

RUDOLF STEINER'S INDICATIONS FOR STORY-TELLING & HISTORY

Introduction

“The goal of Waldorf methods has always been to create a plan that works out of the human being. In every detail, we consider the various life stages and fit the lessons to the needs of human nature itself. On the other hand, it is always our intention to enable children to enter life in the world in the right way.”¹

“...for the period between the change of teeth and puberty, it is important to present living pictures (*Bilder*) – or symbols (*Gleichnisse*), as it were – to the mind. It is essential that the secrets of nature, the laws of life, be taught to children, not in dry intellectual concepts, but as far as possible in symbols. Parables (*Gleichnisse*) of the spiritual connections of things should be brought before the souls of children in such a way that behind the parables they divine and feel, rather than understand intellectually, the underlying law in all existence. ‘Everything passing is but a parable (*Gleichnis*),’² must be the maxim guiding all of our education during this time. It is of vast importance for children that they receive the secrets of nature in parables before they are brought before their souls as ‘natural laws’ and so on. An example may serve to make this clear. Let us imagine that we want to tell a child of the immortality of the soul, of the coming forth of the soul from the body. The way to do this is to use a comparison – for example, the butterfly coming out of the chrysalis. As the butterfly soars up from the chrysalis, so after death the human soul comes forth from the house of the body. No one can properly understand this fact in intellectual concepts who has not first received it through such a picture. By a parable such as this we speak not just to the intellect but to the feelings of children, to their whole soul. Children who have experienced this will approach the subject with a completely different mood of soul when later it is taught to them in the form of intellectual concepts. It is

¹ 15.VIII.1923, Iikley (GA 307).

² “Alles Vergängliche, Ist nur ein Gleichnis.” Final lines of Goethe’s *Faust*.

a very serious matter indeed for anyone who is not first given the ability to approach the problems of existence through feeling. It is therefore essential that educators have at their disposal parables for all the laws of nature and secrets of the world... When one speaks in parables and pictures, it is not just what is spoken and shown that works on the hearer, but a fine spiritual stream that passes from the one to the other, from the one who gives to the one who receives. If the one who tells does not have the warm feeling of belief in the parable, no impression will be made on the other. For true effectiveness, it is essential to believe in one's parables as one does in absolute realities... But for this it is necessary that teachers draw from the full fountain of spiritual knowledge. Their words, everything that comes from them, must have feeling, warmth, and colour from a truly spiritual-scientific way of thought."³

Teaching History Through Primary Years

"History must be described in images; we paint and sculpt with words, which develops children's minds. During the first two stages of the second period of life, there is one thing, above all, to which children do not relate; we could call this the idea of causation. Before the seventh year, children should certainly not attend school.⁴ The time from seven to just past nine years of age is the first subdivision of the second main period of life; from just past nine to just before twelve years old is the second stage; and from eleven years eight months until around fourteen is the third stage.

During the first stage of this second period of life, children are organized so that they respond to images in a direct way. Therefore, we must speak as we would in fairytales, because everything must remain undifferentiated from the children's own nature. Plants must speak to one another; minerals must speak together; plants must kiss one another and have fathers and mothers. Around nine years and four months, the self has been characterized – the I begins to differentiate itself from the outer world. Now we can take a more realistic approach when teaching about plants and animals. During the first years of life, however, history must always be approached in a fairytale and mythical attitude. In the second division of this

³ *The Education of the Child in the Light of Spiritual Science*, by Rudolf Steiner.

⁴ Kindergarten, in this case, is not considered to be school as such.

longer period – from about nine years and four months until eleven years and eight months, we must speak in images. It is only as they approach the age of twelve that we may introduce children to causation; only then can we go into to abstract concepts, allowing cause and effect to come into play.”⁵

“During the session Rudolf Steiner had written up the following summary on the blackboard:-

1. A fund of *Märchen*.
2. Stories from the animal realm in connection with fables.
3. Bible Stories as part of general History (Old Testament).
4. Scenes from Ancient History
5. “ “ Medieval “
6. “ “ Modern “
7. Stories of the various races and tribes.
8. Knowledge of the races.”⁶

Storytelling Methodology Part I

“Now there is an educational matter I would like to talk over with you. I want to point out that you should never spoil the contents of a “passage” by first reading it aloud yourself, or reading it through with your students, and then pedantically explaining it, because this will destroy the powers of feeling and perception in the children. A teacher with insight will not work this way, but will feel that hearing a bit of prose or poetry should produce a sense of contentment in the soul – a satisfaction should arise from hearing a passage of prose or poetry read. The children will then fully understand every shade of meaning. Within their feelings, in any case, they will instinctively understand what the poem contains. It is unnecessary to go into subtleties or to make learned comments about a poem or prose passage, but through your teaching the children should rise to a complete understanding of it through

⁵ 20.VII.1924, Arnheim (GA 310).

⁶ 21.VIII.1919, Stuttgart (GA 295).

feelings. Hence you should always try to leave the actual reading of a piece until last, first dealing with everything you can give the children to help them understand it. If you prepare for the reading as well as you can ahead of time, then you will not work like a pedant, but help make the whole piece clear and understandable, and thus enhance the children's enjoyment and satisfaction."⁷

Storytelling Methodology Part II

"Now suppose for instance that we tell an imaginative story to a child of seven or eight. The child does not need to understand at once all the pictures contained in the story; I will describe later why this is not necessary. All that matters is that the child takes delight in the story because it is presented with a certain grace and charm... you will gradually be able to create an atmosphere in which a story like this is not merely related but can be spoken about afterward. But you must speak about it before you let the children retell the story. The very worst method is to tell a story and then to say: "Now Edith Miller, you come out and retell it." There is no sense in this; it only has meaning if you talk about it first for a time, either cleverly or foolishly; (you need not always be clever in your classes; you can sometimes be quite foolish, and at first you will mostly be foolish). In this way the children make the thing their own, and then if you like you can get them to tell the story again, but this is of less importance for, indeed, it is not so essential that the children should hold such a story in their memory; in fact, for the age of which I am speaking, namely between the change of teeth and the ninth or tenth year, this hardly comes in question at all. Let the children by all means remember what they can, but what has been forgotten is of no consequence."⁸

⁷ 27.VIII.1919, Stuttgart (GA 295).

⁸ 15.VIII.1924, Torquay (GA 311).

