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# Journal



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## The Journal of the Pedagogical Section

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## Foreword

*Dear Colleagues,*

Advent, a time for getting ready, is with us again. The shops in all the towns and cities are lit up and Christmas trees, decorated with twinkly lights, are going up everywhere in the streets. Elaborately decorated parcels adorn the shop windows. The time of waiting, of preparing for Christmas, has long gone. Everything is already right there, or at least in the outside world. How do we deal with this situation in education? Are we still able to wait, to prepare, to work towards something, or is the result, the answer always immediate? This issue applies to both adults and pupils. Everything happens fast today and is still getting faster, answers are obtained at the push of a button, knowledge is immediately accessible. None of it has been achieved or really practised. We have to apply our will if we decide to work towards something, we must practise in order to gain real skills. This is not always easy today. However, if we manage it, the experience puts a joyful spring in our step.

Two contributions in this journal revolve around these issues. Both were started in the last edition: Florian Osswald leads us further into the exercises for the night – this time he relates the exercises to the foundation of human experience. Michael Grimley continues his thoughts on artistic feeling in the art of education with a strong focus on the

foundation for teaching being provided through the practice done by the teacher. Claus-Peter Röh offers a first contribution on the topic of individuality in our time, in German, with a focus in this edition on language as an expression of individuality. There is a report of the last meeting by the International Forum of Steiner/Waldorf Education (The Hague Circle) at the Goetheanum in Dornach. It is our aim to keep colleagues informed about this work so that the whole school movement may gain some insight into the work of this international group.

A short article by Claus-Peter Röh looking ahead to the conference by the High School of the Pedagogical Section next March is included in this edition in English.

A contribution by Max van der Made in the new section "From the Classroom" is about his work at the Gamot Cogon School in the Philippines. You will also find the English version of the article by Werner Govaerts from Holland. We are always happy to receive more contributions from everyday school life around the globe.

Wishing you all a peaceful Advent season and Christmastime,

*The Pedagogical Section*

## Artistic Feeling in the Art of Education – Part 2

Michael Grimley

### **Artistic feeling, Empathy and Reverence**

What differentiates the character and quality of artistic feeling in the art of education from its use in all other art forms is that the medium we are concerned with is not a lump of clay to be moulded, a string to be plucked, or a drum to dance to – but a growing young person. Artistic feeling in the '*great art of life*' is, therefore, not only an artistic but also a moral-aesthetic imperative. The nurturing and development of this art is possibly the primary task of human culture in our time. The parameters of this task were outlined over 200 years ago by Friedrich Schiller, writing in response to the French Revolution. In a passage chiefly concerned with pointing out the ways artisans and artists approach their material, he contrasts these to the way things are for a third, the educational and what he calls the political artist:

*'With the pedagogical or political artist things are very different indeed. For him Man is at once the material on which he works and the goal towards which he strives. In this case the end turns back upon itself and becomes identical with the medium ... The consideration he must accord to its uniqueness and individuality is not merely subjective, and aimed at creating an illusion for the senses, but objective and directed to its innermost being.'*<sup>1</sup>

But what unique quality of artistic feeling is it that permits the '*pedagogical artist*' both to work creatively with the child's '*innermost*

*being*' and at the same time perceive and acknowledge its objective status?

The innermost being of the child is sacred. Unlike that of an adult, the child's inner nature is connected to the world in manifold ways – bodily, psychologically and spiritually. In his or her relationship to the child, the artistic teacher combines artistic feeling with a mood that can only be described as sacramental. It is in this sense that the qualities of feeling that make education an authentic art form were highlighted by Rudolf Steiner in the closing paragraphs of Lecture 10 of the Study of Man:

*'We are together in the classroom: in each child is situated a centre for the whole world, for the macrocosm. This classroom is a centre – indeed many centres – for the macrocosm. Think what it means when this is felt in a living way. How the idea of the universe and its connections with the child passes into a feeling which hallows all the varied aspects of our educational work. Without such feelings about man and the universe we shall not learn to teach earnestly and truly. The moment we have such feelings they pass over to the children in underground ways ... Education must not be a science, it must be an art. And where is the art which can be learned without living constantly in feeling? But the feelings in which we must live in order to practice the great art of life, the art of education, are only brought to life through observation and contemplation of the cos-*

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1 Friedrich Schiller '*On the Aesthetic Education of Man*' – Fourth Letter, p. 18: Translated by E.M. Wilkinson and L.A. Willoughby (German text included), Clarendon Press, Oxford 1967.

*mos and its connection with the human being.*"<sup>2</sup>

In the art of teaching a sacramental mood of reverence constitutes an essential ingredient in the teacher's relationship with children and supports an artistically based understanding of them. Indications for this basis of mood appear as a *'leitmotif'* in the opening lectures of the Study of Man course, and reappear again later. In the first lecture, soon after the presentation of the College Imagination, mention is made of the *'right mood and feeling'* for all aspects of educational practice; a mood dependent on the teacher being fully aware, when working with a young person, of continuing what higher beings have done before birth<sup>3</sup>. In the second lecture this mood is described as giving the necessary consecration to all aspects of educational practice, *"... for without this consecration it is impossible to educate at all"*<sup>4</sup>. The closing paragraphs of the tenth lecture describe how such feelings *'hallow'* all aspects of educational work, enabling teachers to teach with conviction and sincerity, and connect with the children in hidden ways<sup>5</sup>.

