

TRIUNE

NEWSLETTER FOR SHAPING A NEW FORM OF UNIVERSITY

- The cultivation of a living, imaginative thinking as the fundamental aim in teaching and research – the inseparability of science and art.
- Goethean-style phenomenology as orientation in relation to all faculties; awakening the eye of the spirit.
- The university as the expression and practice of the threefold social life.

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THE PATHWAY OF RESURRECTION: A PHENOMENOLOGICAL SPEECH AND DRAMA TRAINING

An interview with Dawn Langman

TRIUNE: What took you from your acting career into the realm of Steiner's indications and methods?

Dawn Langman: First of all, I never really had an acting career in the sense of mainstream theatre or film, although I undertook a mainstream

acting and speech training. But I did all of my work in the context of being a teacher. Being an actor was one horse and the other horse was being a teacher. It was always the two things together. I trained to be a teacher and I trained to be an actor in the context of a teachers' college in Adelaide – where I was asked to go back and teach. I always felt a deep gratitude for my training because I had a very wonderful mentor and teacher at that college; he had initially been a lecturer at the Guildhall School of Music and Drama in London.

But I always felt there was a dimension missing which I suppose I would articulate now as the spiritual dimension. Although it was there in an unconscious way because my mentor was a

deeply spiritual human being, as in fact many actors are in an intuitive way. Most actors who are really good actors know that there is a spiritual dimension but there's a very great difference between experiencing, in an intuitive way, that there is a spiritual dimension and being able to actively work with it in a conscious way. That is what I was always searching for, although I couldn't articulate it really until I met Steiner's work – not just as a vague mystical feeling but as an embodiment of the creative forces that are at work in the whole universe, the spiritual laws which work in the whole, vast Creation; the knowledge that they are the same spiritual laws which are at work in the microcosm when I become a creative being. To be able to learn *that* as a conscious path is what I always felt was missing. It was not only to do with the artistic work of drama and theatre but also to do with teaching and pedagogy.

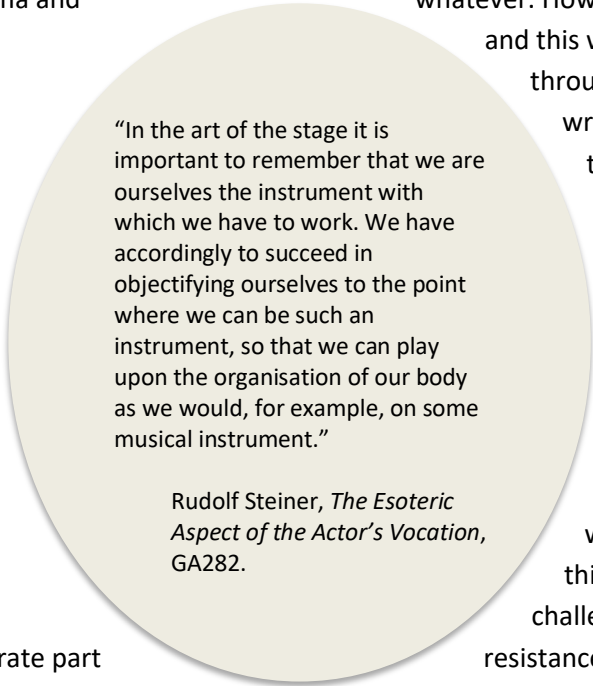
TRIUNE: Regarding the students who came to you when you working for ten years at Flinders University in Adelaide, students who I suppose came from conventional school backgrounds: were they able to grasp what you were doing in its depth?

Dawn Langman: Flinders University was a whole separate part of my life. No, I don't think they could; I wasn't asked to teach anthroposophy at the university. I was asked to bring my speech and acting technique – which had been witnessed by the person who was head of acting at the university – and she felt that that would be really helpful for the students. She felt that the technique itself was of real value and that the students she was in charge of were lacking something in the work with speech, so I was

invited to come and teach my particular methodology which is an integrated speech and acting methodology grounded in Steiner's work. And the students certainly didn't come into my course thinking they were going to learn anthroposophical speech and drama, although it was stated quite clearly in the handbook that I was working out of Rudolf Steiner's ideas.