CLASS ONE

Steiner's Original Indications:

- "For the story-telling lessons you will have to find the material yourselves to be given to the children during all of their school life... in a free narrative style... In the first school years you should have a number of fairy tales (*Märchenschatz*) at your disposal."⁹
- "Now the first thing we have to do when we get the children in the first class is to find suitable material for telling stories and having them retold. In this telling and retelling of fairy tales and sagas, but also stories of realistic happenings, we develop real speech; we form a passage from dialect to cultured colloquial language."¹⁰
- "The qualities that seep into our soul from fairy tales (*Märchen*) later emerge as a zest for life, enthusiasm for being alive, and an ability to cope with life... Children have to experience the power of the content of fairy tales (*Märchen*) while they are young and can still do so."¹¹
- "A teacher... will present everything concerning the surroundings of a human being to a child, everything that is to be taught about animals, plants, or other things in nature to the children, in the form of fairy tales (*Märchen*). Children do not yet differentiate between themselves and their surroundings; that occurs only later, at the age of nine."¹²
- "I spoke of the significant turning point between the ninth and tenth years, when children begin to distinguish themselves from the world. Before that age, in their thinking and feeling there is no sense of separation between themselves and the world's phenomena. Until the ninth year, therefore, we must speak of plants, animals, mountains, rivers, and such in the language of fairy tales (*Märchen*), appealing above all to children's fantasy. Animals, plants, and springs must speak, so that the same kind of being that children are first

⁹ 21.VIII.1919 Stuttgart (GA 295).

¹⁰ 6.IX.1919 (GA 295).

¹¹ 17.IV.1914, Prague (GA 154).

¹² 26.IV.1920, Basel (GA 301).

aware of in themselves also speaks to them out of the external world."¹³

- "Just as children see their arms and hands as members of their own being, they view what occurs beyond the self as a continuation of their own being. Children do not yet distinguish between self and world. Consequently, during this stage – the first third of the time between change of teeth and puberty – we must bring everything to the child through fairy tales (*Märchen*) and legends so that, in everything children see, they will find something that is not separate, but a continuation of their own being."¹⁴

- "Children will be capable of acquiring the right view (which I have characterized in a somewhat abstract way) at about ten years of age. This may be seen through intimately observing what develops in a child. But up to this age, our teaching about plants – springing as they do from the living body of the Earth – must be in the form of an image. We should clothe it in fairy tales (*Märchen*), in pictures, and in legends. Only after the tenth year, when the child begins to feel like an independent personality, can we speak of plants individually. Before then, a child does not discriminate between the self and the environment. The 'I' is not completely separated from the surrounding world. So we must speak of plants as though they were little human beings or little angels, we must make them feel and act like human beings, and we must do the same thing with the animals. Only later in school life do we speak of them objectively as separate units."¹⁵

- "From what has been said, it follows that the material we teach children at this age [before the end of their ninth year] must be adapted to this particular period in their development... Consequently, those whose task is to teach children of this age need an artistic ability that will imbue everything they bring with life; everything must be alive. Teachers must let plants speak, and they must let animals act as moral beings. Teachers must be able to turn the whole world into fairy tales (*Märchen*), fables, and legends."¹⁶

¹³ 15.VIII.1923, Ilkley (GA 307).

¹⁴ 17.IV.1924, Bern (GA 309).

¹⁵ 16.IV.1924, Bern (GA 309).

¹⁶ 1.I.1922, Dornach (GA 303).

- “If only people would realise what an enormous difference it makes whether children are read fairy tales (*Märchen*) or if you create such fairy tales (*Märchen*) yourself. No matter how many fairy tales (*Märchen*) you read or tell your children, they do not have the same effect as when you create them yourself and tell them to your children. The process of creation within you has an effect upon children; it really is conveyed to them. These are the intangible things in working with children.”¹⁷
- “The teacher should strive at this age [before the end of their ninth year] to make everything live for the child. Let him make the plants speak and the animals act as moral beings. Let him turn the whole world into fairy tales (*Märchen*) and fables, not as a well-read book-worm, but as a creative force in his words and passes this on to the children. Dr Steiner gave a vivid picture of him, hurrying off to school to invent fairy tales (*Märchen*). One could see the radiance in the faces of the children who listened; they were themselves part of the story.”¹⁸
- “What would teachers do when faced with such an educational challenge [the telling of stories]? They would most likely go to a library and look for books of legends, animal stories, and other similar subjects, then they would read through them for use in the classroom. Of course, sometimes you have to make do with inferior arrangements, but this method is far from ideal. Ideally, teachers would prepare themselves so well for this task — which does require thorough preparation — that a conversation between plants, or a fairy tale (*Märchen*) about a lily and a rose, comes to children as the teacher’s own creation. And ideally, a conversation between the sun and moon should be a product of the teacher’s unique imagination. Why should it work this way?... If you tell students what you found in books — no matter how lively you may be — if you tell them what you have read and perhaps even memorized... there are always death-like traces in one’s own being of what was thus learned from the past. If, on the other hand, you are creative in your work as a teacher, your material will radiate with growing forces, it will be fresh and alive, and this is what feeds the souls of children.

¹⁷ 26.IV.1920, Basel (GA 301).

¹⁸ 1.I.1922, Dornach (Albert Steffen’s notes from Lecture given at 10.00am to German speaking members).

- If as teachers you want to reach children at this age, there has to be a creative urge to clothe the world of plants and animals and the sun and moon with living stories... Until the end of the ninth year, everything children learn about plants, animals, and stones, about the sun, moon, and stars, or about clouds, mountains, and rivers should be clothed in pictures, because children will feel at one with the world. In those young days, a child and the world are one whole."¹⁹
- "You must find pleasure in this 'picture-making'. And you will see that when, by your own powers of invention, you have worked out a dozen of these stories, then you simply cannot escape them; they come rushing in upon you wherever you may be. For the human soul is like an inexhaustible spring that can pour out its treasures unceasingly as soon as the first impulse has been called forth."²⁰

The Curriculum of the First Waldorf School by Caroline von Heydebrand

- "The stories told in this class should be chosen from those fairy tales which stimulate the child's imagination by their colourful images and which hide the deepest mysteries within their artistic picture form; but also the phenomena of outwardly real existence can appear in story form. Everything is good which the teacher creates from the depths of his soul and which he permeates with inner truth..."²¹

Revised Language and Literature Supplement to the English Translation of the Curriculum (1966) by Eileen M. Hutchins

