Then it is a good plan with children for whom you wish to combine revision of former work and your later teaching, to avoid translation, and to have free oral reproduction of the contents of the reading passages. Simply let the child tell in his own words the story of the passage; pay careful attention to any omission in the retelling, and try from this to find out whether there was something which he did not understand. It is more convenient for you, of course, if you simply let the child translate; then you see where he stops, and cannot go on; it is less convenient for you, not only to see where he cannot go on, but where he leaves something out; in this way you find out where he did not understand something, where he has not reproduced a phrase in his own words. There will be children there, of course, who can reproduce the passage very well; that does no harm. But first go through it with the children.

Then we proceed to do the opposite. Let us discuss in

our own language some subject or other, anything which the child can think over and feel with us. And then let him try, in terms of his mastery of the language at this stage, freely to recount in the foreign language what we have discussed. In this way we shall find out how far the child who has come to us from some other class has mastered the foreign language.

You cannot study a foreign language in school without really practising grammar—ordinary grammar as well as syntax. It is especially necessary that children after the age of twelve are made fully conscious of the value of grammar. But here, too, you can proceed with extreme economy. And if, in the *Allgemeine Menschenkunde* (Lecture 9) I told you that you form conclusions in everyday life and then pass on to “judgement” and “concept,” you cannot of course give the child this logical teaching, but it will underlie your teaching of grammar. You will be wise to talk over the things of the world with the child in such a way as to evolve grammar as though of itself from the very use of the foreign language. The only question is the right approach to this process. Start by forming with the child something which is a complete sentence and is no more than a sentence. Draw his attention to what is going on outside. You can quite well combine your teaching of the foreign language with the child’s statement; for instance, in Latin and French as well as in his own language “It is raining.” Start by eliciting from the child the statement “it is raining” and then draw his attention (you are here, of course, always concerned with older children) to the fact that when he says “it is raining” he is simply stating a mere activity. Then go from this sentence to another by saying: “Now just think for a moment of what happens, not in the whole of space where it is raining, but think of the meadow-grass in spring.” Get the child to say of the meadow-grass (“es grünt,” it greeneth) that it is growing green. And only then go on to let the child change the sentence “it greeneth” into the sentence “the grass is growing green.” Lead him on to transform this sentence “the grass is growing green” into the idea, into the concept “the green grass.”

If you excite these thoughts, as suggested, one after the other in the language lesson, you do not begin by teaching the child pedantic syntax and logic, but you direct the entire disposition of his soul into a channel by which you convey to him economically what his soul should possess. You introduce the child to impersonal sentences. They contain more activity without subject or predicate, they are shortened conclusions. Then you touch on something for which it is possible to find a subject: “The meadow greeneth,—the meadow which is green.” Then you go on to form a sentence expressing opinion. You will find it difficult to form a sentence similar to “the meadow greeneth” in regard to “it rains,” for you cannot get the subject. It is impossible to find one. This practice with the children really takes you into provinces of language about which philosophers have written an enormous amount. The Slav scholar, Miklosič, for example, was the first to write about subjectless and impersonal sentences. Then Franz Brentano occupied himself with them; then Marti in Prague. They hunted up all the rules concerning subjectless or impersonal sentences like “it is raining,” “it is snowing,” “it is lightning,” “it is thundering,” etc., for their logic could give no clue for their origin.

Subjectless sentences, as a matter of fact, arise from our profoundly intimate relation with the world in some respects, from our place as microcosms in the macrocosm, and the still unsevered state of our own activity from the world’s activity. When it is raining, for instance, we, too—especially if we have no umbrella—are very intimately bound up with the world; we cannot isolate ourselves properly from it; we get just as wet as the stones and houses round about us. For this reason we isolate ourselves only slightly from the world, we cannot find a subject, we describe the activity alone. Where we can detach ourselves more from the world, where we can more easily escape from it, as from the meadow grass, we make a subject: “The meadow grows green.”

From this you see that you can always bear in mind—in your very manner of talking to the children—man’s

reciprocal relation to his surroundings. And in introducing the child to these things—especially in the lessons devoted to foreign languages—where grammar is bound up with the practical logic of life, try to discover how much grammar and syntax he knows. But please steer clear, in teaching a foreign language, of first taking a reading passage through, and then of pulling the language about. Try to evolve the grammatical side as independently as possible. There was a time when the foreign language textbooks contained crazy sentences simply for the purpose of illustrating the right application of grammatical rules. Gradually this came to be thought foolish, and sentences taken more from life were introduced into the books which were to teach the foreign language. But here, too, the golden mean is better than extremes. You will not be able to teach pronunciation well if you confine your sentences to life, unless you intend also to use sentences such as we took yesterday for practice, like this one:

Lalle Lieder lieblich
Lipplicher Laffe,
Lappiger, lumpiger,
Laichiger Lurch,

which is based merely on the element of language itself and not on the thought content. Try, therefore, to study grammar and syntax with the children by forming sentences expressly intended to illustrate this or that rule. Only you must so arrange your teaching that these sentences in one or another foreign language, illustrating grammatical rules, are neither written down nor copied into the notebook, but so that they are practised; in this way they come into being, but are not preserved. Such a procedure is an extraordinary factor towards economy, particularly in foreign language teaching, for it instills rules into the children through their feelings without any need for the examples to be retained. If you let the children write down the examples, too vivid an impression is left with them of the outward form of the examples. In grammatical teaching the examples must be dropped and in no circumstance be carefully entered

into notebooks, but the rules must remain. For this reason you do well in the living language, in conversation, to take reading passages as I have already described, and again to practise the turning of the children's own thoughts into the foreign language, in which process their thoughts are borrowed to a greater extent from everyday life. But in teaching grammar, use sentences which you actually know in advance that the child will forget, and he will therefore refrain from a mere bolstering up of the memory by writing them down. For all the work which you do when you teach the child grammar or syntax from sentences is expressed in living conclusions, and these must not lapse into the dreaminess of habit, but must always be a part of fully conscious life.

Naturally, this introduces into teaching an element which makes it slightly strenuous. You will not come to grief, because the teaching, particularly of the pupils whom you take on in the higher classes, is bound to create for you a certain exertion. You will have to proceed very economically. But the "economy" really is only a benefit to the pupil. It will take you yourself a great deal of time to discover the most economical form of teaching. Prefer to teach grammar and syntax, therefore, in the form of conversation. In doing this it is not a good plan to give the children actual books on grammar and syntax—as such books are at present—for these, it is true, include examples, but examples should only be "discussed." As a permanent object for the child's learning in grammar and syntax there should be only rules. Consequently, it will be very economical indeed, and will do the child an incalculable amount of good, if one day you derive with the child, from some example which you have invented, a rule necessary for the mastery of the language, and then the day after, or the day after that, return in the same foreign language lesson to the rule, and let the child find an illustration for it in his own "top storey." Only do not at any price underestimate the value for educational method of these things. In teaching, in fact, a tremendous amount depends on finer elements. It makes a gigantic difference whether you simply ask the

child for a grammatical rule and make him echo, from his book, an example taken down at your dictation, or whether, on the other hand, you give him an example especially selected to be forgotten, and encourage him to invent an example himself. The work which the child does when he finds his own example is particularly educative. And you will see, even if you have the naughtiest, most inattentive children, that if you get them to find grammatical examples—and you can do this very well simply by taking an active part in the lesson yourself—the children take pleasure in these examples and particularly in the work of discovering them for themselves. And when, after the long summer holidays, you get the children back in school, after they have played and romped about for weeks in the open air, you must realize that they feel little inclination, after weeks of this life, to exchange playing and romping for quiet sitting in class and quiet listening to things which are to remain in their memory. But even if you find this disturbing the first week, perhaps even the second, if you conduct your foreign language teaching so that the child is allowed to take part in it with his soul by discovering examples, after three or four weeks you will have a class of children who take just as much delight in inventing these examples as they previously did in romping about. But you must take care, too, to think out examples of this kind, and must not omit to give the child this impression so that he is conscious of it. It is a very good thing for the child, when he joins in this work, and is always wanting to do it himself, that while one child is producing an example the other will call out; "I have one, too," and then they all want their turn to give an example—it is a very good thing to say at the end of the lesson: "I am very glad, but most of all because you like doing this now as much as you used to like romping out of doors." Such a remark lingers in the children's inner ear. It haunts them all the way home, and when they get home they tell their parents about it at table. But you must really say things which the children like telling their parents at table. And if you succeed in interesting the child so much that he asks his father or mother at table: "Can you find an

example of this rule, too?" you have, in actual fact, won the day. These things can be done, but you yourself must take part in the lesson with your whole soul.

Only reflect on the difference, whether you discuss with the child in a spirited way the transition from "it is raining," "it grows green" to "the meadow is growing green," or if you evolve grammar and syntax, as is most usually done, by expounding: This is an adjective; this is a verb; and if a verb stands alone there is no sentence. Do not merely string things together as is frequently done in grammar books, but develop them in a living lesson. And compare this way of studying grammar, as it should be done in living teaching, with the other frequent procedure: the Latin or French teacher comes into the class; now the children must get out the books or exercise-books for Latin or French; then they must have done their "prep.," now they must translate; now they are to read. By this time everything is beginning to hurt, because they feel how hard the benches are. For, as a matter of fact, there would have been no need to pay so much attention to benches and desks if children had been properly educated and taught. It is only a proof that education and teaching have not been sensible if people have had to bestow such care on the making of the benches and desks, for if children are really interested in the lesson such life enters the class that when they are supposed to be sitting they are really not quite sitting. And let us take a delight in the fact that they are not sitting properly; it is only if you are lazy yourself that you want a class to sit as rigid as possible, and go home at the end of the afternoon completely tired out. The point here again is to keep in view the principle of economy, and this point of view will be particularly useful to you in teaching a foreign language.

We must obviously see to it that the grammar and syntax teaching are fairly complete. For this reason we shall find out from the pupils, who come to us from other classes, where there are gaps in their knowledge. We shall then have to start by filling these gaps, particularly in the grammar and syntax lessons, so that after a few weeks we



have a class with the old gaps filled up and ready to go on with new work. But if we teach as I have described—we can do this if we have our heart in the lesson—if the lesson interests us ourselves, we are preparing the children eventually and in the right way to pass the usual college entrance examinations. And we teach the children many a thing which the ordinary schools do not give them, but which makes the children vigorous and alive and is of permanent value in their lives. It would be a particularly good plan if it could be arranged for the different languages to be taught simultaneously. A tremendous amount of time is lost when the children of thirteen to fifteen are taught Latin by one teacher, French by another, and German by a third. Very much, on the other hand, is gained when a single thought worked out by a teacher with a pupil in one language is allowed to be worked out by another pupil, too, in another language, and by a third pupil in the third language. One language would then bear out the other very effectively. Naturally, such methods can only be followed in so far as the means—in this case the teachers—are available. But what is available should be taken full advantage of. The help that one language can be to another should be taken into account. This facilitates in grammar and formation of sentences the constant reference from one language to another, and this involves something of tremendous importance for the child.

A pupil learns a thing far better if, in his soul, he can apply it in different directions. You will be able to say to him: "Look, there you have made an English¹ sentence and a Latin sentence; in the English sentence, if the first person is referred to, we can hardly ever miss out the 'I'; in a Latin sentence the 'I' is there already inside the verb." You do not need to go a step further; in fact it is not at all wise to go further, but it is a good thing just to touch on this difference, so that the pupil comes to have a certain feeling for it; then from this feeling there emanates a living aptitude to understand other things in grammar, and I beg

¹ The word German in the original is changed to the word English when it refers, as it does here, to the mother tongue.

you to absorb this fact and to think it over very deeply, namely, that it is possible, in a stimulating, living lesson, to develop during the lesson the faculty necessary for teaching. The fact is, if you have only touched, for instance, on a thing, and have not enlarged on it pedantically, if you have said to the child: "The Latin language has not yet developed the 'I,' it still has it in the verb; but our languages have developed it," there is momentarily awakened in him a faculty which is otherwise absent. This is stimulated into life at this moment and not before, and you can more easily study grammatical rules with the children after such insight is awakened than if you had to evoke them from the ordinary condition of the child's soul. You will have to think out how you can create the aptitudes you want for a certain lesson. The children do not need to have all the capacities which you intend to use, but you must have the skill to call them up in such a manner that they disappear when the child no longer needs them.