A reverential mood such as this can only be nurtured through an empathetic connection

between teacher and child. Empathy involves a capacity for feeling into the other, but unlike sympathy it does not involve a loss of objective distancing. The word empathy had its roots in the aesthetic domain before its inclusion into the language of psychological discourse. This capacity of *'feeling into the other'* – (einfühlen), originally referred to a special quality of artistic feeling, a heightened form of feeling lifted beyond the solely personal and the subjective. In other words, it is a quality of artistic feeling, merging subject with object, i.e. the artist or onlooker with the object of his or her attention<sup>6</sup>. In the arena of the classroom an authentic mood of empathy and reverence represents the essential pre-condition for the particular quality of artistic feeling required in the practice of teaching – a sacramental mood of reverence awakened through the teacher's empathetic relationship with the children.

Through an artistically based empathetic relationship with the children, and supported by an ongoing contemplative study of the human being, the realisation may dawn on the teacher that he or she is not alone as the sole creative agent in the classroom, and when the teacher recognises that the child is an active participant in his or her own creative process of self-becoming, and sup-

2 The Study of Man, L10, p. 148: Rudolf Steiner Press, London 1991(GA 293).

3 Ibid. L1.

4 Op cit. note 13, L2.

5 Op cit. note 13.

6 The word 'empathy' is surprisingly new in the history of language. Its origin was originally connected to 'einfühlen', used by Friedrich Theodor Vischer (1807-1870) in relation to architectural form, and then expanded further by his son, Robert Vischer (1847-1933) to include works of art and nature in his, 'On the Optical Sense of Form: A Contribution to Aesthetics' 1873. In 1858 the word 'empathy' was possibly first coined by Rudolf Hermann Lotze (1817-1881) using the Greek, 'empathēia' (passion), from 'en-' (in)+ 'pathos' (feeling). From 1902 onwards it began to be transferred from aesthetic discourse to psychology by Wilhelm Wundt (1832-1920) the founding father of experimental psychology, and especially his follower, Theodor Lipps (1851-1914). It is widely believed that another follower of Wundt, Edward B. Titchener (1867-1927) introduced the word 'empathy' into the English language. (Source: History of the Evolution of the Word, Concept, Phenomenon Empathy. <http://cultureofempathy.com/references/History.htm>).

ported by other creative powers – cosmic creative beings – then an authentic mood of reverence may awaken.

The attitude of the teacher ought, therefore, to be different from the practitioners of all other arts. The teacher as artist is not a prima donna in the classroom, but a co-creative participant in the educational process as a whole, and in a higher sense than simply that of sharing a timetable with fellow colleagues. As with the anonymous creators of the late medieval cathedrals, who considered themselves in communion with the creative angelic powers of the world, so the teachers in a school are co-artists together with a community of creative spiritual beings involved with the developing human being. It is the child that is the total work of art; and the school is the architectonic structure in which the total artwork, *'the greatest artistic achievement of the Cosmos'*<sup>7</sup>, can unfold, thrive and live.

### The Teacher as Artist

The significance of a reverential mood for the art of teaching helps explain Rudolf Steiner's provocative injunction towards the end of the first *Study of Man* lecture, that the colleagues he was speaking to should *'... pay attention not merely to what you do, but also to what you are'*<sup>8</sup>. What the difference is between such a teacher and another is that the former brings a 'constant trend of thought into the classroom'; thoughts on the *'evolving human being'*, which, considered in the context already outlined, nurtures the sacramental mood in the atmosphere of the class. In a lecture three years later he repeated the injunction in a further challenge to the existential status of the teacher, but in

this case directly related to the practice of teaching as an art form:

*'Moreover the teacher must work in such a way that he not merely puts before the child the True, the Good and the Beautiful, but – in a sense – is these. What the teacher is passes over into the child, not what he teaches. All that is taught should be put before the child as a concrete ideal. Teaching itself must be a work of art, not a matter of theory.'*<sup>9</sup>

But how in practice does teaching become a work of art in relation to what the teacher is? A comprehensive response to this question is presented in Rudolf Steiner's opening lecture of *"Balance in Teaching"*<sup>10</sup>. In it he introduces a further aspect to the qualities of artistic feeling characterised so far – that is, the feeling of the teacher's own relationship to the children as a creative process itself.

On a number of occasions Rudolf Steiner referred to the art of teaching as being quickened by knowledge of the evolving human being with what he called 'pedagogical intuitions'. But in this lecture he emphasised how the potency of such knowledge can only be acquired through an ongoing empathetic engagement with the unfolding child and that; *'In this regard we must as teachers become artists'*<sup>11</sup>. Such knowledge, therefore, cannot be effective through theoretical study alone, but with constant practical and creative engagement with children in the classroom. It is at this point that he possibly made the most important injunction to the colleagues of the first Waldorf School when he emphasised the fundamental existential mood which the teacher shares with all other

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9 *A Modern Art of Education*, L1: Rudolf Steiner Press, London 1972 (GA 307).