I didn't teach any differently to the way I teach when I'm working with a consciously anthroposophical group of students. But I felt I had to find another language to use. I had to find a language that could make a bridge for people who didn't have any particular spiritual goal when they came into the course. They just came out of their secondary school, had auditioned and wanted to be actors, in film or television or whatever. However, what I found was –

and this was borne out consistently, through the things they would write to me at the end of term, in cards, in teacher feedback – they felt that they were nourished as human beings and that that was a very important thing for them. But, as with any course, not every student is going to think it's the world's most wonderful thing because students can be challenged to face their own resistances, in order to grow and evolve.



One student in particular hated my work at the beginning. At the end of each semester she would say – as we sat around and talked about the term's work – "well, I didn't hate your work this semester as much as I did last semester". And then the next semester she would say the same thing: "Well, I didn't hate it as much as I used to". And at the end of her fourth year she

wrote and said that it had been the most important class in her training!

TRIUNE: I understand that you describe your work as a phenomenological integrated speech and acting methodology for the future artist/human being. What do you mean by that?

Dawn Langman: For anybody who is striving on a conscious spiritual path, who is consciously engaged in their own evolution, I think there is hardly anything in the current theatre world that can speak to such a human being. Because most – and this is not a criticism of mainstream drama or theatre because there are incredible plays and dramas that have been written - but certainly in today’s world probably ninety five to ninety eight percent of the content of drama and film is still based on what we could call “the Kali Yuga human being”.

In terms of the seminal myth of drama which came from the mystery centre of Eleusis, this is

the descent of the human soul into Hades, the descent of Persephone into Hades, which was the necessity, in our human evolution, that the soul goes through that journey into the Underworld because we have the destiny to become free. But the other half of the journey is the resurrection or rescue of the soul from Hades by Dionysus, to bring the soul out of Hades. And this other half of the journey has hardly been articulated at all in world drama. In some of the great dramas it’s there; it’s woven all through Shakespeare’s plays and there are hints of it in some of the other great dramas as well. But, mostly they’re not performed any more – and even with Shakespeare, when it’s performed – that level of it is largely not understood and in most productions certainly not articulated.

People wanting to go to mainstream theatre will not find anything much that will nourish them, or give them any guidance or inspiration for the future. So, I believe the drama of the world has

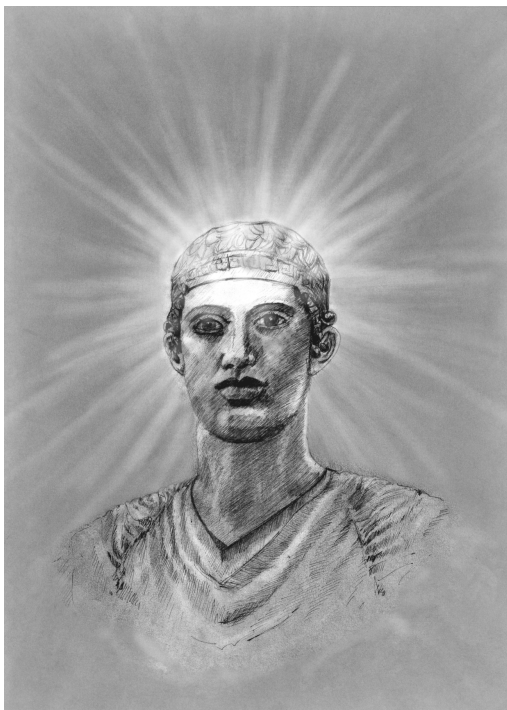


Dawn Langman as Hecuba, Queen of Troy, along with the other captive women, as they witness the destruction of Troy by the Greek victors. The image shows the suffering the human soul must endure on its evolutionary journey. From the State Theatre Co South Australia production of *The Trojan Women* in 2004. Photograph is by permission of Shane Reid.

to evolve and I think Steiner's mystery dramas give a template for that. But also, the actors of the world have to evolve to be able to embody those things. This methodology that I've developed out of Steiner's speech work and the Chekhov acting techniques which I studied in New York and which is also grounded in Steiner's principles – this methodology is a means by which we can train our instrument. The actor's instrument is their body and their voice and this whole instrument can become an organ of perception for those spiritual lawfulnesses. We can as actors – more and more consciously – incorporate them and channel them into our work.