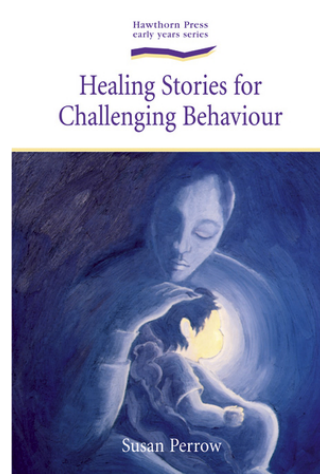
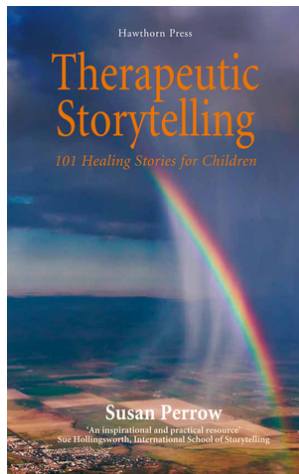
- "Great folk tales of the past... On the whole Russian or Slavonic tales are more suitable than those from Western Europe... During the first three years many of Blake's poems, Shakespeare's fairy

¹⁹ 1.I.1922, Dornach (Stenographic Report of Transcript of Lecture given at 11.00am to English, Dutch and Scandinavian members).

²⁰ 15.VIII.1924, Torquay (GA 311).

²¹ *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 2.

lyrics and some of Wordsworth, Shelley and Walter de la Mare can be recited each morning.”²²



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by Paul Matthews

The Art of Storytelling by Nancy Mellon

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Marjorie Spock

²² *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 52.

CLASS TWO

Steiner's Original Indications:

- "For the story-telling lessons you will have to find the material yourselves to be given to the children during all of their school life... in a free narrative style..."²³
- "The teacher should strive at this age [before the end of their ninth year] to make everything live for the child. Let him make the plants speak and the animals act as moral beings. Let him turn the whole world into fairy tales (*Märchen*) and fables, not as a well-read book-worm, but as a creative force in his words and passes this on to the children. Dr Steiner gave a vivid picture of him, hurrying off to school to invent fairy tales (*Märchen*). One could see the radiance in the faces of the children who listened; they were themselves part of the story."²⁴
- "From what has been said, it follows that the material we teach children at this age [before the end of their ninth year] must be adapted to this particular period in their development... Consequently, those whose task is to teach children of this age need an artistic ability that will imbue everything they bring with life; everything must be alive. Teachers must let plants speak, and they must let animals act as moral beings. Teachers must be able to turn the whole world into fairy tales (*Märchen*), fables, and legends."²⁵
- "In the second year we shall try to introduce animal life in story form... stories from the animal world in connection with fables... From the fable we shall pass on to speak of how the animals behave to each other in real life."²⁶

The Curriculum of the First Waldorf School by Caroline von Heydebrand

²³ 21.VIII.1919 Stuttgart (GA 295).

²⁴ 1.I.1922, Dornach (Steffen's notes from 10.00am lecture to German speaking members).

²⁵ 1.I.1922, Dornach (GA 303).

²⁶ 21.VIII.1919 Stuttgart (GA 295).

- “The telling and re-telling of *Märchen* should gradually give place to fables and animal stories. The child at this age is still so much connected with his surroundings that he gains the best understanding of animals when they speak and act as human beings. This is the character of the fable. The giving of legends brings into harmony what the child has experienced of the animal through fables, with the picture of the human being in his striving towards completion as represented in the legends. Therefore legends are necessary as an addition to the fables and animal stories.”²⁷

Revised Language and Literature Supplement to the English Translation of the Curriculum (1966) by Eileen M. Hutchins

“At this stage animal fables play an important part and Aesop provides good examples. These should be treated humorously for the animals in their different ways illustrate the failings or the one-sidedness of human beings. Much can be done by acting the stories, choosing the parts with an eye to their curative value; for subconsciously children recognise their own shortcomings and often like best the stories that most nearly represent themselves. We are told that in contrast to the fables, legends should give ‘the picture of the human being in his striving towards completion’. Here can be recommended some of the folk tales in which the hero is aided by representatives of the animal world. Man’s responsibility for animals and his appreciation of their services should be implicit in the stories. There are many charming legends of the Irish saints who had a special love for nature, as for instance those described in Helen Waddell’s *Beasts and Saints*. Many stories of St Columba, as told by Padraic Colum, and of St Francis, as for instance *The Wolf of Gubbio*, can be given to illustrate how the human being should stand in relationship to the animal world. At the same time many true anecdotes can be told of the faithful devotion given by animals to human beings.

For the further development of writing, reading and retelling, *The King of Ireland’s Son* is generally taken as the leading story for this

²⁷ *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 5.

class. It is a beautiful blending and recreating of Celtic themes. A series of Irish stories suitable at this stage is the group concerning the hero Fionn. These are very well told by James Stephens in his *Irish Fairy Tales*.

The retelling of stories is now an important activity; but this should not be a mere reproducing of the content. The child's feeling life needs to be awakened. Conversations and discussions can be developed so that the children live deeply into what they have experienced and are not tempted to rush on from one episode to the next in quest of endless change.

Children should feel that through reading they can enter a world of magical wisdom."²⁸

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²⁸ In *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 52-53.

CLASS THREE

Steiner's Original Indications:

"For the story-telling lessons you will have to find the material yourselves to be given to the children during all of their school life... in a free narrative style... 3. Bible stories [*The Tenach*, Jewish Bible or 'Old Testament'] as part of general history."²⁹

"The Bible will prove itself to be the most profound document of humanity, the deepest source of our civilization. The Bible, even when it is not fully understood works upon every heart by virtue of its intrinsic mysteries. It will be realised too that not only is its simplicity within our grasp, but that no wisdom is really adequate for a full understanding of it. The Bible is a most profound document not only for simple folk, but also for the wisest of the wise."³⁰

"Spiritual beings who are designated in the Bible as the *Elohim* worked on the physical body, etheric body and astral body. And when the 'I' began to be incorporated into this three-fold nature, another being from the spiritual world co-operated in the work of the *Elohim*. If we penetrate more deeply into the Bible we shall find that this Spiritual Being is given the name of *Jehova* ['I am the I am']"³¹

- "Between the ninth and tenth years, children begin to distinguish their self from the world. Before that age, in their thinking and feeling there is no sense of separation between themselves and the world's phenomena."³² "Before their tenth year, a child does not discriminate between the self and the environment. The 'I' is not completely separated from the surrounding world."³³
- "Man must say to himself, 'Divine beings have worked upon my physical body, but they are less exalted than the Divinity who has now bestowed my 'I' upon me.' The same is true of the etheric and

²⁹ 21.VIII.1919 Stuttgart (GA 295).