10 Op cit. note 13, Lecture 1.

11 Op cit. note 5.



authentic artists in practice – that is, the feeling of being an artist in a process of an ongoing self-becoming;

*'... it is not ready-made knowledge that has value in life, but the work that leads to this finished knowledge and particularly in the art of teaching this work has a special value. In reality it is no different here than in the arts. I cannot consider anyone a right-minded artist who doesn't say to himself on finishing a work: only now are you able to do this. I don't consider a man properly disposed as an artist, if he is satisfied with any work he has done ... This proper sort of inward modesty, this sense that we ourselves are still in becoming – this is what must sustain the teacher, for more will come from this feeling than from any abstract principles.'*<sup>12</sup>

The significance of this injunction should not be underestimated. Artists act in the immediate present in response to the immediate challenge the objects of their creative activity confront them with. Only through a constant process of self-evaluation in direct relation to the medium concerned, can the artist gauge the relevance of his or her responses to the needs of the creative moment.

However, what is also significant is that, for the authentic artist, the inner motivation for this reflective process is a constant feeling of dissatisfaction with any result achieved. In the case of the teacher this mood is particularly poignant, as it often takes on the character of shame and guilt. In extreme instances these feelings can be overwhelming. They may either lead to a sclerosis of the will, completely undermining the confidence of the teacher as a positive, creative, self-empowered presence in the classroom; or, with

a similar consequence, harden the teacher's resolve into a habit of imposing his or her own will on the children, forcing them to comply with pre-set outcomes for the lessons. How then can such an artistic feeling of dissatisfaction be a positive motivating factor in the classroom?

Rudolf Steiner's answer is the challenge to acknowledge that our teaching will always be bad unless after a year of work we are unable to put to ourselves the question, '*... who is it now that has really learned the most?*' – and then finding the answer, '*It is I, the teacher!*':

*'... we would most certainly have taught the best of all if we had entered the classroom each morning in great trepidation, without very much assurance in our own capacity, and then at the end of the year could say, it is really I myself who have learned the most. For our ability to say this depends on how we have acted, on what we have done, on always having the feeling: I am growing by helping the children grow. I am experimenting, in the purest sense of the word. I can't really do very much, but a certain capacity grows in me by working with the children ... we leave the campaign quite a different person from when we entered it; we have learned to do what we were incapable of doing when we began teaching a year before. We say to ourselves at the end of the year – yes, now I can really do what I ought to have been doing.'*<sup>13</sup>

Explaining the consequences of this process of self-evaluation even further, Rudolf Steiner outlines one of the most important reasons why a class teacher should continue with the same group of children over several years:

<sup>12</sup> *Balance in Teaching*: Anthroposophic Press/Steiner Books (GA 302a).

<sup>13</sup> *Ibid.* L1.

*'... If you go through your teaching duties with inwardly true and noble and not foolish doubts, such as I have described, you will draw out of this diffidence a new and imponderable power, which will make you particularly fitted to accomplish more with the children entrusted to you ... You will achieve something different in quality, and that is really enough. For everything that we acquire in the way described, with the necessary noble diffidence and heartfelt humility, has the effect that we are able to make individualities out of those we teach, individualities in the widest sense. We cannot have the same class twice over and send out into the world the same copies of a cut and dried educational pattern. We can however turn human beings over to the world who are individually different. We bring about diversity in life but this does not derive from the elaboration of abstract principles. In fact this diversity of life is founded on a deeper grasp of life, as we have just described.'*<sup>14</sup>

This capacity for self reflection is no different from that of an artist in his or her own striving. However, the imponderable power that might be gained is the particular quality of artistic feeling unique to the teacher's own practice. Connected to his ongoing empathetic relationship with the child it empowers the teacher's own creative engagement at any given moment with what Rudolf Steiner described as a kind of intuition or instinct:

*'Everything depends upon the contact between teacher and child being permeated by an artistic element. This will bring it about that much that a teacher has to do at any*

*moment with an individual child comes to him intuitively, almost instinctively.'*<sup>15</sup>

### **Artistic Feeling as a Foundation for Pedagogical Insight**

In the third lecture of *'Balance in Teaching'* Rudolf Steiner characterised the contemplative study of the human being as a meditative activity with a distinct character different to what is normally associated with scientific enquiry<sup>16</sup>. It also serves to gain knowledge of the human being, but with a quality of understanding that aims to open up a capacity for pedagogical insight that meets the educational needs of the growing child with immediate effect.

In the example for meditative practice contained in this lecture he gave special attention to how judgements arise in the affective domain with its physical location in the region of the rhythmic system of heart and lungs. He suggested that we can gain the fruits of such an understanding through building up a detailed imaginative picture of how pictorial and musical perceptions are transformed along a remarkable polarity of pathways in the human bodily constitution.

It is to these pathways that Rudolf Steiner is alluding when he indicates how we should focus our attention on the whole organic process where *'soul currents and bodily processes'*<sup>17</sup> interact. For instance, in any given act of visual apprehension three inner activities can be identified – perceiving, understanding and remembering. Firstly, we perceive the object with our eyes – an organ of the neuro-sensory system. Secondly, we understand not with the neuro-sensory sys-

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14 Ibid.

15 Op cit. note 7, L6.

16 Op cit. note 21, L3.

17 Ibid.

tem but with the rhythmic system. And thirdly, we absorb the content of our understanding in our memory, which in turn is connected to delicate inner processes of metabolism and the activity of the will.

In the case of musical perceptions these stages are the same, but proceed in the opposite direction, beginning with the act of hearing involving subtle metabolic processes in the ear, through understanding in the domain of the rhythmic system, and so to a creative remembering in the realm of inner perception.