TRIUNE: What is the character of drama and theatre today which makes it a journey into Hades?

Dawn Langman: Well, first of all, most of the dramas of the world depict the journey of the soul going into Hades which they often do with



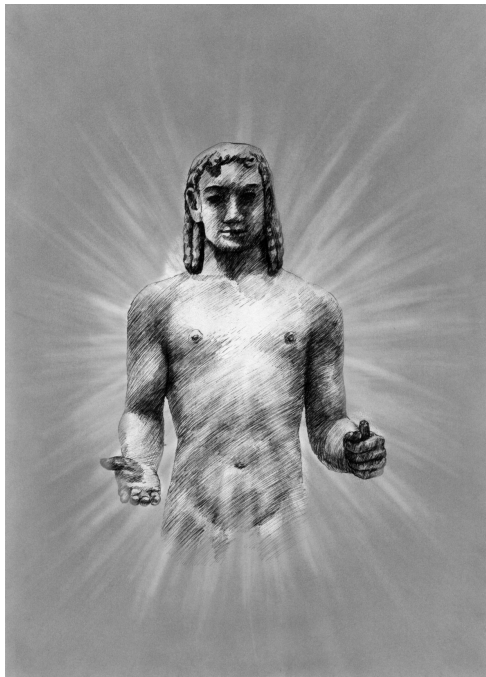
Based on the statue of the Charioteer the image provides a model for the actor who is working to awaken the sensation in their body that the head is the centre through which their thinking is channelled. The three drawings are by Raphaela Mazzone.

great genius and compassion. In other words, the soul having to go through the darkness of experiencing itself flung out of Paradise. It's the whole picture of the Fall, the soul when we experience ourselves as a separated ego in a separated body –and it's a traumatising experience. The whole human race is traumatised!! - because they experience themselves as separated from the divine substance out of which they've been born. And of course, we've had to go through this process in order to develop freedom. But at the end of the Kali Yuga we have to begin the journey to come out of Hades. The great actors in our present world – mainly in film, we don't see so many in theatre any more - many have a genius at portraying the darkness, the pain and the trauma that human beings go through. That's very important, but it's only one half of the journey.

TRIUNE: So the acting training you are talking about, an acting methodology for the future actor, the future human being – this, I gather, is a training for the resurrection path of the soul. In that case, what is it about the phenomenological nature of this training which brings about this aim?

Dawn Langman: Many people who work with this methodology – many of them say that, actually, it is just a way of teaching anthroposophy. This is people who come within an anthroposophical context. They say: "I'm doing this drama workshop, I'm doing acting and speech processes, but it's actually a way of experiencing anthroposophy right into my whole instrument, my whole body. So I'm having a phenomenological experience of the anthroposophical ideas rather than them remaining as ideas". Which is not to say there is anything wrong with the ideas. But people find they can have a living experience of these ideas, have them translated into processes which they are able then to experience in what I call "the

body of sensation". They actually have a visceral experience of – say – working with their heart centre, the difference between working with their heart centre and working with their head centre, or working with their will. Right down into their body they can feel and explore the relation of the will forces to the earth, the relation of the heart forces to the planets and the relationship of the thinking to the starry realm. That's just one example.



Based on the statue of Apollo the image provides a model for the actor who is working to awaken the sensation in their body that the heart is the centre through which their feeling life is channelled.

TRIUNE: In a university of the future – let's call it a phenomenological university – how do you imagine the organisation of such a university could support your "resurrectional" methodology? Especially if there are students who don't necessarily come from an anthroposophical background or with specific aims in that direction when they arrive at the training.

Dawn Langman: The nearest I've come to that was the years that I spent at Emerson College in

England. I experienced being in a tertiary institution in which the attempt was made, in every faculty or sphere of activity, whether it was agriculture or sculpture or painting or speech and drama, as well as in the organisation of the College itself – an attempt was made to create a holistic structure in which every part was related to the whole of anthroposophy. There was an incredible attempt to have every aspect of the College striving out of an understanding of the threefold social order. But it wasn't a university.

TRIUNE: OK, so that's the question. I'm talking about a phenomenological university, phenomenological in the sense that Steiner meant it – as a pathway to spiritual knowledge through entering into phenomena of every kind.