³⁰ 5.XII.1908, Hamburg (GA 68)

³¹ 5.XII.1908, Hamburg (GA 68)

³² 15.VIII.1923, Ilkley (GA 307).

³³ 16.IV.1924, Bern (GA 309).

the astral bodies. Thus, the Jewish people, to whom the 'I' was first prophesied, had to be told, 'Make yourselves aware that all about you are peoples who worship gods who, in their present stage of development, can be effective in their astral, etheric and physical bodies, but they cannot function in the 'I'.' Through his acceptance of the other gods man is not a free being, but rather a being that worships the gods of his lower members. When, however, he consciously recognizes the god, a part of whom he carries within his 'I', then he is a free being – one who confronts his fellowmen as a free being."³⁴

"You can read it in the Bible, in the Old Testament, how the Jews were never satisfied and came to a spirit who is completely invisible. The physical body is, of course, completely visible. The ether body came to expression in the floods, in the watery activities of the Nile; these were tangible. The astral body of the Babylonians would not be visible on earth, but could be found by studying the stars. The Jews wanted none of that, they wanted an invisible god. This invisible god influences the human 'I'. The Jews found the 'I' as a spiritual principle and called it Yahveh (I-am-the-I-am)."³⁵

The Curriculum of the First Waldorf School by Caroline von Heydebrand

"The Stories of the Old Testament and the beginnings of the history of the world and its culture give the material for story telling and relating during this school year."³⁶

Revised Language and Literature Supplement to the English Translation of the Curriculum (1966) by Eileen M. Hutchins

"As [pupils] approach the ninth year they pass through an inward development. They begin to lose their feeling of union with the all-embracing world of nature and become more independent and objective. Often they become critical, and sympathies and antipathies become more conscious. They are now ready for the Old

³⁴ 16.XI.1908, Berlin (GA 107)

³⁵ *From Beetroot to Buddhism, Lectures to Workmen*, by Rudolf Steiner.

³⁶ *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 7.

Testament stories where they learn of the fall of man and the loss of Paradise. The leading themes of the Bible make a most powerful impression and children are generally eager to learn long passages by heart. They love the grandeur and the dignity of the language just because it means more than they can fully understand.”³⁷

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Journey to the Promised Land by Jakob Streit

The Revelation of Evolutionary Events by Debusschere

³⁷ In *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 54.

CLASS FOUR

Steiner's Original Indications:

"In the Fourth Year the telling of stories by the teacher and the retelling by the children is continued."³⁸

"For the story-telling lessons you will have to find the material yourselves to be given to the children during all of their school life... in a free narrative style... 4. Scenes from ancient history."³⁹

"A teacher asks about reading material for the fourth grade and about fairy tales.

Dr. Steiner: It would be a good idea if the Waldorf teachers would work on creating decent textbooks that reflect our pedagogical principles. I would not like to see the current textbooks in the classroom. It would be somewhat destructive to put such reading books in the classes. There are, of course, collections that are really not too bad. One such collection is by a Mr. Richter. It is a collection of Sagas. It is neither trivial nor beyond the children's grasp. Even in Grimm's fairy tales, you always have to be selective, as there are some that are not appropriate for school.

A teacher mentions a book of sagas.

Dr. Steiner: What do you know about the things in it? If it contains Gerhardt the Good, then it is good. That is something you can use appropriately for the fourth grade. It even has some good remarks for teachers. Gerhardt the Good is wonderful reading material for that age. I discussed it from an anthroposophical perspective in a lecture in Dornach⁴⁰.

A teacher: Could we also use the book of legends in the third grade?

Dr. Steiner: You will need to tell them. In fourth grade they can read it themselves. In the third grade, let them read it only after you have told it."⁴¹

³⁸ 6.IX.1919, Stuttgart (GA 295).

³⁹ 21.VIII.1919 Stuttgart (GA 295).

⁴⁰ 25.XII.1916 and 26.XII.1916, Dornach (GA 173).

⁴¹ 28.X.1922, Stuttgart (GA 300b).

The Curriculum of the First Waldorf School by Caroline von Heydebrand

"The Norse and Germanic Sagas provide the material for the stories, the reading and the writing for this class."⁴²

Revised Language and Literature Supplement to the English Translation of the Curriculum (1966) by Eileen M. Hutchins

"Having learnt of the fall from Paradise, the children are ready to experience the sorrow of pre-Christian man at the loss of his former spiritual wisdom. This is powerfully represented in the Norse Myths which are now introduced. A leading theme in these stories is that all progress is attained at the expense of sacrifice. Odin gives his eye to drink at Mimir's Well: Tyr loses his right hand in capturing the Fenris Wolf. There is also to be found a prophetic quality. The Vala is able to prophesy to Odin and tell of the avenging of Baldur's death. In the Voluspa, from the Elder Edda, Ragnarok is foretold, but beyond the destruction of the old order a new heaven and a new earth will arise. The Norse tales tell of the withdrawal of the angelic world and the taking over of leadership by heroes whose outstanding quality is undaunted courage. One of the best stories of the heroes is that of Sigurd in The Volsunga Saga, translated by William Morris. The story of Beowulf is also suitable."⁴³

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The Revelation of Evolutionary Events by EveLynne B. Debusschere

⁴²*The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 11.

⁴³ In *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, pp. 54-55.