This process can be exceptionally important in language teaching if this is allowed to consist of correct reading, accurate pronunciation—without giving many rules—first reading yourself and letting them repeat it; then have the reading—passage retold and thoughts about it formed and expressed in the different languages—and, quite independently of this, study grammar and syntax with rules to be remembered and examples to be forgotten. There you have a framework for language teaching.

TENTH LECTURE

ARRANGING THE LESSON UP TO THE FOURTEENTH YEAR

LET us now try to get further in the method by keeping one eye in future on the curriculum and the other on what will form the subjects of the curriculum. It does not immediately have everything in it which it ought to contain, for we build up the method of our observations by degrees.

We have already begun to consider the lessons for the various ages. How many stages of teaching can we differentiate during the school course? We have learnt that an important break occurs towards the age of nine, which enables us to affirm: if we get a child under the age of nine we shall be concerned with the first stage of school-teaching. What subjects shall we then teach? We shall take the artistic element as our point of departure. We shall study music and painting-drawing with the child as we have discussed. We shall gradually allow writing to arise from painting-drawing. We shall therefore gradually evolve the written forms from the drawn forms and we shall then go on to reading.

It is important for you to understand the reasons for this procedure: it is important that you do not first take reading and then tack writing on to it, but that you go from writing to reading. Writing is, in a sense, more living than reading. Reading isolates man very much, in the first place, and isolates him from the world. In writing we have not ceased to imitate world-forms, as long as we derive it from drawing. The printed letters have become extraordinarily abstract. They have arisen, of course, without exception from written letters. Consequently, we re-create them in our teaching from the written letters. It is quite correct to preserve intact, in teaching writing at least, the thread which connects the drawing forms with the written letters, so that

the child still always feels in some degree the original image behind the letter. In this way you overcome the abstract character of writing. When man adjusts himself to writing he is obviously assimilating something very foreign to the universe. But if we link the written forms with the universal forms—with f = fish, etc.—at least we lead man back again to the world. And it is very important indeed that we should not wrench him away from it. The further back we go into the history of civilization the more living do we find this relation of man to the world. You only need to picture a scene in your soul to understand what I have just said: Transport yourself to ancient times and imagine, in my place, a Greek rhapsodist is reciting Homer to his audience in the manner of those days, between song and speech which we have lost, and imagine, sitting next to this rhapsodist, someone taking down the recital in shorthand. A grotesque scene, and impossible, quite impossible. Impossible for the simple reason that the Greek had quite a different kind of memory from ours and was not dependent on the invention of anything so far-fetched as the forms of shorthand to enable him to remember the revelations to men in language. You see from this that an unusually disturbing element is bound to be constantly interfering with our culture. We need this disturbing element. We cannot, of course, dispense with shorthand in our civilization. But we should be aware that it is a disturbing influence. For what actually is the significance of this appalling shorthand-copying in our civilization? It simply means that in our civilized life we are no longer capable of adjusting ourselves to the right rhythm of waking and sleeping, and that we employ the hours of sleep in doing all kinds of things which implant in our soul-life things which from its very nature it cannot assimilate. With our shorthand-copying we keep stored up what we should do better to forget if only left to ourselves. That is, we artificially maintain in a waking condition in our civilization things which disturb it as much as the nocturnal cram of over-eager students upsets their health. That is why our civilization is no longer healthy. But we must be clear in our minds that

we have already crossed the Rubicon of the Greek age. A Rubicon was crossed then, on the far side of which humanity still had a quite sound civilization. Civilization will continue to grow unhealthier and people will more and more have to turn the process of education into a process of healing of the ills created by their surroundings. As to this there is room for no illusions. That is why it is so infinitely important to link up writing with drawing again, and to teach writing before reading.

Arithmetic should be begun somewhat later. This can be adjusted according to outer necessities as there is no point marked for it in life evolution itself. But into this complete plan there can always be inserted at the first stage a certain study of foreign languages, because this has been made essential by civilization. At this stage these foreign languages must only be studied in the form of practice of speaking.

Only in the second stage, from nine to about twelve, do we begin to develop the self-consciousness more. And we do this in grammar. At this point the human being is already capable, because of the change which he has undergone and which I describe to you, of absorbing into his self-consciousness the significance of grammar. At this point we take "word teaching" in particular. But we also embark on the natural history of the animal kingdom, as I showed you with the cuttle-fish, mouse, and human being. And only later do we add the plant kingdom.

Further, at this stage in the life of the human being we can go on to geometry, whereas we have hitherto restricted the elements of geometry to drawing. In drawing, of course, we can evolve for him the triangle, the square, the circle, and the line. That is, we evolve the actual forms in drawing, by drawing them and then saying: "This is a triangle, this is a square." But what geometry adds to these, with its search for the relations between the forms, is only introduced at about nine years of age. At the same time, of course, the foreign language is continued and becomes part of the grammar teaching.¹

¹ See the Table at the end of this lecture.

Last of all we introduce the child to physics. Here we come to the third stage which goes to the end of the elementary school course, that is to fourteen and fifteen years of age. Here we begin to teach syntax. The child is only really ready for this at about twelve years of age. Before this we study instinctively those elements of language which the child can make into sentences.

Here, too, the time has come when, using geometrical forms, we can go on to the mineral kingdom. We take the mineral kingdom in constant conjunction with physical phenomena which we then apply to man, as I have already explained: light refraction—the lens in the eye. The physical aspect, that is, and the chemical. We can also go on to history. All this time we study geography, which we can always reinforce with natural history by introducing physical concepts and with geometry by the drawing of maps, and finally we connect geography with history. That is, we show how the different peoples have developed their characteristics. We study this subject throughout these entire stages of childhood, from nine to twelve, and from twelve to fifteen. The foreign language teaching is, of course, continued and extended to syntax.

Now naturally various things will have to be taken into account. For we cannot take music with little beginners who have come to us, at the same time and in the same classroom as a lesson with other children for whom everything should be quite still if they are to learn. We shall therefore have to arrange the painting and drawing with the little children as a morning lesson and music late in the afternoon. We shall also have to divide up the space available in the school so that one subject can be taken side by side with another. For example, we cannot have poems recited aloud and a talk about history going on if the little ones are playing flutes in the next room. These matters are involved in the drawing up of the time-table and we must carefully take into account, when we organize our school, that many subjects will have to be arranged for the morning and others for the afternoon, and so on. Now our problem is: to be able, with our knowledge of these three stages in

the curriculum, to pay attention to the greater or lesser aptitudes of the children. Naturally we shall have to make compromises, but I will now assume rather ideal conditions and throw light later on the time-tables of modern schools for the purpose of striking an adequate balance. We shall generally do well to draw a less sharp distinction between the classes within the different stages than we draw at the transition from one stage to the next. We shall remember that a general move up can actually take place only between the first and second, and between the second and third stage. For we shall discover that the so-called less-gifted children generally speaking understand things later. Consequently, in the years comprised in the first stage we shall have the intelligent children who can simply understand more quickly and who assimilate later, and the less able, who have difficulties at first but at last understand. We shall definitely make this discovery and must not therefore form an opinion too early as to which children are unusually able and which are less able.

Now I have already emphasized the fact that we shall, of course, get children who have gone through the most various classes. Dealing with them will be all the more difficult the older they are. But we shall nevertheless be able to remould to a great extent whatever about them has been badly started, provided that we take enough trouble. We shall not delay, after having done what we have found important in a foreign language, in Latin, French, English, Greek, to go on as soon as possible to what gives the children the greatest imaginable pleasure: to let them talk to each other in class in the language concerned and, as teachers, to do no more than guide this conversation. You will discover that it gives the children really great pleasure to converse with each other in the language concerned and to have the teacher confining himself to correcting their efforts or, at the most, guiding the conversation; for example, a child who is saying something particularly tedious is diverted to something more interesting. Here the presence of mind of the teacher must do its quite peculiar work. You must really feel the children in front of you like a choir which you have

to conduct, but you have to enter into your work even more intimately.

Then comes the point to ascertain from the children what poems or other memorized reading passages they have previously learnt, that is, what treasure they can produce for you from the store of their memories. And with this store in the child's memory, you must link every lesson in the foreign language, especially grammar and syntax, for it is of quite particular importance that anything the children have learnt by heart—poems, etc., should be remembered. I have said that it is not a good thing to abuse the memory by having written down the sentences which are formed during grammar lessons to illustrate rules. These may well be forgotten. On the other hand, the points learnt from these sentences must be applied to the store of things already memorized, so that this possession of the memory contributes to the mastery of the language. If, later, you are writing a letter in the language, or conversing in it, you should be able rapidly to recall a good turn of phrase from things once learnt in this way. The consideration of such facts is part of the economy of teaching. For we must know what makes the teaching of a foreign language particularly economical and what wastes time. Delay is caused by reading aloud to the children in class while they follow in the books in front of them. That is nothing but time stolen from the child's life. It is the very worst thing that you can do. The right way is for the teacher to introduce the desired material in the form of a story, or even for him to repeat a reading passage verbatim or to recite a poem, but to do this without book himself, from memory, and for the children to do nothing at the time but listen to him; not, that is, follow his reading: then, if possible, the children reproduce what they have listened to, without first reading it at all. This is valuable in teaching a foreign language. In teaching the mother tongue it need not be so carefully considered. But in a foreign language greater regard must be paid to making things intelligible by speech and to aural comprehension, rather than to visual comprehension. Now when this has been sufficiently practised, the children can take the book and

read after you, or, if you do not abuse this suggestion, you can simply give them for homework to read in their book the passage taken orally in school. Homework in foreign languages should first and foremost be confined to reading work. Any written work should really be done in the school itself. In a foreign language the least possible amount of homework should be given, none before the later stages, that is, before thirteen, and then only work connected with real life: the writing of letters, business correspondence, and so on. Only, that is, what really happens in life. To have compositions written in a foreign language during school hours, compositions unrelated to life, is really, in the deepest sense, a monstrosity. We ought to be content with work of a letter-character, concerned with business and similar things. At the most we should go as far as cultivating the telling of pieces of narrative. In the elementary school, to fourteen, we should practise, far more than the so-called free composition, the recounting of incidents that have occurred, of experiences. Free composition does not really belong to this elementary school course. But the narrative description of things seen and heard certainly does belong there, for the child must learn this art of reporting; otherwise he will not be able to play his proper social part in human social life. In this respect our cultured folk to-day only see half the world, as a rule, and not the whole.

You know, of course, that experiments are now being carried on in the service of criminal psychology. These experiments are planned, for example—I will take a case—in this way. Everybody to-day tries to ascertain facts by means of experiment. Somebody decides to undertake a course of lectures. The experiments are carried out in connection with advanced education and are held in the universities. In order to organize this course of lectures as an experiment the following arrangement is very carefully made beforehand with a student, or "listener," as he is called: "I, as Professor, will mount the platform and will say the first few words of a lecture.—Good, write that down.—At this moment you jump on to the platform and tear from its hook

the coat which I have previously hung up." The listener then has to carry out accurately some plan as arranged. Then the professor behaves accordingly. He makes a rush at the student to prevent him from unhooking the coat. The next step is then arranged: we have a free fight. We decide on the exact movements to be made. We study our part carefully and learn it well by heart, in order to enact the whole scene as arranged. Then the audience, which knows nothing of this—all this is only discussed with a "listener"—reacts in its own way. This is impossible to calculate. But we will try to draw a third person into the secret, and he now carefully notes the reaction of the audience. Well, there is the experiment carried out. Afterwards we have an account of the scene written down by the audience, by every single listener.