Dawn Langman: So you are saying that people at this university wouldn't necessarily be coming to consciously connect with anthroposophy. When I describe Emerson – that was an attempt to be a



Based on a statue of a Trojan warrior, the image provides a model for the actor who is working to awaken the sensation in their body that the belly is the centre through which the will is channelled.

phenomenological adult educational institution. People could come to the College from anywhere, from every direction. Whatever the particular discipline they wanted to work in, it would have that phenomenological approach. But Emerson wasn't a university and, in fact, there was an active sense that it didn't have to try to be academic, to meet "academic" standards. There was no attempt to try to meet the kind of requirement like – for example, with some of my friends who are working on PhDs at the moment. I'm not an academic person but I have always felt that intellectual rigour is important and should be striven for as part of penetrating the phenomenological experience – but not where you end up having to express something in a way which no one can understand!

TRIUNE: This potential university wouldn't be "academic" in the usual sense at all. For example, there may need to be awards of a completely different kind; not for "head" achievements but for attainments of the whole human being - like when you were talking about ideas becoming visceral experiences. Can you imagine your drama training supporting the phenomenological work in other faculties in such a university?

Dawn Langman: Yes, I can. I'm working that way at the moment with a group of colleagues – we are meeting and sharing our research on the evolution of human consciousness coming from the ideas of Steiner. There is a musician, a eurythmist, a painter and several others; we are sharing the different exercises and methodologies we have developed to help people have an experience of the different stages of consciousness. In my case it's through movement and speech. It gave us all a sense of what could be possible when all the disciplines can come together to create a journey for people. It feels to me that this would be one very important way to help people experience

this incredible journey that we're on. I imagine it could happen in a university, whatever particular subject a student goes on to specialise in. That's one side of it. But then the other side of it is that drama and speech require a particular kind of human being that wants to do them, the same as painting and music does. So not everybody's going to be equally drawn to each discipline, although most people can get something out of everything. There would be some people resistant to working with their bodies, to moving like an Indian temple dancer, for example, when we go back into the ancient Indian consciousness. You don't want to force them but you can give them the opportunity to try and to find out. And it can be like the student who hated my work when she started but in the end found out that it was the most important part of her training.

TRIUNE: Looking into the world today and into the future, what do you think is the most important role for the actor and the speech artist?

Dawn Langman: It's related to what I was saying at the beginning. It has to do with what I call the mystery task of the arts, and the particular mystery task of the arts of speech and drama - because each of the arts has its own task that it's there in the world to address. With speech and drama I think it's primarily to be able to articulate - and this is drama as well as poetry and story-telling, through the great stories and great dramas of the world – the incredible journey of the human soul, through all of the eons and epochs. To articulate the journey the soul has had to go through, from the first Creation, right through to the point of the mystery of Golgotha where the being of the "I am" could for the first time enter into a human vessel, and then the activity of transformation that goes on working and penetrating for the next eons to come, until we fulfil our task as human beings.

The task of speech and drama is to articulate that journey very, very clearly so that people can recognise it. That's the real purpose of a performance. It's for someone sitting in an audience who is lost in their particular bit of trauma, to be able to see on the stage or to hear in a story that's being told, something which gives them hope, which gives them the courage to go on trying. The purpose is to show them the possibility of redemption and at the same time allow them – this is at the highest level – to be grateful, to understand and have reverence for, the price that's had to be paid to become a human being. ≈

Dawn Langman has written five books with Temple Lodge: *The Art of Acting: Body - Soul - Spirit - Word* (2014); *The Art of Speech: Body - Soul - Spirit - Word* (2014); *Tongues of Flame: The Actor of the Future*, Vol. 1 (2019); *Word Made Flesh: The Actor of the Future*, Vol. 2 (2020); *Between Heaven and Earth: The Actor of the Future*, Vol. 3 (2022).