CLASS FIVE

Steiner's Original Indications:

"For the story-telling lessons you will have to find the material yourselves to be given to the children during all of their school life... in a free narrative style... 5. Scenes from Medieval History."⁴⁴

"When the children reach the higher grades (the seventh and eighth grades) I would try to give them a concept of chronology; if you just say ninth or tenth century, you do not give a sufficiently real picture. How then would you manage to awaken in the children a concrete view of time? You could explain it to them like this: "if you are now of such and such an age, how old are your mother and father? Then, how old are your grandfather and grandmother?" And so you evoke a picture of the whole succession of generations, and you can make it clear to the children that a series of three generations makes up about 100 years, so that in 100 years there would be three generations. A century ago the great grandparents were children. But if you go back nine centuries, there have not been three generations, but $9 \times 3 = 27$ generations. You can say to the child: "Now imagine you are holding your father's hand, and he's holding your grandfather's hand, and he is, in turn, holding your great-grandfather's hand, and so on. If they were now all standing together side by side, which would be Henry I, which number in the row would have stood face to face with the Magyars around the year 926? It would be the twenty seventh in the row." I would demonstrate this very clearly in a pictorial way... I ask you to be truly graphic in your descriptions, to make everything really alive, so that the children get vivid pictures in their minds, and the whole course of events stands out clearly before them. You must stimulate their imagination and use methods such as those I mentioned when I showed you how to make time more real. Nothing is actually gained by knowing the year that something occurred... but by using the imagination, by knowing that, if they held hands with all the generations back to Charles the Great, the time of their thirtieth

⁴⁴ 21.VIII.1919 Stuttgart (GA 295).

ancestor, the children would get a truly graphic, concrete idea of time. This point of time then grows much closer to you – it really does – when you know that Charles the Great is there with your thirtieth ancestor.”⁴⁵

“In the fifth grade, we make every effort to begin to introduce the children to real historical concepts. With fifth graders, we need not hesitate at all to teach the children about the cultures of Asian peoples and of the Greeks. Our fear of taking the children back into ancient times has occurred only because people in our day and age do not have the ability to develop concepts appropriate to these bygone times. However, if we constantly appeal to their feelings, it is easy enough to help ten and eleven year olds develop an understanding of the Greeks and Asian peoples.”⁴⁶

The Curriculum of the First Waldorf School by Caroline von Heydebrand

“The myths of Greece and Rome provide the subject matter for telling and reading... The history and culture of the oriental peoples and of the Greeks give the opportunity for the children to become familiar with the first really historical concepts. Formerly the children have been told separate stories and biographies of great men and women; now by means of characteristic examples the peculiar nature of the individual cultural epochs should be made comprehensible and living. The descriptions should be artistically picturesque and appeal should continually be made to the feeling-understanding of the children.”⁴⁷

Revised Language and Literature Supplement to the English Translation of the Curriculum (1966) by Eileen M. Hutchins

“A great deal in the way of legend and story has to be covered in the fifth class for here the ancient culture epochs are introduced and children are led on to the most important events of Greek history. There is some question about the order of approach.

⁴⁵ 5.IX.1919, Stuttgart (GA 295).

⁴⁶ 6.IX.1919, Stuttgart (GA 295).

⁴⁷ *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 13.

Personally I have found it more satisfactory to introduce Greek myths in the first term when they can be brought into effective contrast with the Norse Legends; for later in Class X this contrast is developed further. Also the Indian, Persian and Egyptian legends and way of life lead directly to the conflict of East and West, illustrated in Homer's stories of the Wars of Troy. However each class teacher is free to make his own choice. It is difficult to cover all the ground; but the Indian and Persian epochs need not be taken in great detail. The children should be given a feeling for the mood of soul of these early cultures. Some teachers recommend the story of Rama and Sita as the central Indian theme to be taken, but personally I have found episodes about the Pandava Brothers leading up to the legends of Krishna more satisfactory. Nearly all Indian stories represent the sense world as illusory and describe the hero's renunciation of his position in order to dwell as a hermit in the forest or set out on a pilgrimage. The lyrics from Edwin Arnold's translation of *The Bhagavad Gita* admirably express the religious mood of this period. If there is time the stories of *Savitri and Satyavan* and *Nala and Damayanti* can be introduced as they are two of the loveliest, and children should meet them some time during their school life.

The theme of the Persian culture is expressed in the legends of Zarathustra. There are stories of his childhood and passages from *The Zend Avesta* given in *The Bible of the World*. Schure's version of the Zarathustra story in *From Sphinx to Christ*, gives a good account of his preparation for his life task. With the Persian epoch comes the cultivation of the earth, but this could not have been prepared without divine guidance. *The Zend Avesta* tells of how the shepherd Yima opened up the earth with the dagger of the God, and indications are given of the ritual observances accompanying the building of a house, the establishing of settlements and the tending of flocks and herds. At this time man was beginning to develop a sense of responsibility for the earth.

During the Egyptian period an external culture began to be established and the arts of building and of writing came into being. But as man anchored himself more firmly in the physical existence, so his knowledge of the spirit world declined. The Egyptian legend of *Isis and Osiris* tells in imaginative form of the sorrow of man at the loss of his ancient spiritual wisdom. In the contemporary Babylonian

culture *The Epic of Gilgamesh* shows that the knowledge of life after death was fading. The Egyptians still retained some experience of it as is shown in the ritual prayers of *The Book of the Dead*, which should literally be called *The Book of the Coming Forth into the Day*. Pupils can be given descriptions of the contrasting ways of life of the Egyptian and Babylonian people and of their styles of buildings and of statues. Much can be learned from their differing scripts. Children love to copy the beautiful forms of hieroglyphics and cuneiform writing, and they can observe how the Egyptians offer exquisite pictures which appeal to the eye, while the Babylonian forms are like darts or daggers which reveal something of the hidden power which lies in words. The drawing of these different types is a good corrective for children who write carelessly or form their letters badly. In connection with the Egyptian period Robert Hillyer's poetic renderings of prayers from *The Book of the Dead* are worth learning. These can be found in *The World Anthology of Poetry* published by Cassell.

From the wars of Troy pupils pass on to the recorded events of Greek history. They should hear of the struggle between Greece and Persia leading up to the conquests of Alexander, and they should be able to form contrasting pictures of the life in Athens and in Sparta. The children now need many biographies and Greek history is rich in examples. They should not hear only of good character. They need to see that mistakes and faults play their part in the world and that even great and glorious personalities have failings and suffer misfortune. At this stage they are especially appreciative of enterprise and originality, hence Themistocles and Alcibiades always delight them. These life-stories should not now be told with too strong a moral note, but should be given objectively as patterns of interweaving threads and changing colours. Through the events of Greek history pupils can observe how civilisations like human beings have their period of youth, of maturity and finally of decline. The overripe vast empire of Persia collapsed before the youthful though inexperienced forces of the Greeks in whom were awakening the powers of personality. Individual genius began to take a lead in human affairs. At this stage children should experience the rhythm of the hexameter, and it is good if they can be taught passages from the *Iliad* or the *Odyssey* in the original Greek. They need to

experience the rich full sounds of the Greek language and there are very few good examples of hexameters in English.