Using this imaginative picture, three steps in a process of focussed meditation follow these same pathways from perception through judgement to a creative remembering:

*'Thus we start with a receiving or perceiving of the study of man, then comes an understanding, a meditative understanding of the study of man that goes into its inner aspect where the study of man is received by the whole of our rhythmic system; and then comes a remembering of it out of the spirit ... You must see the human being in such a way that you constantly feel these three stages within you. And the more you come to the point of saying to yourself 'There is my external body, my skin, and that contains the power to receive the study of man, the power to understand the study of man in meditation, the power to be fructified by God in the remembering of the study of man' – the more you have this feeling within you, the more you will be a real teacher.'*<sup>18</sup>

What is central in this process is how the second step, the meditative activity itself, is located in the rhythmic system where the two pathways of pictorial and musical perceptions meet in the realm of understanding and feeling,

*'... the rhythmic system is connected with understanding, understanding becomes intimately connected with man's feeling. And whoever looks at himself very closely will see the connections between understanding and actual feeling. Actually we have to see the truth of something we understand before we can agree with it. For it is our rhythmic system that supplies the meeting place for our understanding of knowledge and the soul's element of feeling.'*<sup>19</sup>

Here we find a confirmation regarding the role of feeling in a cognitive judgement as described earlier; but in this case, directly related to artistic/aesthetic judgements arising from pictorial and musical perceptions<sup>20</sup>. It is through such a meditative activity located in this middle realm that such perceptions are transformed into artistic feelings for empowering the teacher's creative will.

Not only did Rudolf Steiner demonstrate how the teacher's artistic feeling can be developed as an organ for pedagogical insight through meditation, but also in the practice of other art forms. In one of his last lectures he emphasised the need for teachers to practice some of these art forms to awaken differentiated artistic feelings for a comprehensive knowledge of the child's ego and bodily sheaths<sup>21</sup>. He stressed how teachers would only grasp an understanding of the child's

18 Ibid.

19 Ibid.

20 Op cit. note 11.

21 *Human Values in Education*, Lecture 8: Rudolf Steiner Press 1971

etheric body through training in the modelling of the human organism, the astral body through music, and the ego through a refined feeling for the structure of language.<sup>22</sup>

Artistic feelings developed through meditative practice, artistic activity, an awareness of his or her own development as a teacher-artist, combined with an authentic mood of reverence and an empathetic relationship with the children, empowers the teacher to respond creatively to the immediate chal-

lenges each child presents. Each challenge allows for a relevant response that may fit the needs of the child as representative of the present time. The effectiveness of the art of education represented by the Waldorf School Movement depends on the actuality with which such creative moments can be achieved every day, in every classroom and in every school. It is, therefore, upon the development of artistic feeling that the relevance and identity of the Waldorf School Movement ultimately rests.

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<sup>22</sup> Teacher training in some Waldorf teacher training centres was originally structured around the artistic practice of sculpture, music and speech: the three *'Lehrerkünste'*.

## Given the Night – Part II

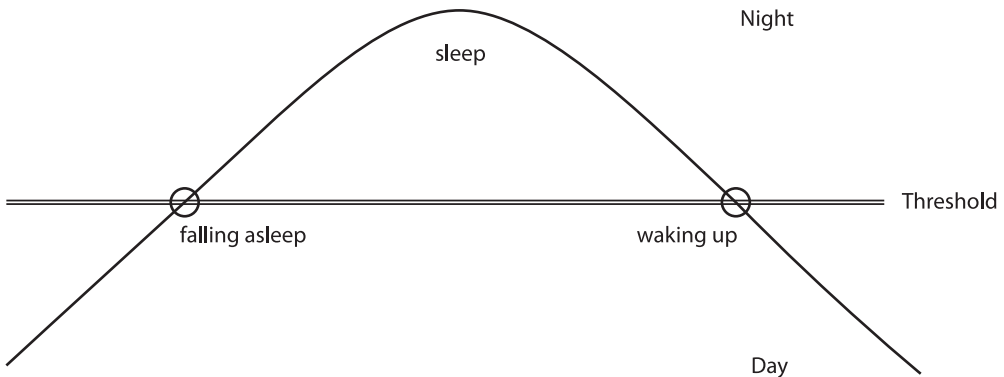
Florian Osswald

Translated by Karin Smith

### Review

Here, we continue exploring a short practice which is based on a lecture by Rudolf Steiner on October 10<sup>th</sup> 1918<sup>1</sup>. It is a kind of retrospective exercise which includes the following steps: Shortly after waking up in the morning, pause for a moment for a brief review of the morning, the night and the evening. Imagine yourself going back in time to the moment when you woke up. Perhaps you can see yourself getting dressed, cleaning your teeth, pushing the

duvet back or opening a window. Go back one more step. Now you meet a kind of threshold. Keep going backwards 'into the night' as it were. Perhaps you remember a dream. Usually, we do not have any memory of our sleep, it happens subconsciously. Keep going backwards until you arrive at the moment of falling asleep. Which were your last thoughts, your last feelings before falling asleep? Keep going backwards for a few more moments into the evening and then stop.



The first part of this article – published in Journal No. 58 – explored the moments of transition between falling asleep and waking up as well as some preliminary thoughts about sleep, the 'night side' of consciousness.

In this second part we are considering the connections between this practice and the study of *The Foundations of Human Experience*.

1 Steiner, R. *Der geisteswissenschaftliche Aufbau der Seelenforschung von deren Grundlagen bis zu den lebenswichtigen Grenzfragen des Menschendaseins*. Zürich, October 10<sup>th</sup>, 1918, GA 73 (No English translation available).