Such experiments have been carried on in universities. The one which I have described has, in fact, been tried, and the result was as follows: In an audience of about thirty people, at the most four or five gave an accurate account of the occurrence. This can be verified because everything was previously discussed in detail and carried out according to plan. Hardly a tenth of the spectators write out the experiment correctly. Most of them make absurd statements when surprised by an occurrence of this kind. In these days, when experiments are popular, such incidents are staged with great enthusiasm, and the important scientific result is obtained that the witnesses who are called up in a court of law are not reliable. For when the educated people of a university audience—they are, after all, all "educated" people—respond to an incident in such a way that only a tenth of them write anything true about it and many of them write quite senseless stuff, how are we to expect of the witnesses in a trial an accurate account of what they saw perhaps weeks or months ago? Sound common sense is aware of these facts from experience. For after all, in life, too, people report on what they have seen almost always incorrectly, and very seldom accurately. You simply have to scent out whether a matter is being reported wrongly or rightly. Hardly a tenth of what people say

around you is true, in the strict sense of being a report of what happened in actual fact.

But in the case of this experiment people only half-achieve their aim: they emphasize the half which, if one uses sound common sense, can be left out of the calculation, for the other half is more important. We ought to see that our civilization develops in such a way that more reliance can be placed on witnesses and that people speak the truth more and more. But to achieve this aim we must begin with childhood. And for this reason it is important to give descriptions of what has been seen and heard rather than to practise free composition. Then there will be inculcated in the children the habit of inventing nothing in life or, if need be, in a court of law, but to relate the truth about external physical facts. In this field, too, the will-element ought to be considered more than the intellect. In the case of that audience I took, with the previous discussion of the experiment and the deductions made after it from the statements of the spectators, the aim was to find out how far people are liars. This is quite conceivably understood in an intellectually minded age like our own. But we must convert the intellectually minded age back to the will-element. For this reason we must notice details in education, such as letting the children, once they can write, and particularly after twelve years of age, tell about what they have really seen, and not practise free composition to any great extent in the elementary school,¹ for it does not really belong to this stage of childhood.

It is further particularly important in a foreign language gradually to bring the children to the point of being able to reproduce in a short story what they have seen and heard. But it is also necessary to give the children orders: "Do this, do that"—and then let them carry these out, so that in such exercises in class the teacher's words are succeeded less by reflection on what has been said or by a slow spoken answer than by action. That is, the will-element, the aspect of movement, is cultivated in the language lesson. These, again, are things which you must think over and absorb, and

¹ Up to fourteen.

which you must take especially into account in teaching foreign languages. We have, in fact, always to know how to combine the will-element with the intellect in the right way.

It will be indeed important to cultivate object lessons, but not to make them banal. The child must never have the feeling that what we do in our object lessons is simply obvious. "Here is a piece of chalk. What colour is the chalk? It is yellow.—What is the chalk like at the top? It is broken off." Many an object lesson is given on these lines. It is horrible. For what is really obvious in life should not be turned into an object lesson. The whole object lesson should be elevated to a much higher level. When the child is given an object lesson he should be transported to a higher plane of the life of his soul. You can effect this elevation particularly, of course, if you connect your object lesson with geometry.

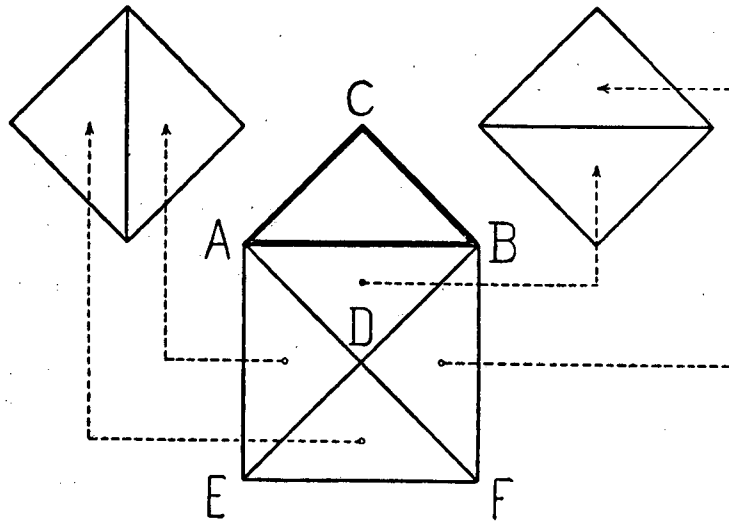
Geometry offers you an extraordinarily good opportunity of combining the object lesson with geometry itself.

You begin, for instance, by drawing on the board a right-angled isosceles triangle ($\triangle ABC$ in the given figure) and make the children realize—if you have not already taught it—that AC and BC are the sides which contain the right-angle and AB is the hypotenuse. Then you add a square underneath, adjacent to the hypotenuse of the right-angled triangle and divide it by its diagonal lines. (Dr. Rudolf Steiner used colours to mark the various parts.) Now you say to the child: "I am going to cut out this part here ($\triangle ABD$) and put it to one side of our figure (follow the arrow). Now I take another part ($\triangle BDF$), bring it also to the side, and place it above the other one already removed (follow the arrow). So I have set up a square composed of the two triangles and you can see that it is equal to the square on one of those sides of the original right-angled triangle which contain the right-angle. At the same time it has the size of half the area of the square on the hypotenuse."

Now you do the same on the other side (follow the arrows to the left) and finally prove that the square on the hypot-

enuse equals in area the sum of both the squares on the sides of the right-angled triangle which contain the right-angle.

Schopenhauer in his day was furiously angry because the theorem of Pythagoras was not taught like this in the schools, and in his book *Die Welt als Wille und Vorstellung* ("The World as Will and Idea"), he says as much in his rather



drastic way: "How stupid school is not to teach things of this kind simply, by placing one part on top of another, and making the theorem of Pythagoras clear by observation." This only holds, in the first place, of an isosceles triangle, but exactly the same can be done for a scalene right-angled triangle by fitting one part over another as I have explained. That is an object lesson. You can turn geometry into an object lesson. But there is a certain value—and I have often tested it myself—if you wish to give the child over nine a visual idea of the theorem of Pythagoras—in constructing the whole theorem for him directly from the separate parts of the square on the hypotenuse. And if, as a

teacher, you realize what is taking place in a geometry lesson, you can teach the child in seven or eight hours at the most all the geometry necessary to introduce a lesson on the theorem of Pythagoras, the famous *Pons Asinorum*. You will proceed with tremendous economy if you demonstrate the first rudiments of geometry graphically in this way. You will save a great deal of time and, besides that, you will save something very important for the child—which prevents a disturbing effect on teaching—and that is: you keep him from forming abstract thoughts in order to grasp the theorem of Pythagoras. Instead of this let him form concrete thoughts and go from the simple to the composite. First of all, as is done here in the figure with the isosceles triangle, you should put together the theorem of Pythagoras from the parts and only then go on to the scalene triangle. Even when this is practised in pictures in these days—for that happens, of course—it is not with reference to the whole of the theorem of Pythagoras. The simple process, which is a good preparation for the other, is not usually first demonstrated with the isosceles triangle and only then the transition made to the scalene right-angled triangle. But it is important to make this quite consciously part of the aim of geometry-teaching. I beg you to notice the use of different colours. The separate surfaces must be coloured and then the colours laid one on top of the other.

- I. (Until the ninth year of age.)
Music. Painting with drawing.
Writing. Reading.
Foreign languages. A little later, arithmetic.
- II. (Up to the twelfth year of age.)
Grammar. (Parts of Speech: Word Teaching.)
Natural history of the animal kingdom and of the plant kingdom.
Foreign languages. Geometry.
Physics.



III. (To the end of the elementary school course, age fourteen.)

Syntax.

Mineralogy.

Physics and Chemistry.

Foreign languages.

History.

ELEVENTH LECTURE

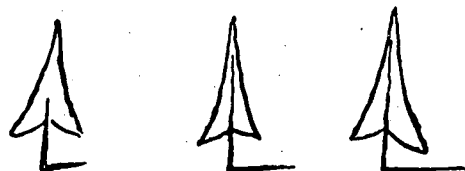
ON THE TEACHING OF GEOGRAPHY

I HAVE told you that the teaching of geography can first be begun at the second stage of the elementary school course. We can very well begin it after the age of nine. It remains to arrange it suitably. Wherever the elementary-school teaching of the future is in question—and this even holds good of teaching in senior schools (age 12–18)—we must see that geography embraces far more than it does at present. Geography at the moment retires only too much into the background; in fact, a step-motherly treatment is meted out to it. The achievements of the other subjects ought really in many ways to culminate in geography. And even if I said that the teaching of mineralogy should only begin at the third stage, round about twelve, mineralogy in the form of description and direct observation can be partly interwoven with geography as early as the previous stage. The child can absorb an extraordinary amount of geography between nine and twelve, if only we go about teaching it rightly. It is a question in geography above all of setting out from the child's own knowledge of the face of the earth and the processes which occur on its surface. We try first of all to convey to the child, again artistically, by a kind of picture, the relations of mountain and river and other aspects of his surroundings. In fact, we really work out with the child, in an elementary way, a map of the immediate surroundings in which he has grown up and with which he is familiar. We try to take the child through the difference between the view we have of a landscape if we ourselves stand on the land or look down to it from the air; that is, we show him the transformation into a map of the landscape immediately familiar to him. We try to show him how rivers flow through this stretch of land; that is, we actually draw the river and stream system of the sur-

rounding country on the map into which we gradually transmute our view of the country. And we draw on it the physical features of the mountains and hills. It is a good thing to do this with colours, marking the rivers with blue and the mountains with brown chalk. But then we add to it the other features connected with human life. We mark the different configurations of the district, drawing the child's attention to them like this: "You see that part of the country is planted with orchards"; and we draw the fruit-trees.



We point out to him in addition the presence of needle-trees or pine woods and draw the stretches which are covered with conifers.



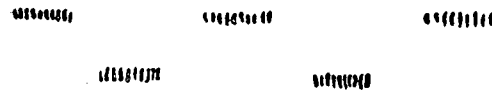
We direct his attention to the fact that part of the district is covered with corn and we draw these stretches too.



Then we direct his attention to the fact that there are meadows, which again we draw.



This drawing represents meadows which can be mown. We say so to the child. We also draw in the meadows which cannot be mown but which can be used for pasturing the cattle, which eat the grass and thus it remains short.



And we tell the child that this is pasture land. In this way we make the regional map live for him. It gives him some sort of survey over the economic foundations of the district. Then, too, we point out to him that mountains contain all kinds of things: coal, ore, etc. And we further point out that the rivers are used for shipping the produce or manufactures of one place to another. We thus lead him to deduce therefrom a good deal about the economic implications of the structure of the country. When we have made clear the economic foundations in the form of rivers and mountains, meadows and forest, etc., as far as the child is able to understand our knowledge of these, we draw in, at the corresponding spots, the villages or towns included in the district which we are studying first. And then we begin to point out the connection between the growth and development of villages at definite spots and the wealth of the mountains or the courses of streams and rivers. In short, we try by means of the map to give the child some simple idea of the economic connections between the natural formation of the land and the conditions of human life, and of the difference between the conditions of life in the country and in the towns. As far as the child can understand this aspect we must not fail to pursue it. And last of all we go as far as to show how man, by his labour, overcomes natural conditions. That is: we begin to open the child's eyes to the fact that man lays out artificial rivers in canals, that he builds railways for himself. Then we show how these railways determine the part played by provisions, and so on, and even people, in life. When we have tried for some time to give the child an idea of the economic

connection between natural relations and the conditions of human life, we can put the idea thus introduced into the vaster terms of the earth. Here, if we have only taken the first stage correctly, we shall not need to display much pedantry. The pedant will say at this point: "It is natural first to study the geography of the immediate neighbourhood and then, concentric with this, to extend the study on every side." That, of course, is pedantry. There is no need to enlarge in this way. But when a foundation has been laid for an understanding of the connection between nature and human beings, another aspect can perfectly well be studied. Accordingly, you now pass on to some aspect from which you can develop as well and intensively as possible the economic relations between men and natural conditions. For instance, in the case of our Swabian district, after developing the necessary ideas from familiar stretches of land and indicating to the child, as you go on, the direction you are taking—widening, as it were, his horizon—tell him about the Alps, study the geography of the Alps. You have taught him how to draw maps. You can now extend his drawing of maps by marking for him the line where the Southern Alps touch the Mediterranean Sea. In drawing for him the Northern part of Italy, the Adriatic Sea, etc., you indicate the great rivers and draw their course on the surrounding country. You can go on from this to draw for him the Rhone, the Rhine, the Inn, the Danube, with their tributaries. Then you can draw in the separate arms of the Alpine range. And the child will be extraordinarily fascinated by the sight of the different arms, for instance, of the Alpine range, parted from each other by the course of the rivers. Do not hesitate to mark, all along the blue lines of the rivers, red lines, which are now imaginary lines, up the Rhone from Lake Geneva to its source, and along the Rhine. Then continue the line over the Arlberg Pass, etc., then draw another line along the Drau, etc., dividing the Alps by these red lines drawn from west to east, so that you can say to the child: "You see, along the course of the rivers, I have drawn red lines. The Alps lying between the two red lines are different from those lying above and below." And

now you show him—here the teaching of mineralogy springs from geography—a piece of Jura limestone, for instance, and say: "You see, the mountain masses above the top red line are made of limestone like this, and the mountains beneath the red line are made of different limestone." And for the mountains lying between, show him a piece of granite, or gneiss, and say: "The mountain range between the two is made of rock like this, which is primary rock." And he will be tremendously interested in this Alpine structure, which you perhaps explain to him from a regional map showing the lateral perspective as well as the aerial view, and if you make clear to him plastically that the river-courses divide the Alps into limestone and gneiss and slate, and that these stand side by side the whole length of the mountain range from south to north, bending towards the north: limestone mountains—granite mountains—limestone mountains, parted from each other by the river courses. Without any pedantic object lessons the child's range of ideas can be enlarged by many illuminating features relating to this study.