In this class I think it is right to present the Irish stories of Cuchulain. As these tragic legends are more sorrowful and less robust than the Norse Sagas they work rather too powerfully on younger children. It might be possible to leave them until the sixth class, but in my personal experience I have found them most suitable at this age. The story of Deirdre should I think be left until later. The Arthurian Legends also seem to belong here. There is no need for the class teacher to give up main periods to all these different themes. Many are suitable for religion lessons.

As most pupils can by now read for themselves they can follow up their main lessons by reading suitable versions of *The Tales of Troy*, *The Voyages of Odysseus* and many other legends. In the Told Through the Ages series there are many reasonably good collections such as *Indian Legends*, *Tales of Fionn*, *Tales of Cuchulain* and others. It is of course important that the children hear the leading themes from their teacher before they read them, as the stories carry far more weight when they are given directly by word of mouth.

As it is good for children to appreciate the value of stories in verse, Longellow's *Hiawatha* can be recommended for a class reader at this stage, particularly as some of the episodes are paralleled in the legends of the different culture periods."⁴⁸

Bibliography:

Ancient Mythologies: India, Persia, Babylon, Egypt by Charles Kovacs

The Rig Veda by Wendy Doniger

Mahabharata retold by William Buck

The Bhagavad Gita by Swami Prabhavananda and C. Isherwood

Zarathustra by D. von Bemmelin

The Epic of Gilgamesh by Herbert Mason

Awakening Osiris: the Egyptian Book of the Dead by Normandi Ellis

Tales of Ancient Egypt by Roger Lancelyn Green

Never to Die: The Egyptians in Their Own Words by Prideau

Ancient Greece by Charles Kovacs

The Gospel of Hellas by Frederick Hiebel

⁴⁸ In *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, pp. 55-58.

Tales of the Greek Heroes by Roger Lancelyn Green

The Tale of Troy by Roger Lancelyn Green

The Heroes of the Greeks by Carl Kerényi

The Gods of the Greeks by Carl Kerényi

The Greek Myths: 1 by Robert Graves

The Greek Myths: 2 by Robert Graves

The Revelation of Evolutionary Events by EveLynne B. Debusschere

From Sphinx to Christ by Edouard Schuré

The Great Initiates by Edouard Schuré

CLASS SIX

Steiner's Original Indications:

"For the story-telling lessons you will have to find the material yourselves to be given to the children during all of their school life... in a free narrative style... 6. Scenes from Modern History."⁴⁹

"Only in the twelfth year can we begin to reckon on the child having some comprehension of the general connections between causes and effects. Only then do they begin to form 'thoughts', for up to this time they have mental pictures. Now however, there begins to light up, what at the age of puberty appears in its completeness, the life of thought and of the judgement which in a narrower sense is bound up with thinking."⁵⁰

"It is particularly necessary for children older than twelve to be made conscious of what lies in grammar."⁵¹

***The Curriculum of the First Waldorf School* by Caroline von Heydebrand**

"The teacher should deal with the history of the Romans, and the influence of the Greco-Roman cultural epoch should be followed up to the beginning of the fifteenth century."⁵²

***Revised Language and Literature Supplement to the English Translation of the Curriculum (1966)* by Eileen M. Hutchins**

"...the reading of biographies can now be recommended, as long as they are written in a lively and interesting way. There are several good novels which appeal to pupils of this class. We have found that

⁴⁹ 21.VIII.1919 Stuttgart (GA 295).

⁵⁰ 19.IV.1923, Dornach (GA 306).

⁵¹ 30.VIII.1919, Stuttgart (GA 294).

⁵² *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 13.

Lorna Doone, A Christmas Carol, Moonfleet and some of Rider Haggard provide good content."⁵³

Bibliography:

Ancient Rome by Charles Kovacs

Lives by Plutarch

A History of Rome by Livy

The Jewish War by Josephus

Christ Legends by Selma Lagerlof

Muhammad: A Prophet for Our Time by Karen Armstrong

The Sufis by Idries Shah

Tales of the Dervishes by Idries Shah

Charlemagne: The Legend and the Man by Harold Lamb

King Arthur and his Knights of the Round Table by Roger Lancelyn Green

Milon and the Lion by Jakob Streit

Androcles and the Lion by George Bernard Shaw

⁵³ In *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, pp. 55-58.

Indispensable Curriculum Resources

- *The Study of Man (or The Foundations of Human Experience)*, Rudolf Steiner
- *Practical Advice to Teachers*, Rudolf Steiner
- *Discussions With Teachers*, Rudolf Steiner
- *Three Lectures on the Curriculum*, Rudolf Steiner
- *Faculty Meetings (previously Conferences With Teachers)*, Rudolf Steiner

- *The Curriculum of the First Waldorf School*, Caroline von Heydebrand

- *Rudolf Steiner's Curriculum for Waldorf Schools*, by E. A. Karl Stockmeyer

- *The Educational Tasks and Content of the Steiner Waldorf Curriculum*, ed. by Martyn Rawson and Tobias Richter on behalf of the Pedagogical Section of the School of Spiritual Science.

- *Working With Curriculum in Australian Steiner Schools*, by June Cunningham for Rudolf Steiner Schools of Australia.

Appendix

"I would like to say something related to a question I was asked. I attempted to sketch the child's development beginning about age seven until fourteen or fifteen. Someone asked how that development relates to Haeckel's biogenetic law. This law considers the world in an external, scientific way, and says that the embryonic development of the human being repeats the evolution of human beings – that ontogeny recapitulates phylogeny. During the period from conception until birth, human development passes through the various animal forms from the most simple to the most complicated right up to the stage of the human being. I am aware of the exceptions and limitations, but those who understand this law certainly know it is scientifically very important. **People have tried to apply this law to the spiritual and soul development of individuals in relationship to all of humanity. In that way, however, we follow a very incorrect path.**

Can we find a parallel between human spiritual and soul development and this biogenetic law? We can do so only if we can say that at the beginning of his or her earthly life, a small child goes through the various stages of humanity and moves through later periods of human development as he or she grows. Thus the development of a child repeats the development of humanity as a whole. We could certainly create such a fantasy, but it would not correspond to reality. In this area we can approach reality only through spiritual science. When we follow the development of the human embryo from the second or third week until it matures, we can see hints of a continuously more perfect form in the developmental stages, the form of a fish, and so on. However, **when we observe the early developmental years of a child, we find nothing that indicates a recapitulation of the subsequent stages of human development.** We would have to attribute fantasy forces and processes to the child's development to find something like that. **It is just a beautiful dream when people like Wolf try to demonstrate that children go**

through a period corresponding to wild barbarians, then they go through the Persian period, and so forth. Beautiful pictures can result from this, but it is nonsense nevertheless because it does not correspond to any genuine reality."⁵⁴

⁵⁴ 23.IV.1920, Basel (GA 301).