For the Heart Fire Centre for Speech and Drama at Samford Valley, Australia, click:

www.heartfire.com.au



THE ACTOR TRAINING OF MICHAEL CHEKHOV; RUDOLF STEINER AND GOETHEAN PHENOMENOLOGY

Nigel Hoffmann

The acting method of Michael Chekhov is well-recognised, having had as his students the likes of Yul Brynner, Clint Eastwood, Ingrid Bergman, Anthony Quinn and Marilyn Munroe. Chekhov originally studied under the Russian theatre practitioner Konstantin Stanislavski but the main influence in the development of his system for actor training was Rudolf Steiner and J.W. von Goethe.

Steiner's influence on Chekhov is well-known but not so his connection with Goethe - that is to say, Goethe's scientific-artistic method of nature study. Jonathan Pitches in his book *Science and the Stanislavski Tradition of Acting* sets out to rectify that.¹ This is not just a matter of historical curiosity; its connection to Goethean phenomenology is a key to a future tertiary acting training in the Chekhov methods. To work adequately within the Chekhov system requires a practical and immersive experience of Goethe's way of science and this is what Pitches paves a way toward.

As a young man Steiner involved himself deeply with the natural scientific methods of Goethe, so it is unsurprising that Chekhov found his way from Steiner to Goethe. Goethe had cultivated what he called "exact imagination" in his observations of plants, colours and other natural phenomena. Goethe also spoke of a "delicate empiricism" – a way of observing which was not objective and analytical like materialistic science, but qualitative and participatory, using the active imagination to develop a deep intimacy with the formative gestures of natural phenomena. In Chekhov's book *To the Actor* he acknowledges that he is familiar with Goethean science and with Goethe's concern to perceive the archetypal forms of things.²

Chekhov had seen private demonstrations of Steiner's voice and movement training – eurythmy – in Moscow, in the 1920s. He became a student of anthroposophy and began to incorporate it into the techniques of acting he had learnt. In the early 1930s, whilst he was in

¹ J. Pitches, *Science and the Stanislavsky Tradition of Acting*, Routledge, London & NY, 2006. See Chapter 4: "A delicate empiricism: Romantic science and the Michael Chekhov technique". Click:

https://library.uc.edu.kh/userfiles/pdf/1_Science%20and%20the%20Stanislavsky%20Tradition%20of%20Acting.pdf

² M. Chekhov, (1953) *To the Actor: On the Technique of Acting*, London: Harper and Row, p.95.

Germany, in exile from Communist Russia, Chekhov attended a Steiner school and trained in eurhythmy.³ Eurhythmy, the movement art which uses the whole body to express the language of gesture in speech and music, became a main key to the development of Chekhov's drama techniques. Chekhov connected it with Goethe's use of the imagination to reveal the language of archetypal gestures of natural forms. Eurhythmy was a key factor in the training of Chekhov's actors at Dartington Hall in the UK in the 1930s and, along with the Goethean way of perceiving archetypal forms, played a significant role in the development of what he called the Psychological Gesture. The Psychological Gesture, according to Pitches, is "arguably Chekhov's main contribution to actor training today".⁴

By 1938 the concept of the Psychological Gesture had become part of Chekhov's teaching classes at Dartington. This is a training technique and not intended to be seen on stage. With the Psychological Gesture the actor's task is to reveal the archetypal form in a physical gesture—the archetype of a king, for instance, if the actor is playing Lear. Only after this gesture has been found, through practical experimentation and improvisation, can the character be individualised. The individual characterisation is, then, born out of the general archetype, specifically by lending the gesture different Qualities of Action as Chekhov termed it. Once the developmental work is done, the actor emerges with what Chekhov calls "the entire character in *condensed* form". The actor is now master of the character's "unchangeable core", possessor of its "very spine".⁵ Pitches suggests that such statements suggest a strong

affinity with Goethe's search for archetypal forms in nature.⁶

Chekhov writes that the Psychological Gesture can be found, not just in different characters in a drama, but in phenomena such as colours. Here we find a connection to Goethe's extensive colour studies. Pitches states that it is clear that Chekhov had read Goethe's *Theory of Colour* at least three years before he wrote the 1942 version of *To the Actor*.⁷ Following Goethe, Chekhov finds in colours moral qualities and directional character – that is, specific colours may move outwardly or retreat inwardly in different degrees of intensify. For example, regarding yellow-red, Chekhov writes that "... we want to go forward with it" and that "blue gives us the feeling of concentration ... it recedes from us".⁸



Chekhov sees colour as a physical stimulus to the actor in the training process. He describes this physical stimulus as the expression of a Psychological Gesture which is the colour's specific gestural-directional quality. He ascribes colour an archetypal significance in his methodology of acting, just as Goethe saw each colour as arising between the polarity of light and darkness. Chekhov details the Psychological Gestures of twelve colours and writes that trainee actors should endeavour to physically

³ J. Pitches (2006) p.126.