Then you go on—you have already created the necessary elements for this in your nature-teaching—to describe to the child what grows down in the valley, what grows further up, and what grows at the very top. You approach vegetation vertically.

And now you begin to show the child how people establish themselves in the kind of country which is chiefly dominated by the mountain structure. You begin to describe quite vividly a little mountain village situated really high up, you draw this, and tell of the people living there. And you describe a village lying down below in the valley, with roads. Then the towns lying at the confluence of a tributary with its river. Then you describe again, in these wider terms, the relation of human economics to natural formations. You build up, as it were, human economic life out of nature, by pointing out to the child where there is ore, and coal, and how these determine human settlements, etc.

Then you draw for him a district poor in mountains, a

flat district, and treat this in the same way. First describe the natural aspects, the constitution of the soil, and show at this early point that different things flourish in a poor soil from a rich soil. You show the internal composition of the soil—this can be done quite simply—in which potatoes grow; the composition of the soil in which wheat grows, in which rye grows, etc. You have already taught the child, of course, the difference between wheat, rye, and oats. Do not hesitate at this early stage to teach him many facts which he will only understand for the time being in a general way, and will only understand more clearly when they are referred to in a later lesson from another point of view. But up to twelve years of age familiarize the child chiefly with economic relations. Make these clear to him. Prefer to show him many points of view in geography rather than a complete picture of the earth at this time. It is, however, important to show that the sea is very vast. You have already begun to draw it with the Southern Alps, where you drew the outline of the Mediterranean Sea. You show the sea by a blue surface. Then draw for the child the outlines of Spain, of France, and then show in your drawing how, towards the west, there lies a great ocean, and gradually open his eyes to the fact that there is America besides. He should get this idea before he is twelve.

You see, if you begin like this with a good foundation, when the child is about twelve, you can expect him to respond easily to a more systematic survey with the five continents, the seas, and with a description—rather briefer, indeed, than the earlier one—of the economic life of these different parts of the earth. You ought to be able to develop all this from the foundations already laid. When—as I said—you have summarized for the whole earth the knowledge of economic life which you have implanted in the child, go on—when you have been teaching history for six months on the lines we have discovered—to talk to the children of the spiritual condition of the people who inhabit the different parts of the earth. But be careful only to introduce this lesson when you have attuned the child's soul to it in some degree by the first history lessons. Then speak, too,

about the spatial distribution of the characteristics of the different peoples. But do not speak of the different characters of the individual peoples earlier than this, for, on the basis which I have described, it is at this point that the child brings the greatest understanding to bear on such teaching. You can now describe to him the differences between the Asiatic, the European, the American peoples, and the differences between the Mediterranean races and the Nordic races of Europe. You can then go on to combine geography gradually with history. You will find it a beautiful and enjoyable task when you do what I have recommended chiefly between the age of twelve and the end of the elementary school course; that is, in the end of the fifteenth year. You see that a tremendous amount should be put into the teaching of geography, so that, in fact, the geography lesson is like a résumé of much that is learnt. What cannot flow together and merge in geography! Finally, you will even come to a wonderful interplay of geography and history. Here, if you have contributed generously in this way to the geography teaching, you will be able to extract as many things out of it. This, of course, involves a demand on your imaginative powers, on your gift for invention. When you tell the child that here or there a certain thing is done, for instance: "The Japanese make their pictures like this," try to encourage the child to make something of the same kind in his simple primitive way. Do not omit, even at the beginning, when showing the child the connection between agriculture and human life, to give him a clear idea of the plough, of the harrow, etc., in connection with his geographical ideas. And try especially to make the child imitate the shapes of some of these implements, even if only in the form of a little plaything or piece of handiwork. It will give him skill and will fit him for taking his place properly in life later on. And if you could even make little ploughs and let the children cultivate the school garden, if they could be allowed to cut with little sickles, or mow with little scythes, this would establish a good contact with life. Far more important than skill is the psychic intimacy of the child's life with the life of the world. For the actual fact



is: a child who has cut grass with a sickle, mown grass with a scythe, drawn a furrow with a little plough, will be a different person from a child who has not done these things. The soul undergoes a change in doing these things. Abstract teaching of manual skill is really no substitute. And the laying of little sticks and plaiting paper should be avoided as much as is reasonably possible, because these tend to unfit man for life rather than fit him for it. It is far better to encourage the child to do things which are really done in life, than to invent things foreign to it. In arranging the child's geography lessons in the way I have described we make him familiar in the most natural possible way with the fact that human life is made up in different ways from different sides. And at the same time we are dealing with what he can understand perfectly. We describe to him first, from nine to twelve years of age, economic and external aspects in the geography lessons. We then lead him on to understand the cultural conditions, the spiritual conditions of the different peoples. And at this point, saving up everything else for a later time, we gently indicate the relations of right (*Rechtsverhältnisse*: legal conditions) which prevail among these peoples. But we only let the first and most primitive ideas of this kind glimmer through the picture of economic and spiritual life. For the child cannot yet fully understand conditions of right. If he is acquainted too early with these ideas of conditions of right, the forces of his soul for the whole of life will be impoverished, because conditions of right are a very abstract matter.

It is, in fact, a good thing to employ the geography lesson to bring unity into the rest of teaching. It is, perhaps, precisely for geography the very worst thing that could happen that it has been assigned a place in the severely demarcated time-table, which we do not want in any case.

Our whole attitude from first to last will be one of dealing with the same subject of study for some length of time. We receive the child into school and devote our attention first of all to teaching him to write. That is: we occupy the hours which we claim from his morning in teaching him to paint, draw, write. We do not draw up a time-table

according to which we write in the first lesson, read in the second, etc., but we deal for longer periods at a time with things of the same nature. We only go on later to reading, when the child can already write a little. He learns to read a little, of course, while writing. But an even better combination can be effected. For the later subjects, too, we set definite time-limits within which they are to be studied, but not so that we always have a lesson in one subject following on a lesson in another, but so that we keep the children busy for some time at one subject, and then, only when they have been engaged on it for weeks, turn to something else. This concentrates the teaching and enables us to teach much more economically than if we were to allow the appalling waste of time and energy involved in taking one subject first and extinguishing it in the next lesson. But particularly with geography, you can see how it is possible to pass from every imaginable subject to geography. You will not have it laid down beforehand: geography must be taught from nine to ten years of age; but it will be left to you to choose the time suitable for going on, from what you have already taught, to geographical explanations.

This, of course, imposes upon you a great responsibility, but without this responsibility teaching is impossible. A system of teaching which lays down beforehand the teacher's time-table and every imaginable limitation, actually, and, moreover, completely, excludes the teacher's art. And this must not be. The teacher must be the driving and stimulating element in the whole being of the school. Particularly from the way in which I have shown you how to teach geography you should get a correct idea of the right procedure in teaching from first to last. Geography can really be a vast channel into which everything flows, from which in return much can be drawn. For instance, you have shown the child in geography the difference between limestone mountains and primary mountains. You show him the constituents of the primary mountain-rock, granite or gneiss. You show him how they contain different minerals, how one of these is a sparkling substance whose presence is shown by a glitter—the mica. And then you show him all the others that are con-

tained in granite or gneiss. Then you show him quartz and try to evolve the mineral element from rock-substance. Particularly here you can do a great deal towards developing a sense for the association of facts and a united whole. It is much more helpful to show the child granite and gneiss first, and then the minerals of which they consist, than to teach him first of all: granite consists of quartz, mica, felspar, etc., and only afterwards show him that these are combined in granite or gneiss. Particularly in mineralogy you can go from the whole to the part, from the structure of mountains to mineralogy. And it helps the child.

With the animal kingdom you will proceed in the opposite way, by building it up from the separate animals. We must treat the plant kingdom, as you saw in our discussion in the seminary class,¹ as a whole, and then enter into the details. In the mineral kingdom nature itself often gives us the whole and we can go from this to the part.

But here you must not omit—again connecting mineralogy with geography—to speak about the uses to which the economic resources of nature are put. We shall link up our discussion of the rock-formation of mountain ranges with all the uses of such things as coal for industry. At first we shall only describe it simply, but we shall connect it descriptively with the talk about the mountains.

Nor should we neglect, in describing the forest, for instance, to describe the saw-mill. First we lead over from the forest to the wood, and from the wood to the saw-mill.

We can do a tremendous amount in this direction if we do not begin with a time-table marked out like Regimental Orders, but follow the suggestions of past lessons. We must simply have a good idea of the demands of the child's nature at the age when he begins school up to nine years of age, from nine to twelve, and from twelve to fifteen.

¹ See R. Steiner, "The Training of Teachers" ("Pädagogisches Seminar"), published in the periodical, *The Art of Education* ("Erziehungskunst"), Nos. 6 and 7.

TWELFTH LECTURE

HOW TO CONNECT SCHOOL WITH PRACTICAL LIFE

WE must not close our minds to the fact that the relations of man to his surroundings are far more complicated than the part of which we are always conscious. I have attempted to make clear to you from the most various angles the nature and significance of the unconscious and subconscious soul-processes. And it is especially important in the sphere of education, and of educational method, that man should be educated in a way suited not only to his consciousness, but also to his subconsciousness, to the subconscious and unconscious forces of his soul. In this sense, if we are to be true educators and teachers, we must enter into the subtleties of human nature.

We have learnt that there are three stages of human development traceable between the losing of the first teeth and puberty (seven to nine, nine to twelve, twelve to fourteen). We must realize that particularly in the last of these stages of life the subconscious plays a great part along with consciousness—a part which is significant for the whole future life of the individual.

I should like to make the position plain to you by approaching it from another angle.

Just think how many people to-day travel in electric trains without the ghost of a notion of the real nature of locomotion by electric rail. Just think how many people to-day see even a steam-engine, a railway-engine, steam past them, without any suspicion of the physical and mechanical processes involved in the motion of the steam-engine. But think further, in what relation, in view of such ignorance, we stand as human beings to the surroundings of which we even make a convenience. We live in a world produced by human beings, moulded by human thought, of which we make use, and which we do not understand in the least.

This lack of comprehension for human creation, or for the results of human thought, is of great significance for the entire complexion of the human soul and spirit. In fact, people must benumb themselves to escape the realization of influences from this source.