### **The Foundations of Human Experience and Living Concepts**

*The Foundations of Human Experience*<sup>2</sup> is Steiner's basis for the actual implementation of his educational impulse. This series of lectures includes a number of challenges for many people. An example of such a challenge is the second lecture in which Steiner develops a new kind of psychology which can be experienced and which takes the spiritual life before birth and after death into consideration.

His point of departure are the concepts of 'thinking' and 'will'. How can we develop a clear picture of those two terms? In *The Foundations of Human Experience* Steiner characterises thinking, as something which has no real existence but rather has a pictorial character. To us, it is an image of reality. But an image of what? Steiner's answer, '*In this manner, in that the activity you undertook in the spiritual world before birth is reflected in your physical body, you experience pictorial thinking.*'<sup>3</sup>

And what then is the will? '*It is nothing other than the seed within us of what our spirit-soul reality will become after death.*'<sup>4</sup>

Creating mental pictures, or thinking, is therefore a representation of our life before birth, called spirit-past ('geistvergangen') by Steiner. It is an image of something which no longer exists. Volition or will, on the other hand, is held-back, seed-like, a spirit-soul reality of that which will be after death, something which is not yet, something which will become. Steiner uses the term 'geistzukunftig', roughly translated as 'spirit-future'.

These things are connected in a complex way and we can only sketch them briefly here. If we wanted to understand these ideas better, we could investigate the etymological origins of the terms 'mental image' and 'volition' and how their meaning has evolved and changed. Such research may yield a lot of information but rarely sparks true inner change and usually does not provide any moving experiences. However, sometimes we find help in unexpected places. On October 10<sup>th</sup> 1918, Steiner held a lecture in Zurich; already then he was exploring the foundations of a new psychology. In this lecture he chose a different route on which to approach the twinned concepts of thinking and will: '*There are two moments in our lives a new psychology can initially connect to and from which it can then return to the concepts of thinking, will and so on; this again fills those two concepts with true meaning.*'<sup>5</sup>

The two moments he mentions here are the moment of falling asleep and the moment of waking up. The practice described above can therefore contribute to our understanding of thinking and will because it helps us to experience and practise the two actively. Many people experience that the expectations set down in the 2<sup>nd</sup> lecture are high indeed. Steiner himself confirms that, but he also indicates a possible approach:

*'Nobody can really understand what it means when we say 'I imagine' – what it means to say: I am creating a thought in my soul – unless they really capture the moment of waking up by observation (...) What happens actually in my soul when I create a thought? The power which unfolds in your*

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2 Steiner, R. (1996) *The Foundations of Human Experience*. Anthroposophic Press. GA 293.

3 Ibid p. 51.

4 Ibid, p. 52.

5 See footnote 1, p. 258.

*soul when you think is exactly the same power you need – albeit to a higher degree – when you wake up.*<sup>6</sup>

On the other hand, if we observe the way we fall asleep, we can learn something about the will.

*'What then transforms in the soul when we fall asleep? What is the effect of pulling out of the physical reality and diving into the spiritual reality when we fall asleep? It is the transformation of the will. (...) We cannot truly understand volition if we do not grasp it on the basis of the process of falling asleep.'*<sup>7</sup>

This is where our work starts. Regularly paying attention to the moments of falling asleep and waking up is the basis from which understanding grows and the night becomes more and more meaningful. Where or what do we dive into when we fall asleep? Why do we trust ourselves to the night? Animals in the tropics don't really sleep but in the northern parts of the world, hibernation is crucial for survival.

The sleep of the human being is an exceptional event, Steiner points this out in the first lecture of *The Foundations of Human Experience*. One of the first tasks of parents is to help their child to find the right rhythm of sleeping and waking.

You have a chance to observe for yourself how the practice described above influences

your own rhythm of sleeping and waking, how your mindfulness has an effect on your nightly experience.

The Spanish poet Juan Ramon Jimenez has captured the effect of the night in his own beautiful words:

*Throw away today's stone,  
forget and sleep. If it is light,  
you will find it again tomorrow,  
at dawn, made sun.*

*Tira la piedra de hoy,  
olvida y duerme. Si es luz,  
mañana la encontrarás  
ante la aurora, hecha sol.*

At first, we see only a riddle. What happens while we sleep? What of the night lingers on in us? Do we feel refreshed and full of ideas in the morning or do we have a headache and feel empty? What awakens in us when we wake up? And what is its relationship to that which we have taken with us into the night? What happened to the germs of the previous day?

I hope this paper helps you to approach the quoted passages of the 2<sup>nd</sup> lecture from a different angle.

Part three will focus on further aspects of the moments of waking up and falling asleep. In the meantime we wish you a lot of joy with your practice.

6 See footnote 1, p. 266.

7 See footnote 1, p. 269.

## Meeting of the International Forum in Dornach in November

*Sigurd Borghs*

*translated by Sue Simpson*

Twice a year a large group of educators meet somewhere around the world. An important quality of this gathering is the ability to work cohesively. In principle, the world-wide movement of Waldorf Schools are seated around a table. Their combined strength calls forth central questions of our time. The goal of this world gathering is to search and sense – phenomenologically – to find answers to actual questions. In Dornach thirty-three people from twenty-three countries gathered together. The following provides accounts of some points that were discussed.