THE HISTORY CURRICULUM IN THE FIRST WALDORF SCHOOL 7-12

The contents of The Curriculum of the First Waldorf School were recorded by the teachers at the Freie Waldorf Schule after Rudolf Steiner's passing to preserve for posterity the form those teachers had given the curriculum under Rudolf Steiner's direction. History and Literature perhaps reflect most unavoidably the temporal and cultural particularity of any given school and community. But what can most profitably be drawn from this curriculum are certain lines of approach, certain essential elements and a certain spirit which unmistakably blows through this document, the spirit of a vitally fresh educational impulse which carries germinally within it untold organic forms for the future. It is an inspiring spirit which directs us to our own understanding and initiatives not to slavishly perpetuate this first bloom in its original forms. All healthy growth is effected by discarding anachronistic elements whilst preserving the essential tissues and developing healthy new tissues and organs needed to flourish in an ever-changing environment.

Teaching History Through Primary Years

"History must be described in images; we paint and sculpt with words, which develops children's minds. During the first two stages of the second period of life, there is one thing, above all, to which children do not relate; we could call this the idea of causation. Before the seventh year, children should certainly not attend school.⁵⁵ The time from seven to just past nine years of age is the first subdivision of the second main period of life; from just past nine to just before twelve years old is the second stage; and from eleven years eight months until around fourteen is the third stage.

⁵⁵ Kindergarten, in this case, is not considered to be school as such.

During the first stage of this second period of life, children are organized so that they respond to images in a direct way. Therefore, we must speak as we would in fairytales, because everything must remain undifferentiated from the children's own nature. Plants must speak to one another; minerals must speak together; plants must kiss one another and have fathers and mothers. Around nine years and four months, the self has been characterized – the I begins to differentiate itself from the outer world. Now we can take a more realistic approach when teaching about plants and animals. During the first years of life, however, history must always be approached in a fairytale and mythical attitude. In the second division of this longer period – from about nine years and four months until eleven years and eight months, we must speak in images. It is only as they approach the age of twelve that we may introduce children to causation; only then can we go into to abstract concepts, allowing cause and effect to come into play."⁵⁶

Class 7

"The teacher should very carefully present the European and non-European relationships from the beginning of the fifteenth to the beginning of the seventeenth centuries, which is the epoch of discovery and of invention and of the rise of Natural Science. The child should receive a very deep impression of the extraordinary importance of this time in which the life of modern civilisation begins to develop."⁵⁷

Class 8

"The study of history should be continued up to the present time, for it is good for the young boy and girl when they are just becoming physically mature, to learn as much as is possible in school lessons, of the deeds of mankind up to their own epoch. When they leave school the pupils should be able to carry with them in their souls a picture of the history of mankind. In describing modern times the teacher should pay special attention to the history of civilisation. For instance he should

⁵⁶ 20.VII.1924, Arnheim (GA 310).

⁵⁷ *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 20.

describe how the invention of the steam engine and the mechanical locomotive have transformed the earth."⁵⁸

Class 9

"The historical development from the Thirty Years War to modern times should be taken again, but presented to the children from quite a different point of view. The teacher has in earlier classes shown more the facts of history, now he should begin to introduce the inner historical motives. He should illustrate the widening consciousness of modern human beings and the expanding of their horizon through the development of Astronomy and Geography. The pupil should learn to understand the character of the epoch into which he is born. The teacher should speak of the newer State alliances in comparison with the older social alliances of the 16th and 17th centuries, and the strange merging into one another of the different folks of the 19th century. The effect of the Age of Reason can be well illustrated from Lecky's *History of the Spirit of Enlightenment in Europe*."⁵⁹

Class 10

"This course should cover the period from the earliest Eastern and Greek history up to the decline of the freedom of the Grecian states under Alexander the Great. The teacher should first of all show how the different peoples are dependent on the earth and on the climate and on whether they live in the hot or in the temperate zones. For example we should describe how a folk changes when it descends from the mountain region to the valley, but this should be given from a historical, not from a geographical, point of view."⁶⁰

Class 11

"In this class Literature is brought more to the fore than History. The main theme of study is Wolfram von Eschenbach's *Parzival*. After the pupils have been introduced to the story and to the history of the period, selected parts should be read in

⁵⁸ Ibid p. 25.

⁵⁹ Ibid p. 30.

⁶⁰ Ibid p. 35.

the original. Then from what has been described, the teacher should draw conclusions about the present day, and bring to the consciousness of pupils which of the characters in the poem and in the history of the time resemble those of the poetry and history of today. He should especially point out where the characters should resemble one another but fail to do so. The teacher should then show the development through the following centuries up to the 19th of the *Parzival* motifs in their different transformations, which are often difficult to recognise. The motif of *Poor Henry* by Hartmann von Aue illustrates how in the Middle Ages the moral and the physical realms were perceived as a unity, but this perception is lost in the 15th and 16th centuries. From the example of Wolfram von Eschenbach the teacher can show the peculiar difference of the lay and clerical education in the Middle Ages. The single details of the motifs of *Parzival* and *Poor Henry* with their further development and with their decline in the following centuries should be expanded into one whole picture, so that the 19th century is finally shown as a coming together of all the preceding periods. The whole character of the 19th century develops out of the former centuries. The teacher needs to show how at the end of the 19th century the spiritual heritage of past ages dwindles away and how all traditions become gradually thinner until nothing remains but a mere thread.”⁶¹

Class 12

“In the Twelfth Class, it is important in the study of events to penetrate to the depths and to pass on from describing the mere causes of these historical events to the whole process of evolution, which must nevertheless be given in a living and individual way. In characterising a certain people or culture it is necessary to show the contrast between what is meant by Ancient, Medieval and Modern. It is also important to illustrate what is meant by a broken or incomplete culture. The American culture for instance has had no beginning. The Chinese which became set and rigid has not come to an end. The Greeks had an ancient period (the time of Homer), a middle ages period (the

⁶¹ Ibid p. 39.

time of the tragedians), and a final period (the time of Plato and Aristotle). Our ancient period (the time of Germanic mythology) lies at the time when the epoch known as the Middle Ages had its beginning. By treating history as a whole, the teacher should also show how the people of olden times conceived of history as a whole. For instance Livy, in his description of the seven kings of Rome, gives from a Roman standpoint a kind of apocalyptic view of the whole history of humanity. At the end of the course the teacher should represent the whole history of humanity. At the end of the course the teacher should represent the whole history from the standpoint of our present development, giving a wide view of the coming events of the future which are already revealing themselves in the present. In this way is created a really organic picture of the whole development of history."⁶²

⁶² Ibid p. 45.