It must always remain a matter of great satisfaction to see people from the so-called "better classes" enter a factory and feel thoroughly ill at ease. This is because they experience, like a shaft from their subconsciousness, the realization that they make use of all that is produced in the factory, and yet, as individuals, have not the slightest intimacy with the processes taking place there. They know nothing about it. When you notice the discomfiture of an inveterate cigarette smoker going into the Waldorf-Astoria tobacco factory without any idea of the process of manufacture to provide him with a cigarette, you can at least notice the satisfaction that human nature shows of being itself worried through its ignorance. And there is at least some pleasure in seeing people who are completely ignorant of the workings of an electric railway, get in and out of it with a slight feeling of discomfort. For this feeling of discomfort is at least the first glimmering of an improvement in attitude. The worst thing is participation in a world made by human heads and hands without bothering in the least about that world.

We can only fight against this attitude if we begin our fight as early as the last stage of the elementary school course, if we simply do not let the child of fifteen or sixteen leave school without at least a few elementary notions of the most important functions of the outside world. The child must leave with a craving to know, an insatiable curiosity about everything that goes on around him, and then convert this curiosity and craving for knowledge into further knowledge. We ought, therefore, to use the separate subjects of study towards the end of the school course as a social education of the individual in the most comprehensive sense, just as we employ geography on the lines already described as in a résumé. That is, we should not neglect to introduce the child, on a basis of such physical, natural-

history concepts as we can command, to the workings of at least the factory systems in his neighbourhood. The child should have acquired some general idea at fifteen and sixteen of the way a soap-factory or a spinning-mill is run. The problem will be, of course, to study things as economically as possible. It is always possible, if a comprehensive process is being studied, to arrange some kind of abbreviated epitome and very primitive demonstration of complicated processes. I think that Herr Molt¹ will agree with me when I say that one could teach the child, in an economical fashion, the entire factory process for preparing cigarettes, from beginning to end, in a few short sentences. Such shortened instructions of certain branches of industry are of the very greatest benefit to children of twelve to fourteen, fifteen, and sixteen. If people at this age were to keep a kind of notebook containing: manufacture of soap, spinning, weaving, etc., it would be an excellent thing. There would be no immediate need to teach him mechanical or chemical technology, but if the child could keep such a notebook he would derive a great deal of benefit from it. Even if he lost the notebook the residue would be there. The individual, that is, would not only retain the knowledge of these things, but, most important of all, he would feel, in going about life and in his own vocation, that he once knew these things, that he once went into them. This influences him, as a matter of fact, and gives him the assurance with which he acts and the self-possession with which the individual effects a footing for himself in life. It is very important for the individual's will-power and his capacity to make decisions. In no profession will you get people with real initiative unless their relation to the world is instinct with the consciousness that, even about things which do not fall within their province, they once acquired a certain knowledge, however elementary. Whether they have remembered it or not, they have the residue, the traces. Granted, we learn a good deal in the average school. But there, in the object lesson, which

¹ General Managing Director of the Waldorf-Astoria tobacco factory and founder of the Waldorf School as a school for the children of his employees.

so often degenerates into platitudes, the child learns many such things, but it probably happens that he does not retain the feeling that he went into a thing with pleasure and felt himself lucky. On the contrary, he feels: I have forgotten what I learnt about that, and a good thing, too. We should never be responsible for producing this feeling in a person. When, later, we go into business and other walks of life, innumerable recollections will flicker up from our subconsciousness if we have been taught in our childhood with the care which I have described. Life to-day is exclusively specialized. This specialization is really fearful, and the excess of it in practical life is chiefly due to the fact that we begin to specialize already at school.

The gist of these remarks might well be summarized as follows: All that the child learns during his school years should ultimately and in some way be so applied that he can everywhere trace its connections with practical human life. Very many features, indeed, which are unsocial to-day could be transformed into social ones if we, at least, could have glimpsed an insight into things not immediately connected with our occupation.

For example, certain things should really be respected by the outside world which are, in fact, respected in spheres still dominated by older, better, if perhaps rather atavistic principles of teaching. In this connection I should like to refer to a very remarkable phenomenon. When we, now elderly folk, went through the senior school in Austria, we had relatively good geometry and arithmetic textbooks. They have disappeared now. A few weeks ago I ransacked all the imaginable bookshops in Vienna to get older geometry books, because I wanted to see again, with my physical eyes, what gave us young fellows such joy in Vienna-Neustadt, for instance: when we got into the first or lowest class of the senior school the lads of the second class always used to come into the corridor the first day and yell: "Fialkowski, Fialkowski! You'll have to pay up to-morrow!" That is, as pupils of the first class we took over the Fialkowski geometry books from the boys of the second class and brought the money for them the next day. I have

hunted up one of these Fialkowskis again, to my great joy, because it proves that geometry books written in this older tradition are really much better than the later ones. For the modern books which have replaced them are really quite horrible. The arithmetic and geometry books are very bad. But on thinking back only a little way and taking the generations before us as our models, there were better textbooks then. They nearly all came from the school of the Austrian Benedictines. The mathematics and geometry books had been written by the Benedictines and were very good ones, because the Benedictines are a Catholic order who take a great deal of care that their members receive a good education in geometry and mathematics. The Benedictine feeling in general is that it is really ludicrous for anyone to mount a pulpit and address the people unless he is familiar with geometry and mathematics.

This ideal of unity, inspiring the human soul, must pervade our teaching. In every vocation something of the whole world must be alive. In every vocation there must exist something of its very opposite, things which we believe are almost inapplicable to that vocation. People must be interested in more or less the opposite extreme of their own work. But they will only feel the desire to do this if they are taught as I have described.

It was, of course, just at the time in which materialism reached its final expansion, in the last third of the nineteenth century, and penetrated so deeply into our educational method, that specialization came to be considered very important. Do not imagine that the effect is to make the child idealistic if you avoid showing him in his last years at the school the relation of subjects of school study to practical life. Do not imagine that the child will be more idealistic later in life if, at this time, you let him write essays on all kinds of sentimentalism about the world, on the gentleness of the lamb, on the fierceness of the lion, and so on, on the omnipresence of God in nature. You do not make the child idealistic in this way. You will do far more, in fact, to cultivate idealism itself in the child if you do not approach it so directly, so crudely. What is the real reason why people

have become so irreligious lately? Simply because preaching has been far, far too sentimental and abstract. That is why people have become so irreligious—because the Church has respected the divine commandments so little. For instance, there is, after all, a commandment: "Thou shalt not take the name of the Lord thy God in vain." If people respect this and do not say "Jesus Christ" after every fifth sentence, or speak of "divine Providence," accusations are immediately levelled against them by the so-called Church-minded people, by those who would be happiest hearing "Jesus Christ" and "God" in every sentence. The reverent surrender to the presence of the divine Immanence, which hesitates to be for ever saying "Lord, Lord," is sometimes considered an irreligious attitude. And if human teaching is pervaded by this modest divine activity, not just a sentimental lip-service, you hear people say on all sides, because they have been wrongly educated: "Ah yes, he ought to speak far more than he does about Christianity." This attitude, even in teaching, must be clearly kept in mind, and what the child learns at thirteen, fourteen, and fifteen must be given less of a sentimental turn; on the contrary, it must be directed into the channel of practical life. In fact, no child ought really to reach the age of fifteen without being led from arithmetic to a knowledge of the rules of at least the simplest forms of book-keeping. And in this way the principles of grammar and language-teaching should be applied instead of that form of essay which represents human mind by introducing phrases.

Yes, indeed, this "sort" of essay which children have to write between thirteen and sixteen, is often employed as a sort of improved edition of the mentality arising when men gather round their beer in the evening or women have their chitter-chatter at tea-time. Far more attention should be given to applying language teaching to the essay of a business type, to the business letter. And no child should pass the age of fifteen without taking a course of writing specimen practical business letters. Do not say that he can learn this later. Certainly, by overcoming great difficulties, he can learn it later, but the point is: not with-

out overcoming these difficulties. You do the child a great kindness if you teach him to apply his grammar knowledge, his language knowledge, to essays of a business nature, to business letters. In our day there should really be no single individual who has not learnt to write a decent business letter. Certainly he may not have to apply this knowledge in later life, but there should not be one single individual who has not been at one time trained to write a respectable business letter. If the child has become satiated with sentimental idealism from thirteen to fifteen, he will later experience a revulsion from idealism and become a materialist. If, at this early age, he is introduced to the practical side of life, he will also retain a healthy relation to the ideal needs of the soul. But these will just be extinguished by senseless indulgence in them in early youth.

This is extremely important, and in this connection even certain externals, such as the division of subjects, might be of great significance. We shall have to make compromises, as you know, with regard to religious instruction, which will have the disadvantage that the religious element will not come in close connection with the other subjects. But even to-day, if the religious parties would make the same compromises from their side, much might be achieved by the close association of religious instruction with other subjects. If, for example, the teacher in religious instruction condescended now and then to take up some other aspect of study; if, for instance, he were to explain to the child, as an incidental part of his religious teaching, and connected with it, the steam-engine or something of a quite worldly nature, something having to do with astronomy, etc., the simple fact that the teacher of religion is doing this would make an extraordinary impression on the consciousness of the growing children. I am mentioning this extreme case because in the other subjects things must be noticed which unfortunately cannot in our case be observed in the course of religious instruction. We must not have to think, like pedants: Now teach geography, now history, and don't care two pins for anything else. No, we must remember, when explaining to the child that the word "sofa" came from

the East during the Crusades, to find room for some explanation of the manufacture of sofas as part of the history teaching. Then we proceed to other more Western fashions of furniture and extract something quite new from the so-called "subject." This will be a tremendous boon to the growing child, particularly from the point of view of method, for the reason that the transition from one subject to another, the association of one fact with another, has the most beneficent influence imaginable on the development of the spirit, the soul, and even the body. For one can say: A child to whose joy, in the middle of a history lesson, the teacher suddenly begins to talk about the manufacture of sofas, and perhaps from that goes on to discuss designs of Oriental carpets, all so that the child really has a survey of the whole topic, will have a better digestion than a child who simply has a geometry lesson after a French lesson. It will be healthier for the body, too. In this way we can organize the lessons inwardly according to the principles of hygiene. In these days, as it is, most people have all kinds of digestive troubles, bodily indispositions, which come about very often from our unnatural methods of teaching, because we cannot adjust our teaching to the demands of life. The most badly organized in this respect, of course, are (in Germany) the High Schools for Girls (höhere Töchter-schulen). And if someone were to study some day, from the point of view of the history of civilization, the connection between women's illnesses and the educational methods used in the Girls' High Schools, it would form quite an interesting chapter. People's thoughts must be directed to things of this kind simply so that, when aware of much that has grown up recently, healthier conditions may be brought about. Above all, people must know that the human being is a complex being, and that the faculties which it is desired to cultivate in him must often be prepared beforehand.

If you want children to gather round you so that you can convey to them in profoundly religious feeling the glory of the divine powers in the world, and you do it with children who come just anyhow from anywhere, you will see that what you say goes in at one ear and out at the other without

touching their feelings. But if, after the children have written business letters in the morning, you have them back again in the afternoon and try to regain what was in their sub-consciousness while writing the business letters and you then try to instil religious ideas into them, you will be successful, for you yourself will then have created an atmosphere which craves for its antithesis. Seriously, I am not making these proposals to you from the point of view of abstract didactic method, but because they are of enormous importance for life. I should like to know who has not discovered in the world outside how much unnecessary work is done. Business people will always agree if you say: "Take a person employed in some business; he is told to write a business letter to some branch connected with the firm or to people who are to take a matter in hand. He writes a letter; an answer is received. Then another letter has to be written and another answer received, and so on. It is particularly in business life a very deep-seated evil that time is wasted in this way." The fact simply is, that by this means public life is carried on with colossal extravagance. It is noticeable, too. For if, with nothing but ordinary sound human intelligence and common sense to your credit, you get hold of a modern duplicating book and carbon-copy belonging to a business, you literally endure agonies. And this is not in any way because you feel disinclined to show sympathy for the jargon of words or dislike the interests represented there, but you experience agonies of exasperation that things are written down as unpractically as possible, when the copy-book in question could be reduced to at least a quarter of its size. And this is simply and solely because the last year of elementary school teaching is not suitably organized. For the loss during this year cannot be made good in later life without almost invincible difficulties. You cannot even repair in the continuation schools (Fortbildungsschule) the omissions of this period because the powers which develop in it become choked as with sand and are no longer active later on. You have to reckon with these powers if you wish to be certain that a person will not just superficially concoct a letter with half his mind on it, but that he will have his mind on

the work and will draw up a letter with discretion and foresight.