### **The Power of Sleep**

Sleep and the effect of sleep play a very important role in Waldorf education. During sleep, earthly realities are released, there is a breathing out. Forgetfulness replaces wakeful knowing and through letting go and forgetting it is possible for a deeper knowing to emerge. This is part of our daily pedagogical work. Forgetting is firmly imbedded in our teaching practise. The main lesson in its form has directly evolved out of this. Night plays a major role in the teacher's preparation and study. During preparation, the content, i.e. what one intends doing, crystallises into a specific form. When one begins to teach, and follow this process that strives towards a specific form, it is not uncommon to experience a surprising change of direction. On examination, the following can be observed: One begins with a specific knowledge, but gradually notices that another direction, not previously intended arises. Out of the known, something new arises.

### **The Deepening of Thinking**

By taking sleep into the process of learning, rapid knowledge that is orientated outward and towards information gathering is slowed down and held back, enabling a clear and living thinking to arise. What does the teacher's task look like in guiding this process?

- In the kindergarten years, this has to do with the kindergartener's, or master's right actions. Whether one is inwardly connected with what one does in leading by example, becomes visible in the resulting action. Through imitation the child learns to become consciousness of what it does. The children come to know the world through the actions that they see demonstrated.
- From Class 1 – 8 the children have, in principle, the same class teacher. In this period the teacher accompanies the children through the development phase from group to individual. Therefore, the deepening of life is essentially important. This is expressed through the way the class teacher speaks and what is said. The class teacher deepens all that comes from without, and the world is revealed to the children through the way a person relates to the world.
- In high school, the student learns to develop his thinking when he is able to mirror the teacher's judgement. When the student feels that he is addressed, there can arise clarity as to his own ideals and inspiration. The teacher teaches through pure observation, demonstrating



how one comes to judgements and understanding.

### **Pedagogical Eurythmy**

Eurythmy is a part of Waldorf education but why is it important for our children? The reality is that we live in a time when much is demanded of the head. Children have to sit still for longer periods of time. The simple consequence of this is that there is a decrease in meaningful movement, and this is just in relationship to outer movement. Meaningful movement unites action and thinking, it brings them into harmony. When eurythmy is done well, the actions are deepened and internalised and there arises a rich imaginative mobility of thinking. In this way eurythmy has a harmonising effect and brings extreme opposites together. Willing and thinking are approached through breathing. In this way, an artistic approach evolves, that in principle, is relevant for the emotional development of the students. This requires well trained eurythmists. Initiative is being taken worldwide to meet the pressing need for eurythmy in education. An example is working with the rudiments of education in eurythmy training programs.

### **Waldorf 100**

Nearly 100 years ago, in 1919, the Waldorf impulse had its beginning. Under the leadership of Rudolf Steiner the seed sprouted for what would become a world-wide movement of Waldorf/Rudolf Steiner Schools. The International Forum undertook *Waldorf 100* to celebrate the international quality of this educational rejuvenating movement. The seed has truly become a plant! Preparation for celebrating this festival is underway in many countries around the world. For example: In all our institutions world-wide, we want to have bees, allowing all students from lower to high school, to intensively participate in everything from the harvesting of honey to

complex tasks of research. The earth needs to become a place on which the bees can live. Another example: renew and intensify work on the 'Study of Man', enabling a composition to develop upon which the whole world can play. Important and deep-seated questions that we need to put to ourselves are: what have we achieved in these 100 years, and what have we omitted/dropped? What still needs to be done so that we can truly celebrate in 2019? Where will we be in 2030? Searching for answers to these questions helps us inwardly prepare for this celebration.

### **Closing**

As well as the above mentioned themes, the International Forum for Steiner Waldorf Education (Hague Circle) works intensively on other points. For example: How can we protect the name 'Waldorf' and 'Rudolf Steiner' for kindergartens and schools? In a number of places around the world, there is a tendency to put the name on the school entrance as something fashionable. This is misuse of the name, as what is taught is not in line with what is on the door-plate. The world list of Waldorf Schools is regularly updated and expanded. All Waldorf schools that are recognised by the International Forum can be found on the list.

Each time the forum meet they attempt to form a picture of the work in the different organisations, pedagogical work that is carried in overlapping countries. There are a number of organisations that direct their consciousness to a part of the world or an aspect of the pedagogical work. These groups often work in the field and for the most part they are based in realities of the day.

The International Forum works in a tentative and supportive way. The hope and wish is that this way of working will provide support and guidance to Waldorf Education.

## Work of the School within the Framework of the Pedagogical Section

*Claus-Peter Röh*

*translated by John Weedon*

After the burning down of the first Goetheanum the General Anthroposophical Society was founded anew at the Christmas conference in 1923. Rudolf Steiner put the School of Spiritual Science in the centre, the Sections of which focused their work on the various areas of life. Thus the Pedagogical Section received the task of researching and further developing the art of education which had been founded in 1919. Out of the archetypal wellspring of Waldorf education of continually enlivening the outer work of teaching in new ways through deepening the inner work, a twin path of research unfolded: on the one hand, it was a matter of gathering together the new encounters and experiences of teaching in the new Waldorf schools and digesting them. In this stream of activity the college meetings were for Steiner *"actually the ongoing living School ... they are an ongoing seminar. ... whoever in the process of teaching, of educating, draws out for themselves the deepest psychological insight into the immediate practice from the manner in which the lessons are handled ... from the practical work of teaching, will go on finding new things. New things for themselves, new things for the whole college of teachers, with whom all the things learnt, all the realisations ... should be exchanged in the college meetings."*<sup>1</sup>

From the founding of the first school onwards, alongside this re-enlivening stream of

research into teaching practice in college meetings and seminars, a culture of inner spiritual work was developed. Shortly after the founding of the school from the knowledge that every form of upbringing or education is based on the teacher or educator developing and transforming themselves, Steiner had given his teaching colleagues the first teacher's meditation and then the second one in October 1923 following the course *"Suggestions for inwardly taking hold of the Teacher's and Educator's Profession"*<sup>2</sup>

Since its founding at the 1923 Christmas Conference, the Pedagogical Section has been faced with the possibility and the task of working out connections and points of view that take Waldorf education beyond pictures of human development of the School for Spiritual Science.