THE LITERATURE CURRICULUM IN THE FIRST WALDORF SCHOOL 7-12

Class 7

"The teacher should develop in the child a truly plastic perception through speech of the forms of expression for desire, wonder, surprise and so forth. The child should learn to form sentences out of the inner character of these feelings. The teacher should let the child form a sentence describing something which is desired, and then something which is admired; after this a comparison should be made between the two sentences. Thus an understanding is gained of the inner plastic quality of the language. In composition the teacher should ask the children to characterise what they have studied in Nature. Stories of the races and folklore can provide the material for reading and telling. The practical business sense should still be carefully developed in business letters and compositions."⁶³

Class 8

"The teacher should try to awaken in the pupils an understanding for longer works of prose and poetry. He should read with them epic and dramatic poetry for which they are ready only at this age. Goethe and his time as well as his cultural influence can be studied. Selections from Herder's *Ideas for a History of Mankind* and Schiller's *Thirty Years' War* can be used as material for reading and for discussion. A sense of what is businesslike and practical should be especially cultivated in the study of this subject."⁶⁴

Class 9

"The study of Goethe and his time should be continued. Some extracts from Hermann Grimm's lectures about Goethe should

⁶³ *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 20.

⁶⁴ *Ibid* p. 24.

be read with the children. Jean Paul's *Introduction to Aesthetics* gives an opportunity of treating aesthetic problems. Especially suitable are the chapters about humour. The teacher should give themes for essays from the history of the previous year."⁶⁵

Class 10

"In the literature lessons of the Tenth Class the pupil should be brought into connection with a very important human problem. He should learn to experience that there lives within his own soul that for which all human beings strive. The riddles of his own life can become illuminated in the light of world development. *The Nibelungenlied* and the *Gudrun Saga* can be studied, the artistic and the popular meanings of the poems should be discussed, and the *Edda* contrasted with the *Nibelungenlied*, so as to bring out the important differences. The pupil can be led to experience through these three poems, the passing over from the un-individualised love arising out of blood relationships to individualised love, from the representing of divine beings to that of human beings, and from paganism to Christianity.

In tracing the connection between the Middle High German and the Modern High German language and grammar, the development of the German people can also be characterised. The study of the metre and the poetic diction of the poetry which is living in their experience, gives an opportunity of going into forms of poetry in general. The oldest Germanic History should be studied with this poetry."⁶⁶

Class 11

"In this class, Literature is brought more to the fore than History. The main theme of study is Wolfram von Eschenbach's *Parzival*. After the pupils have been introduced to the story and to the history of the period, selected parts should be read in the original. Then from what has been described, the teacher should draw conclusions about the present day, and bring to the

⁶⁵ Ibid p. 29.

⁶⁶ Ibid p. 34.

consciousness of pupils which of the characters in the poem and in the history of the time resemble those of the poetry and history of today. He should especially point out where the characters should resemble one another but fail to do so. The teacher should then show the development through the following centuries up to the 19th of the *Parzival* motifs in their different transformations, which are often difficult to recognise. The motif of *Poor Henry* by Hartmann von Aue illustrates how in the Middle Ages the moral and the physical realms were perceived as a unity, but this perception is lost in the 15th and 16th centuries. From the example of Wolfram von Eschenbach the teacher can show the peculiar difference of the lay and clerical education in the Middle Ages. The single details of the motifs of *Parzival* and *Poor Henry* with their further development and with their decline in the following centuries should be expanded into one whole picture, so that the 19th century is finally shown as a coming together of all the preceding periods. The whole character of the 19th century develops out of the former centuries. The teacher needs to show how at the end of the 19th century the spiritual heritage of past ages dwindles away and how all traditions become gradually thinner until nothing remains but a mere thread."⁶⁷

"When Stein⁶⁸ sought the advice of Rudolf Steiner as to what he should teach in the eleventh grade, Steiner asked him what he felt especially closely connected with that was appropriate for this age group. Stein replied, 'The Grail Sagas'. 'Well!' responded Steiner, 'that would be most suitable.'"⁶⁹

Class 12

"A complete survey should be given of the history of Germanic literature. The older works of Gothic, Old High German and Middle High German should be studied. This should be followed by pre-classic, classic and romantic times, leading up to the present day so that a conception is given of the whole of German literary development. The survey should be given by

⁶⁷ Ibid p. 39.

⁶⁸ Walter Johannes Stein, the History and Literature teacher at the first Waldorf school.

⁶⁹ Quoted in *The Mystery of the Holy Grail, A Modern Path of Initiation* by René Querido, Rudolf Steiner College Publications, 1991.

means of concrete representative examples, from the study of which a knowledge can be gained of what man needs for life. The pupils should learn what they need to know as educated human beings. From the second half of the nineteenth century they should make a study of Nietzsche, Ibsen, Tolstoy and Dostoevsky. From representative examples which have hitherto been unknown to them, the pupils can gain the general outlook needed for this concluding course."⁷⁰

"They need to know about the present. You should discuss the present in much more detail with the twelfth grade. By present, I mean you would discuss the most important literary works of the 1850s, 60s, and 70s, then follow that with a more detailed treatment of the subsequent movements, so that they would have some insight into who Nietzsche and Ibsen were, or such foreigners as Tolstoy and Dostoyevsky, and so forth. The result should be that we graduate well-educated people."⁷¹

⁷⁰ *The Curriculum of the First Waldorf School*, by Caroline von Heydebrand, Steiner Schools Fellowship Publications, 1989, p. 44.

⁷¹ 30.IV.1924, Stuttgart (GA 300c).