The point in the first stage, when the child comes to school until he is nine, is that we should be well grounded in human nature and that we should educate and teach entirely from that point of view; from thirteen to fifteen the point in drawing up the time-table is that as teachers and instructors we should be rooted in life, that we should have an interest in and a sympathy for life. I had to say all this to you before going on to the ideal time-table, to compare it with time-tables which will concern your teaching as well, because, of course, we are surrounded on all sides by the outside world and its organization.

THIRTEENTH LECTURE

ON DRAWING UP THE TIME-TABLE

You will have seen from these lectures, which lay down methods of teaching, that we are gradually nearing the mental insight from which should spring the actual time-table. Now I have told you on different occasions already that we must agree, with regard to what we accept in our school and how we accept it, to compromise with conditions already existing. For we cannot, for the time being, create for the Waldorf School the entire social world to which it really belongs. Consequently, from this surrounding social world there will radiate influences which will continually frustrate the ultimate ideal time-table of the Waldorf School. But we shall only be good teachers of the Waldorf School if we know in what relation the ideal time-table stands to the time-table which we will have to use at first because of the ascendancy of the social world outside. This will result for us in the most vital difficulties which we must therefore mention before going on, and these will arise in connection with the pupils, with the children, immediately at the beginning of the elementary school period and then again at the end. At the very beginning of the elementary school course there will, of course, be difficulties, because there exist the time-tables of the outside world. In these time-tables all kinds of educational aim are required, and we cannot risk letting our children, after the first or second year at school, fall short of the learning shown by the children educated and taught outside our school. After nine years of age, of course, by our methods our children should have far surpassed them, but in the intermediate stage it might happen that our children were required to show in some way, let us say, at the end of the first year in school, before a board of external commissioners, what they can do. Now it is not a good thing for the children

that they should be able to do just what is demanded to-day by an external commission. And our ideal time-table would really have to have other aims than those set by a commission of this kind. In this way the dictates of the outside world partially frustrate the ideal time-table. This is the case with the beginning of our course in the Waldorf School. In the upper classes¹ of the Waldorf School, of course, we are concerned with children, with pupils who have come in from other educational institutions, and who have not been taught on the methods on which they should have been taught.

The chief mistake attendant to-day on the teaching of children between seven and twelve is, of course, the fact that they are taught far too intellectually. However much people may hold forth against intellectualism, the intellect is considered far too much. We shall consequently get children coming in with already far more pronounced characteristics of old age—even senility—than children between twelve and fourteen should show. That is why when, in these days, our youth itself appears in a reforming capacity, as with the Scouts (Pfadfinder) and similar movements, where it makes its own demands as to how it is to be educated and taught, it reveals the most appalling abstractness, that is, senility. And particularly when youth desires, as do the "Wandervögel," to be taught really youthfully, it craves to be taught on senile principles. That is an actual fact to-day. We came up against it very sharply ourselves in a commission on culture, where a young Wandervögel, or member of some youth movement, got up to speak. He began to read off his very tedious abstract statements of how modern youth desires to be taught and educated. They were too boring for some people because they were nothing but platitudes; moreover, they were platitudes afflicted with senile decay. The audience grew restless, and the young orator hurled into its midst: "I declare that the old folks to-day do not understand youth." The only fact in evidence, however, was that this half-child was too much of an old

¹ Dr. Steiner refers to the beginning of the Waldorf School when the higher classes were from the ages of 12 to 14.

man because of a thwarted education and perverted teaching.

Now this will have to be taken most seriously into account with the children who come into the school at twelve to fourteen, and to whom, for the time being, we are to give, as it were, the finishing touch. The great problems for us arise at the beginning and end of the school-years. We must do our utmost to do justice to our ideal time-table, and we must do our utmost not to estrange children too greatly from modern life.

But above all we must seek to include in the first school year a great deal of simple talking with the children. We read to them as little as possible, but prepare our lessons so well that we can tell them everything that we want to teach them. We aim at getting the children to tell again what they have heard us tell them. But we do not adapt reading-passages which do not fire the fantasy; we use, wherever possible, reading-passages which excite the imagination profoundly; that is, fairy tales. As many fairy tales as possible. And after practising for some time with the child this telling of stories and retelling of them, we encourage him a little to tell very shortly his own experiences. We let him tell us, for instance, about something which he himself likes to tell about. In all this telling of stories, and telling them over, and telling about personal experiences, we guide, quite unpedantically, the dialect into the way of educated speech, by simply correcting the mistakes which the child makes—at first he will do nothing but make mistakes, of course; later on, fewer and fewer. We show him, by telling stories and having them retold, the way from dialect to educated conversation. We can do all this, and in spite of it the child will have reached the standard demanded of him at the end of the first school year.

Then, indeed, we must make room for something which would be best absent from the very first year of school and which is only a burden on the child's soul: we shall have to teach him what a vowel is, and what a consonant is. If we could follow the ideal time-table we would not do this

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in the first school year. But then some inspector might turn up at the end of the first year and ask the child what "i" is, what "l" is, and the child would not know that one is a vowel and the other a consonant. And we should be told: "Well, you see, this ignorance comes of Anthroposophy." For this reason we must take care that the child can distinguish vowels from consonants. We must also teach him what a noun is, what an article is. And here we find ourselves in a real dilemma. For according to the prevailing time-table we ought to use German terms and not say "artikel." We have to talk to the child, according to current regulations, of "Geschlechtswort" (gender-words) instead of "artikel," and here, of course, we find ourselves in the dilemma. It would be better at this point not to be pedantic and to retain the word "artikel." Now I have already indicated how a noun should be distinguished from an adjective by showing the child that a noun refers to objects in space around him, to self-contained objects. You must try here to say to him: "Now take a tree: a tree is a thing which goes on standing in space. But look at a tree in winter, look at a tree in spring, and look at a tree in summer. The tree is always there, but it looks different in winter, in summer, in spring. In winter we say: 'It is brown.' In spring we say: 'It is green.' In summer we say: 'It is leafy.' These are its attributes." In this way we first show the child the difference between something which endures and its attributes, and say: "When we use a word for what persists, it is a noun; when we use a word for the changing quality of something that endures it is an adjective." Then we give the child an idea of activity: "Just sit down on your chair. You are a good child. Good is an adjective. But now stand up and run. You are doing something. That is an action." We describe this action by a verb. That is, we try to draw the child up to the thing, and then we go from the thing over to the words. In this way, without doing the child too much harm, we shall be able to teach him what a noun is, an article, an adjective, a verb. The hardest of all, of course, is to understand what an article is, because the child cannot yet properly understand the connection of the article with the

noun. We shall flounder fairly badly in an abstraction when we try to teach him what an article is. But he has to learn it. And it is far better to flounder in abstractions over it because it is unnatural in any case, than to contrive all kinds of artificial devices for making clear to the child the significance and the nature of the article, which is, of course, impossible.

In short, it will be a good thing for us to teach with complete awareness that we are introducing something new into teaching. The first school year will afford us plenty of opportunity for this. Even in the second year a good deal of this awareness will invade our teaching. But the first year will include much that is of great benefit to the growing child. The first school year will include not only writing, but an elementary, primitive kind of painting-drawing, for this is, of course, our point of departure for teaching writing. The first school year will include not only singing, but also an elementary training in the playing of a musical instrument. From the first we shall not only let the child sing, but we shall take him to the instrument. This, again, will prove a great boon to the child. We teach him the elements of listening by means of sound-combinations. And we try to preserve the balance between the production of music from within by song, and the hearing of sounds from outside, or by making them on the instrument.

These elements, painting-drawing, drawing with colours, finding the way into music, will provide for us, particularly in the first school year, a wonderful element of that will-formation which is almost quite foreign to the school of to-day. And if we further transform the little mite's physical training into Eurhythmics we shall contribute in a quite exceptional degree to the formation of the will.

I have been presented with the usual time-table for the first school year. It consists of:

Religion—two hours a week.

The mother tongue—eleven hours a week.

Writing—there is no figure given for the number of hours, for it is included in the mother tongue.

Then :

Local geography—two hours a week.

Arithmetic—four hours a week.

Singing and gymnastics together—one hour a week.

[The word *hours* is the translation of *Schulstunden*—50 mts. with intervals between.]

We shall not be guilty of this, for we should then sin too gravely against the well-being of the growing child. But we shall arrange, as far as ever it is in our power, for the singing and music and the gymnastics and Eurhythm to be in the afternoon, and the rest in the morning, and we shall take, in moderation—until we think they have had enough—singing and music and gymnastics and Eurhythm with the children in the afternoon. For to devote one hour a week to these subjects is quite ludicrous. That alone proves to you how the whole of teaching is now directed towards the intellect.

In the first year in the elementary school we are concerned, after all, with six-year-old children or with children at the most a few months over six. With such children you can quite well study the elements of painting and drawing, of music, and even of gymnastics and Eurhythm; but if you take religion with them in the modern manner you do not teach them religion at all; you simply train their memory and that is the best that can be said about it. For it is absolutely senseless to talk to children of six to seven of ideas which play a part in religion. They can only be stamped on his memory. Memory training, of course, is quite good, but one must be aware that it here involves introducing the child to all kinds of things which have no meaning for the child at this age.

Another feature of the time-table for the first year will provoke us to an opinion different from the usual one, at least in practice. This feature reappears in the second year in a quite peculiar guise, even as a separate subject, as *Schönschreiben* (literally, pretty writing = calligraphy). In evolving writing from "painting-drawing" we shall obviously not need to cultivate "ugly writing" and "pretty writing" as separate subjects. We shall take pains to draw no dis-

tinction between ugly writing and pretty writing and to arrange all written work—and we shall be able to do this in spite of the outside time-table—so that the child always writes beautifully, as beautifully as he can, never suggesting to him the distinction between good writing and bad writing. And if we take pains to tell the child stories for a fairly long time, and to let him repeat them, and pay attention all the time to correct speaking on our part, we shall only need to take spelling at first from the point of view of correcting mistakes. That is, we shall not need to introduce correct writing, *Rechtschreiben* (spelling), and incorrect writing as two separate branches of the writing lesson.

You see in this connection we must naturally pay great attention to our own accuracy. This is especially difficult for us Austrians in teaching. For in Austria, besides the two languages, the dialect and the educated everyday speech, there was a third. This was the specific "Austrian School Language." In this all long vowels were pronounced short and all short vowels long, and whereas the dialect quite correctly talked of "Die Sonne" (the sun), the Austrian school language did not say "Die Sonne" but "Die Sohne," and this habit of talking becomes involuntary; one is constantly relapsing into it, as a cat lands on his paws. But it is very unsettling for the teacher too. The further one travels from north to south the more does one sink in the slough of this evil. It rages most virulently in Southern Austria. The dialect talks rightly of "Der Sūn"; the school language teaches us to say "Der Son." So that we say "Der Son" for a boy and "Die Sohne" for what shines in the sky. That is only the most extreme case. But if we take care, in telling stories, to keep all really long sounds long and all short ones short, all sharp ones sharp, all drawn-out ones prolonged, and all soft ones soft, and to take notice of the child's pronunciation, and to correct it constantly, so that he speaks correctly, we shall be laying the foundations for correct writing. In the first year we do not need to do much more than lay right foundations. Thus, in dealing with spelling, we do not yet need to let the child write lengthening or shortening signs, as even permitted

in the usual school time-table—we can spend as long as we like over speaking, and only in the last instance introduce the various rules of spelling. This is the kind of thing to which we must pay heed when we are concerned with the right treatment of children at the beginning of their school life.