Since the 1980s, initiative groups of the Pedagogical Section have been increasingly formed in a number of countries in order to realise this goal: in the working groups fundamental, educational questions of the Waldorf schools and of contemporary life are considered from the perspective of the School for Spiritual Science. Depending on the situation in each country, teacher conferences are organised partly for all colleagues, partly only for members of the Section. In the encounters and conversations with the initiative groups in recent years, the question of

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1 R. Steiner, Ilkley Course (A Modern Art of Education) GA 307, p. 241 (in the original).

2 R. Steiner, Balancing Teaching, GA 302a, p. 148 (in the original).

deepening the work of the School has been explicitly raised. Thus the decision was made to hold a conference from 24<sup>th</sup>-25<sup>th</sup> March 2017 for members of the School within the framework of the Pedagogical Section.

The aim, as regards content, is starting with qualities of teaching work to build a bridge between a lecture from 'The Foundations of Human Experience' and a situation from the path of the School and to work on it. Thus the title we shall be working with is: *"Imagination, Inspiration and Intuition in Teaching*

*in the Classroom – 17<sup>th</sup> Class Lesson and Lecture 6 of 'The Foundations of Human Experience'".* A time will be kept free during the conference, in which the Section groups and initiative groups of the various countries will meet and will be able to work on the further development of the theme in connection with their respective school movements.

People interested in participating may apply to the Pedagogical Section or to the representatives of the initiative groups in their countries.

## From Everyday Life in the Classroom

### A New Verse for the Upper School

*Werner Govaerts*

*translated by John Weedon*

I have waited a year since publishing this article in a Dutch journal and now I believe that the time is ripe for the German-speaking and international public.

During the school years 2011-2015 I had the privilege of accompanying an upper school class in the Waldorf school De Es in Antwerp from Class nine to Class twelve. One of my customs from day one of Class nine is to no longer say the verse with them and indeed – should it be possible – to let the pupils start off speaking the first few words on their own initiative. This makes it clear to them that their being protected and supported will come to an end and that they should gradually start doing it on their own.

Should the opportunity arise, I do not hesitate to ask them about their experience of the verse and also what they are able to discover in it, what realisations and insights they can connect with it. That happened in the class that finished school in June 2015 much quicker than anywhere else and much more profoundly. Moreover, I do not hesitate to relate that Rudolf Steiner gave this verse for Classes 4 to 8 and that the pupils would perhaps prefer to have a different verse for the upper school than is the case with Classes 1 to 4.

In the summer holidays in 2014 I had an inspiration for a new verse myself, for a verse which was a bit more reserved, much less pictorial and rather more will-orientated than feeling-orientated. I shall not publicize

it here, for it is absolutely amateurish. I tried it out with my class during a main lesson period, but nobody was enthusiastic; for all sorts of reasons. At the farewell gathering with this class on 30<sup>th</sup> June 2015 after I had thanked them in full for everything they had given, such as their class play and the choral concert, all 21 pupils got onto the stage and then spoke the new verse in chorus which they had written a few days before with the whole class:

I stand in the world  
Where I make decisions myself,  
Where I seek my path  
And expand my horizon  
Full of difficulties which I overcome,  
Together with other individuals  
Who support me in my seeking.  
The world grows closer to me  
And I begin to understand it,  
A world, for which I am open  
And in which we embrace happiness.

I have come far already.

I have acted, I have felt,

Now I think.

(Andries, Benno, Bram, Camine, Cato, Chelsea, Elias, Gitte, Iris, Jeroen, Joeri, Lenderd, Mariana, Marie, Marie, Marloes, Marte, Mathilde, Nele, Noa, Sebastien).

Afterwards at the farewell celebration I heard how this verse came about. During the last week of school we had organised three lectures for the Class twelve pupils, as we do each year, in which they got to know something about Waldorf education. We had in-

vited colleagues from other Waldorf schools to this event. The next day I had added something more about the social impulse, out of which the Waldorf school had arisen, about the anthroposophical image of the human being and about the pedagogical foundation.

Immediately after this account, the pupils had two hours of practical laboratory work and they had pinched these hours in order to set to work. In addition, when they were on the train on the way to the tropical swimming pool (a gift from the games teacher) they had discussed with one another what should go into it, what should not, how it should sound, which words to use, etc., etc.;

until the above words had crystallised out of that process.

The teachers and parents present, who heard this class recite their own morning verse late in the evening, will not forget this 'goose pimple' moment so easily. Of course I have frequently read and analysed this verse myself. I believe now and then to be able to hear the words of their discussions and also the final arguments for choosing a particular word .... Yet I think that it is up to others to describe how splendid this achievement is; I myself am still too proud to be able to do this rationally. What makes the text special in any case is that it has been written through the combined efforts of the 21 graduating pupils.