The children near the end of the school life, at the age of thirteen to fourteen, come to us maltreated by the intellectual process. The teaching they have received has been too much concerned with the intellect. They have experienced far too few of the benefits of will- and feeling-training. Consequently, we shall have to make up for lost ground, particularly in these last years. We shall have to attempt, whenever opportunity offers, to introduce will and feeling into the exclusively intellectual approach, by transforming much of what the children have absorbed purely intellectually into an appeal to the will and feelings. We can assume at any rate that the children whom we get at this age have learnt, for instance, the theorem of Pythagoras the wrong way, that they have not learnt it in the way we have discussed. The question is how to contrive in this case not only to give the child what he has missed but to give him over and above that, so that certain powers which are already dried up and withered are stimulated afresh as far as they can be revived. So we shall try, for instance, to recall to the child's mind the theorem of Pythagoras. We shall say: "You have learnt it. Can you tell me how it goes? Now you have said the theorem of Pythagoras to me. The square on the hypotenuse is equal to the sum of the squares on the other two sides."

But it is absolutely certain that the child has not had the experience which learning this should give his soul. So I do something more. I do not only demonstrate the theorem to him in a picture, but I show how it develops. I let him see it in a quite special way. I say: "Now three of you come out here. One of you is to cover this surface with chalk: all of you see that he only uses enough chalk to cover the surface. The next one is to cover this surface with chalk; he will have to take another piece of chalk. The third will cover this, again with another piece of chalk." And now I

say to the boy or girl who has covered the square on the hypotenuse: "You see, you have used just as much chalk as both the others together. You have spread just as much on your square as the other two together, because the square on the hypotenuse is equal to the sum of the squares on the other two sides." That is, I make it vivid for him by the use of chalk. It sinks deeper still into his soul when he reflects that some of the chalk has been ground down and is no longer on the piece of chalk but is on the board. And now I go on to say: "Look, I will divide the squares; one into sixteen, the other into nine, the other into twenty-five squares. Now I am going to put one of you into the middle of each square, and you are to think that it is a field and you have to dig it up. The children who have worked at the twenty-five little squares in this piece will then have done just as much work as the children who have turned over the piece with sixteen squares and the children who have turned over the piece with nine squares together. But the square on the hypotenuse has been dug up by your labour; you, by your work, have dug up the square on one of the two sides, and you, by your work, have dug up the square on the other side." In this way I connect the child's will with the theorem of Pythagoras. I connect at least the idea with an exercise rooted significantly in his will in the outside world, and I again bring to life what his cranium had imbibed more or less dead.

Now let us suppose the child has already learnt Latin or Greek. I try to make the children not only speak Latin and Greek but listen to one another as well, listen to each systematically when one speaks Latin, another Greek. And I try to make the difference live vividly for them which exists between the nature of the Greek and Latin languages. I should not need to do this in the ordinary course of teaching, for this realization would result of itself with the ideal time-table. But we need it with the children from outside, because the child must feel: when he speaks Greek he really only speaks with the larynx and chest; when he speaks Latin there is something of the whole being accompanying the sound of the language. I must draw the child's attention

to this. Then I will point out to him the living quality of French when he speaks that, and how it resembles Latin very closely. When he talks English he almost spits the sounds out. The chest is less active in English than in French. In English a tremendous amount is thrown away and sacrificed. In fact, many syllables are literally spat out before they work. You need not say "spat out" to the children, but make them understand how, in the English language particularly, the word is dying towards its end. You will try like this to emphasize the introduction of the element of articulation into your language teaching with those children of twelve to fourteen whom you have taken over from the schools of to-day.

FOURTEENTH LECTURE

MORAL EDUCATIVE PRINCIPLES AND THEIR TRANSITION TO PRACTICE

If you were to look back at the time-tables which were issued fifty or sixty years ago, you would see that they were comparatively short. A few short sentences summarized the ground to be covered in every school year in the different subjects. The time-tables were at the most two or three or four pages long—all the rest in those days was left to the actual process of teaching itself, for this out of its own powers should stimulate teachers to do the part left to them by the curricula. To-day things are different. To-day the syllabus for the schools has more and more increased. The *Official Gazette* has become a collection of books. And in this book there is not only a suggestion of what is required, but there are all kinds of instructions as to how things should be taught at school. That is, in the last decades people were on the way to letting State legislation swallow up the theory of education. And perhaps it is an ideal of many a legislator gradually to issue as "Official Publication," as "Decrees and Regulations" all the material formerly contained in old literary works on pedagogy. The Socialist leaders quite definitely feel this subconscious impulse—however ashamed they may be to admit it; their ideal is to introduce in the form of decrees what was until recently common spiritual property even in the sphere of education.

For this reason those of us here who wish to preserve the educational and teaching system from the collapse which has overtaken it under Lenin—and which might overtake Central Europe—must approach the curriculum with a quite different understanding from that in which the ordinary teacher approaches the *Official Gazette*. This, even in the days of the monarchy and in the days of ordinary democratic Parliamentarianism, he has solemnly studied,

but he will study it with feelings of greater obedience if it is sent to his house by his Dictator-Comrades. The potential tyranny of socialism would be felt quite particularly in the sphere of teaching and education. We have had to approach the curriculum differently.

That is, it has been incumbent on us to approach this curriculum with an attitude of mind which enabled us really to create it for ourselves at every turn, so that we learnt to tell the needs of all children at any age. Let us put side by side this ideal curriculum and the curriculum at present in use in other schools of Central Europe. This we shall do and we shall have prepared ourselves thoroughly for this estimate if we have really assimilated into our feelings all that we should absorb on the way to an understanding of a curriculum.

Here, again, is a very important aspect which is falsely estimated in these days in official pedagogy. I concluded my last lecture¹ with a direct talk on the "Morality of Educational Theory"; the moral tendencies which must be the basis of all pedagogy. It will only result in the practice of teaching if the many examples given in modern books on didactics are ignored. These speak of "object lessons." They are quite sound, and we have referred to the way in which they should be conducted. But we have constantly had to emphasize the fact that these object lessons should never become trivial, that they should never exceed a certain limit. This eternal cross-questioning of the child on self-evident things in the form of object lessons simply extends a pall of weariness over the whole of teaching, and this should not be. And it robs teaching of precisely what I emphasized at the end of my last lecture² as so necessary: the cultivation of the child's imaginative faculty or the faculty of fantasy. If, for the sake of giving an object lesson, you discuss with the children the shape of any cooking utensil you like to choose, you undermine his imagination. If you describe the shape or origin of a Greek vase, you may do more for his understanding of what he

¹ See *Allgemeine Menschenkunde als Grundlage der Pädagogik*, Lecture 14.

² *Ibid.*

finds around him in daily life. Object lessons, as given to-day, literally stifle the imagination. And you do not do amiss in teaching if you simply remember to leave many things unspoken, so that the child is induced to continue working with his own soul-force on what he has learnt in the lesson. It is not at all a good thing to want to explain everything down to the last dot on the "i." The child simply leaves the school feeling that he has learnt everything already, and looking out for other things to do. Whereas if you have sown his imagination with seeds of life he remains fascinated by what the lesson offered him and is less ready to be distracted. That our children to-day are such rough tomboys is simply due to the fact that we go in for far too much false object teaching and too little training of the will and the feelings.

But in still another respect we really need to identify ourselves quite inwardly in our souls with the curriculum.

When you receive a child in the first years at the elementary school he is quite a different being from the same child in the last years of the school course. In his first years he is still very much immersed in his body, he is still very much part of his body. When the child leaves school you must have enabled him to cling no longer to his body with all the fibres of his soul, but to be independent of his body in thinking, feeling, and willing. Try to penetrate rather more deeply into the nature of the growing being and you will find, relatively speaking, particularly when the children have not been spoiled in their very first years, that they still have very sound instincts. They have then not acquired the craving to stuff themselves with sweets and so on. They still have certain sound instincts with regard to their food, as, of course, the animal too, because he is still very much dominated by his body, has very good instincts in the matter of his own nourishment. The animal, just because he is limited to his body, avoids what is hurtful to him. The animal world is not likely to be overrun by any evil like the spreading of alcoholic consumption in the human world. The spread of evils such as alcohol is due to the fact that man is so much a spiritual being that

he can become independent of his bodily nature. For physical nature, in its reasonableness, is never tempted to become alcoholic, for instance. Comparatively sound food instincts are active in the first years at school. These cease in the interests of human development with the last years of school life. When puberty comes upon the individual he loses his food-instincts; he must find in his reason a substitute for his earlier instincts. That is why you can still intercept, as it were, the last manifestations of the food and health instincts in the last school years of the growing being. Here you can still steal a march on the last manifestations of the sound food-instincts, of the instinct of growth, etc. Later you can no longer find an inner feeling for the right care of food and health. That is why particularly the last years of the elementary school course should include instruction in nourishment and the care of personal health. Precisely in this connection object lessons should be given. For these object lessons can reinforce the fantasy or imagination quite considerably. Put before the child three different substances; place these before him, or remind him of them, for he has, of course, already seen them: any substance which is composed primarily of starch or sugar, a substance composed primarily of fat, a substance composed primarily of albumen. The child knows these. But remind him that the human body owes its activity primarily to these three constituents. From this explain to him in his last years of school the secrets of nutrition. Then give him an accurate description of the breathing and enlarge on every aspect of nutrition and breathing connected with the care of personal health. You will gain an enormous amount in your education and teaching if you undertake this instruction precisely in these years. At this stage you are just in time to intercept the last instinctive manifestations of the health and food instincts. That is why you can teach the child in these years about the conditions of nutrition and health without making him egoistic for the rest of his life. It is still natural to him to satisfy instinctively the conditions of health and nutrition. That is why he can be talked to about these things and why they still strike a chord in the

natural life of the human being and so do not make him egoistical. If the children are not taught in these years about matters of nutrition and health they will have to inform themselves later from reading or from other people. What the child learns later, after puberty, about matters of nutrition and health, makes him egoistic. It cannot but produce egoism. If you read about nutrition in physiology, if you read a synopsis of rules about the care of the health, in the very nature of the case this information makes you more egoistic than you were before. This egoism, which continually proceeds from a rationalized knowledge of how to take personal care of oneself, has to be combated by morality. If we had not to care for ourselves physically we should not need to have a morality of the soul. But the human being is less exposed to the dangers of egoism in later life if he is instructed in nutrition and health in his last years at the elementary school, where the teaching is concerned with questions of nutrition and health rules, and not with egoism—but with what is natural to man.

You see what very far-reaching problems of life are involved in teaching a particular thing at the right moment. You really provide for the whole of his life if you teach a child what is right at his particular age. Of course, if one could imbue children of seven or eight with precepts of nutrition, with precepts of health, that would be the best way of all. They would then absorb these rules of nutrition and health in the most unegoistic way, for they are hardly aware at that moment that the rules refer to themselves. They would see themselves as objects, not as subjects. But they cannot understand it so early. Their power of judgement is not yet sufficiently developed to be able to understand it. For this reason you cannot take rules for nutrition and health at this age, and you must save them up for the last school years, when the fire of the inner instinct of food and health is already dying down, and when, in contrast to these dying instincts, there has already emerged the power to comprehend what comes into consideration. At every turn it is possible to intermingle for the older children some reference to rules of health and nutrition. In natural history,

in physics, in the lessons which expand geography to its full scope, even in history lessons, every moment lends itself to an opportunity of instruction in dietetics and health. You will see from this that we do not need to accept it as a subject in the school time-table, but that much of our teaching must contain such vitality that it absorbs this with it. If we have a right feeling for what the child is to learn—then the child himself, or the community of children in school, will remind us every day of what we have to introduce into the rest of our teaching. And for this purpose we have to cultivate and practise, because we are teachers, a certain alertness of mind. If we are drilled as specialists in geography or history we shall not develop this mental alertness, for then we are exclusively concerned, from the beginning of the history lesson to the end of the history lesson, with teaching history. And then there can come into play those extraordinarily unnatural conditions whose injurious effects on life are not by any means fully appreciated.

It is profoundly true that we do the human being a service, and one that discourages his egoism, when we teach him the rules of dietetics and health, as I have explained, in the last years at the elementary school.