## Bees in the Gamot Cogon School

*Max van der Made*

*translated by Christian von Arnim*

Visiting the Philippines for the first time can come as a great surprise: so many people together in one place! Not just on arrival in Manila, but also in the streets and shops – people everywhere. The journey continues to Iloilo, capital of the island of Panay. Here, near the small town of Zarraga, is where the Gamot Cogon Waldorf School is located, started by Jim Sharman and his wife Tessa Janlandoni with four pupils. Now there are 241 pupils, two kindergartens and 12 classes.

A long concrete path leads between the rice paddies into a poor barangay, a kind of village, and this is where the school is. The classes have walls made of bamboo and the small lower school buildings have an hexag-

onal form, like a honeycomb, and a grass roof (Gamot Cogon = grass root)

For five years I have supported this school with, among other things, classroom observation, on-the-job coaching, blackboard and form drawing work, as well as in the teachers' meetings. GCWS is the only school I visit. The benefit is that it is possible to create a close connection with the whole development of the school over a longer period of time.

In the classes, for example, in Class 1, I help by forming the groups according to temperament, and with questions like where the children should sit and where the tables should stand, what hangs on the wall and what is on

the blackboard, and what the best rhythm for main lesson is. The art of composing the main lesson also comes up repeatedly, as does the art of narrating and the difference between telling a fairy tale and telling a story. At the beginning, there is a lot of hard work in such a new school: much needs to be studied and organised. The teachers study various books in the teachers' meetings: The Study of Man – naturally! – and special lectures for upper school. The teachers discuss the pupils, how they work and also how they play. When, for example, should the children be allowed to take their skateboard around with them? How is that connected with their age?

I have gradually got to know almost all the children. There are children at the school from the poor barangay. For the school lies between the rice paddies and many children from this poor background are enrolled. There are also pupils from "rich" families because their parents in the town have heard that there is a school which lies in nature and "where there is music, painting, drawing and even acting!" Thus a many-coloured community has formed. Once when a "poor" mother told her daughter not to play with the "rich" child, her daughter answered: "No, Mum, here we are all equal!"

There are also children in the school who find it difficult to keep up in lessons. We are all

familiar with that: in Europe and in Bergen, Holland, in my school, we have the possibility of giving individual assistance. Together with the school doctor, Dr. Aimee Chua, a child psychiatrist whose own children attend the school, we have for some years been training a small group of teachers to work individually with pupils.

We have set up a small room like a class for the "extra lessons". And that works; we do specific exercises with the children, for example when children have dyslexia or when child observation suggests a particular course of action. It may happen that pupils cannot manage as far as Class 12. For these so-called "non-graded" children we looked as far as possible to organise meaningful training and work so that they can become part of Philippine society.

Attempts were made to find work for these pupils. We established contact with a weaving mill which was looking for workers. It looked good at the beginning but in the end it turned out to be too far away from the school.

Then we introduced the bees. The underlying idea was that the pupils should learn how to harvest honey so that – later on – they could earn some money. For a long time we looked for bees. And then something remarkable happened ... I met a Dutch woman, her name



is Yvonne, who had lived for a long time with her Philippine husband near the school and who kept bees! And, moreover, it is *Apis mellifera*, the same species of bee which we also keep in Bergen in the school!

It did not take long to build the first bee hive, followed by a beautiful apiary. Then we bought the first bee colony from Yvonne. That has meanwhile grown to three colonies. The task now is to introduce the bees to the whole school and teach the whole process from looking after the bees through harvesting the honey to selling it.

The lower classes are very interested and have no fear whatsoever. The pleasant temperature makes the bees so amiable that no one has ever been stung. What's more, they are all sweet children ... How did we make a start in living with the apiary in the school?

First came the preparation in the teachers' meeting. Then the classes were told about the life of a bee colony: what that looks like, thousands of female worker bees, some male drones whose only job is to get married, and the most important lady, the queen, around whom everything revolves.

I had drawn the three on the blackboard and given the queen a crown. In the hive Jim and

I had marked the queen with a blue spot on her back. When we then opened the hive with Class 1 the children really did look for the crown – and found it! They also licked and tasted some honey off their little finger ...

I have noticed that there are always some children who can immediately identify the queen even when she is unmarked. Perhaps these are the beekeepers of the future! And something else was remarkable! I had brought sheets of beeswax from Holland to give the young colonies a start. But that did not work at all. It was much too soft for this country! Their own wax is thinner, harder and has a lighter colour. It is much like with the school, we can bring along all kinds of things, yet we always have to seek the connection with its own culture.

The question for me was whether there would be enough nectar in the surroundings of the school. There are banana and acacia trees but not many flowers between the rice. And then there are questions such as when the bees swarm in this climate, when the honey can be harvested, and more.

The task of giving beekeeping a structured place in the teaching of the Gamot Cogon School is a challenge for the coming years!



## Agenda

2017

February 17 – 19

Practical Meditative Work (only in German)

March 24 – 26

School of Spiritual Science of the Pedagogical  
Section (German and English)  
(only for members of the School for Spiritual  
Science)

April 12 – 14

Speech and Education Today, Steps into New  
Territory  
Colloquium in German

May 9 – 11

Conference for Religion Teachers  
(German and English)

May 11 – 15

Training for Religion Teachers  
(only in German)