But here, too, it is possible to refer to many aspects which permeate the whole of teaching with feeling. And if you attach a certain amount of feeling to every step of your teaching, the results at which you are aiming will persist throughout life. But if in the last years at the elementary school you only teach things of interest to the reason, to the intellect, very little lasting impression will be made. You will have to permeate your own self with feeling whenever you give something to the children in the years from twelve to fourteen. You must try to teach, not only graphically, but with vivid feeling, geography, history, natural history, in the last school years. Imagination or fantasy is not enough without feeling.

Now in actual fact the curriculum for the elementary school (aged seven to fourteen) falls into three distinct periods which we have traced: first, up to nine years of age,

when we introduce to the growing child chiefly conventionalities, writing, reading; then up to twelve, when we introduce to him the uses of this conventionality, and on the other hand to all learning based on the individual power of judgement. And you have seen that into this school period we put the study of animals, and nature-study, because the individual at this stage still has a certain instinctive feeling for the relationships here involved. I laid down lines for you on which to develop, from the cuttle-fish, the mouse, the lamb, and the human being, a feeling of the relationship of man with the whole of the world of nature. We have taken great pains, too—and I hope not in vain, for they will flower and come to fruition in the teaching of botany—to develop man's relation to the plant world. These ideas of things must be rooted in feeling during the middle period of the elementary school course, when the instincts are still alive to this feeling of intimacy with the animals, with the plants, and when, after all, even if the experience never emerges into the ordinary light of reasoning consciousness, the child feels himself now a cat, now a wolf, now a lion or an eagle. This identification of oneself now with one animal, now with the other, only occurs up to about the age of nine. Before this age it is even more profound, but it cannot be used, because the power to grasp it consciously is non-existent. If children are very precocious and talk a great deal about themselves when they are still only four or five, their comparisons of themselves with the eagle, with the mouse, etc., are very common indeed. But if we start at the ninth year to teach natural history on the lines I have suggested, we come upon a good deal of the child's instinctive feeling of relationship with animals. Later this instinctive feeling ripens into a feeling of relationship with the plant world. Therefore, first of all the natural history of the animal kingdom, then the natural history of the plant kingdom. We leave the minerals till the last because they require almost exclusively the power of judgement. So it is in accordance with human nature to arrange the curriculum as I have suggested. The intermediate school period, from eight to eleven, presents a fine balance between the instincts and



the powers of discernment. We can always assume that the child will respond intelligently if we rely on a certain instinctive understanding, if we are not—especially in natural history and botany—too obvious. We must avoid drawing external analogies particularly with the plant world, for that is really contrary to natural feeling. Natural feeling is itself predisposed to seek psychic qualities in plants; not the external physical form of man in this tree or that, but soul-relations such as we tried to discover in the plant system.¹

And the actual power of discernment, the rational, intellectual comprehension of the human being which can be relied on, belongs to the last school period. For this reason we employ precisely the twelfth year in the child's life, when he is gravitating in the direction of the power of discernment, for merging this power of judgement in the activities still partly prompted by instinct, but already very thickly overlaid with discerning power. These are, as it were, the twilight instincts of the soul, which we must overcome by the power of judgement.

At this stage it must be remembered that man has an instinct for gain, for profiteering, for the principle of discount, etc., which appeals to the instincts. But we must be sure to impose the power of discernment very forcibly upon this, and consequently we must use this stage of development for studying the relations existing between calculation and the circulation of commodities and finance, that is, for doing percentage sums, interest sums, discount sums, etc.

It is very important not to give the child these ideas too late, for that would really be appealing to his egoism. We are not yet reckoning on his egoism if we teach him at about the age of twelve to grasp to some extent the principle of promissory notes and so on, commercial calculations, etc. Actual book-keeping could be studied later; this already requires more intelligence. But it is very important to bring out these ideas at this stage. For the inner selfish appetite for interest, bills of exchange, promissory notes,

¹ See *The Art of Education* ("Erziehungskunst"), No. 7; Rudolf Steiner, *The Training of Teachers* ("Pädagogisches Seminar").

and so on, is not yet awake in the child at this tender age. These things are more serious in the commercial schools when he is older.

You must absorb these facts quite completely into your being as instructors, as teachers. Try not to do too much, whatever your inclination may be, let us say, in describing plants. Try to teach about plants so that a great deal is left to the child's imagination, that the child can still imagine for himself, in terms of his own feeling, the psychic relations prevailing between the human soul and the plant world. The person who enthuses too freely on object lessons does not know that there are things to be taught which cannot be studied externally. And when people try to teach the child by object lessons things which ought only to be taught through moral influence and through the feelings, this very object teaching does him harm. We must never forget, you see, that mere observation and illustration are a very pronounced by-product of the materialistic spirit of our age. Naturally, observation must be cultivated in its proper place, but you must not apply the method when it would only spoil the intimate relation between the child and the world in the sphere of his imaginative mind.

CONCLUDING REMARKS

THIS ends the lectures of Rudolf Steiner on 5th September, 1919.

On the following day he sketched the teaching aims in the different subjects, at the different ages, in the different classes; he indicated the subjects which could be connected in practice.

In concluding this fortnight's work for teachers Rudolf Steiner made the following remarks:

"I should now like to bring these observations to a close by reminding you of what I should like you to take to heart: that is, to keep to four principles:

"Firstly that the teacher in general and in detail, in the general spiritualizing of his profession and in his manner of uttering individual words, of stating individual ideas, of creating every single feeling, reacts on his pupils. Remember that the teacher is a person of initiative, that he must never be slack; but must put his whole being into what he does in school, in his behaviour with the children. That is the first thing: *The teacher must be an individual of initiative in general and in detail.*

"The second is that as teachers we must take an interest in everything in the world and everything that concerns people and mankind. As teachers we must be interested in all worldly and all human matters. To keep ourselves aloof on any occasion from anything of possible interest to man—if we were to do this as teachers, it would be greatly to be deplored. We ought to be able to take an interest in the biggest and smallest matters that concern the individual child. That is the second thing: *The teacher must be interested in every aspect of the world's life and human life.*

"And the third thing is: *The teacher must be an individual who never strikes a bargain with untruth.* The teacher must be profoundly and inwardly true, he must never make a compromise with untruth, otherwise we should see falsehood

coming into our teaching by many and devious channels, especially method. Our teaching will only bear the stamp of truth if we are ourselves unfailingly intent on aspiring to truth.

"And then something easier said than done, but which is also a golden rule for the teacher's work: *The teacher must not dry up and not become soured*; he must have an unwithered, fresh disposition of the soul. He must not get dry, and he must not get sour. To the very contrary is what the teacher must aspire.

"And I know that if you have absorbed properly into your souls the vision of the task which we have elucidated this last fortnight from the most various angles, what lies apparently far beyond your grasp will come very near to you in your teaching by this detour through the world of feeling and will. I have not said anything in this last fortnight which cannot be of direct practical use to your teaching if you allow it to ripen in your souls. But the Waldorf School will be dependent on your real inner response to the things which we have studied here together and to their activity in your soul.

"Remember the many things which I have tried to explain so that the human being should be understood, particularly the growing being, from a psychological point of view, and if you are at a loss how to introduce this or that point into your lessons, or at what juncture, you will always find inspiration from what has come up for discussion here, if you have remembered it sufficiently. Naturally a great many things ought to be repeated much oftener, but I have no desire to turn you into teaching machines, but into free, independent, individual teachers. It is in this sense that I have addressed you this last fortnight. The time, of course, has been so short that I have had to appeal to your generous, sympathetic participation.

"But you must think ever and again over the suggestions which have been made towards understanding man, and in particular the growing child. In all questions of method they will be useful to you.

"You see, when you and I look back on our thoughts

during this last fortnight, however different our impulses have been, our thoughts have met. I myself—I can assure you—shall often look back. This Waldorf School weighs very heavily to-day on the hearts of the people concerned in initiating and organizing it. This Waldorf School must succeed. Much will depend on its success. Its success will furnish, as it were, a proof of much that we represent in spiritual development.

“If I may now say a few personal words in conclusion. I should like to say this: For me personally this Waldorf School will be a true child of care. My thoughts and cares will be continually returning to this Waldorf School. But if we realize the full gravity of our position we shall be able to work really well together. Let us be particularly faithful to the thought that fills our hearts and minds: that with the spiritual movement of the present day there are also united the spiritual powers of the living universe. If we trust in these good spiritual powers they will pervade our life and inspire it, and we shall find ourselves able to teach.”

LIST OF WORKS NOW AVAILABLE IN ENGLISH ON DR. STEINER'S SYSTEM OF EDUCATION

1. THE EDUCATION OF THE CHILD, 1909 9d.

This little book, written ten years before Dr. Rudolf Steiner had founded the Waldorf School in Stuttgart, contains the chief results of anthroposophical investigation into human nature and the varied interplay of its manifold elements at different ages. Sentences in the book itself best sum up the spirit of approach: “We shall not set up demands or programmes, but simply describe the child-nature. From the nature of the growing and evolving human being, the proper point of view for Education will, as it were, spontaneously result. . . . Many are setting about to reform life, without really knowing life in its foundations. But he who would make proposals as to the future must not content himself with a knowledge of life that merely touches life's surface. He must investigate its depths.

2. LECTURES TO TEACHERS, 1921 2s. 6d.

These ten lectures, held at an educational conference at the Goetheanum in Dornach in 1921, and reported by the famous Swiss writer Albert Steffen, contain a complete introduction both into the basis of Dr. Rudolf Steiner's *Art of Education* and into its practical application in school life. The titles of the various lectures indicate the lines of thought followed in this course:

- The Knowledge of Man as the Basis of the Art of Teaching.
- The Knowledge of Health and Disease which is necessary for the Art of Teaching.
- The Child before the Seventh Year.
- The Child from the Seventh to the Tenth Year.
- The Child from the Tenth to the Fourteenth Year.
- After the Fourteenth Year.
- Aesthetic Education.
- Physical Education.
- Religious and Moral Education.

3. THE NEW ART OF EDUCATION, ILKLEY, 1923

Cloth. Crown 8vo. 244 pp.

3s. 6d.

The book contains twelve lectures, followed by a farewell address, given by Dr. Rudolf Steiner at Ilkley, Yorkshire. The spirit of this basic course of lectures is expressed in three sentences by Frau Marie Steiner in her preface to the book: "The principles laid down by Rudolf Steiner in no sense claim to be institutions representative of any particular philosophy or conception of the world. Their aim is to enable the child to develop and unfold in freedom. The child should live in an element of soul and spirit that is at once a support and help, instead of being allowed to sink into a spiritual void, finally emerging from school life wearied in soul and body."

4. THE ESSENTIALS OF EDUCATION, STUTTGART,

Crown 8vo. 98 pp.

1924

2s.

This book deals with the fundamental problems of education in the widest sense, including those essential questions arising throughout our present civilization. The five lectures here published from shorthand reports were not only delivered to educationalists but were held publicly at Stuttgart in April 1924 before an audience of 1,700 men and women. These were the last public lectures given by Dr. Rudolf Steiner in Germany. As the ripest fruit of this work they form a spiritual heritage of this great teacher of both the child and of mankind.

5. THE FREE WALDORF SCHOOL AT STUTTGART,
BY F. HARTLIEB, 1926

6d.

This booklet is the translation of an article published in the *Württembergische Lehrerzeitung* of October 1926, by Herr F. Hartlieb, the official School Inspector. He recounts his impressions of the Waldorf School, after completing his ordinary course of duty on behalf of the Ministry of Education. Herr F. Hartlieb was not previously acquainted either with the work of Dr. Rudolf Steiner or that of the Anthroposophical Society. This article adds therefore the impressions of a most qualified outside spectator to the books of Dr. Rudolf Steiner, dealing with the spirit and inner aspects of this educational work.

6. REPORTS OF THE CONFERENCES ON NEW IDEALS IN EDUCATION, 1921, 1922.
7. COLOUR (with illustrations) 4s. 6d.
8. WAYS TO A NEW STYLE IN ARCHITECTURE (with illustrations) 6s. od.
9. EURHYTHMY AS VISIBLE SPEECH (with illustrations) 10s. 6d.
10. EURHYTHMY AS VISIBLE SONG (with illustrations) 7s. 6d.

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