⁴ Ibid.p.124.

⁵ M. Chekhov, (2002) *To the Actor on the Technique of Acting*, London, Routledge, p.68.

⁶ Ibid. p.142.

⁷ Ibid. p.144.

⁸ M. Chekhov, (1937), *Colour and Light: Mr Chekhov's Criticism of March 15th*, Dartington: Dartington Hall Archive, p.4.

enact the specific gesture of a colour: “Imagine the colours without any connection to real things. Imagine them flowing into unlimited space—pure type of imagination... Try to be the colour”.⁹

The same thing is intended by Chekhov when he asks students to observe plants and flowers and find “the gestures and qualities that are contained in them”.¹⁰ This again relates directly to Goethe’s qualitative science and is intended to train actors in exact imagination. When we say “observe” here it means to observe with the eye of the spirit, as Goethe put it himself - a kind of inner sight. Finding the specific Psychological Gesture for a particular plant or flower - in the training of an actor - means to bring this gesture and quality to physical expression. When the gesture has been so physicalised with the whole body, then it can be transformed into the word.

Here we can see how the Psychological Gesture owes a debt to Steiner’s theory of speech formation. Steiner’s contention that “if speech is to be made plastic on the one hand, musical on the other... then this is first of all a matter of bringing gesture in to speech”¹¹ is interpreted by Chekhov in the following practical exercise related to work on *Hamlet*: “At first execute the Gesture without words, then the Gesture with words together, and, finally only

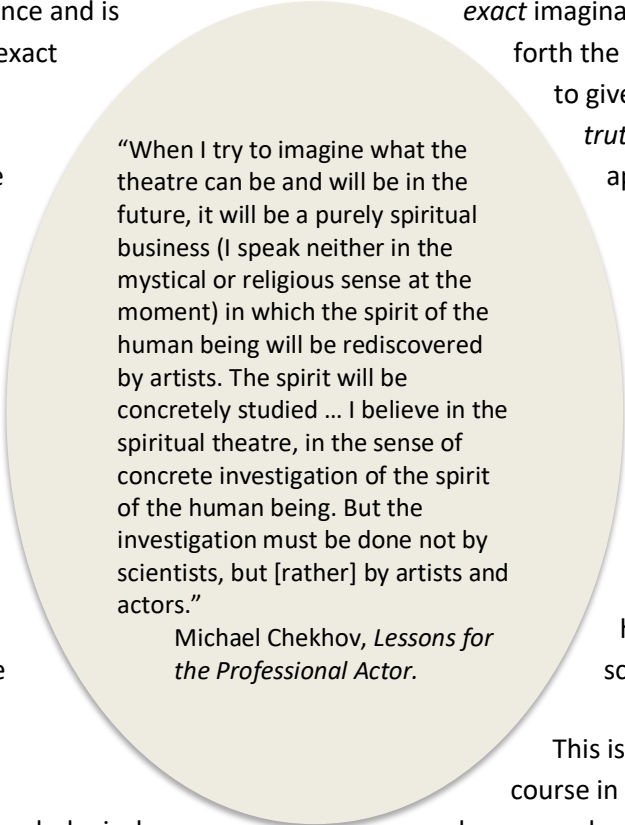
the words without the Gesture”.¹² Such exercises with colour and plant gestures is a training in perceiving and enacting the archetypal gestures of phenomena and the way whole-bodily formation can then be metamorphosed into living speech.

For the actor, as for Goethe, this perception of archetypal forms of gestures is nothing arbitrary or subjective. That is why Goethe spoke of an *exact* imagination. The aim in bringing forth the Psychological Gesture is to give expression to something *truthful*. The images

appearing to the inner eye must be exercised and interrogated by their creator in order that they may yield “answers visible to [the actor’s] inner sight”.¹³ In other words, the trainee actor in Chekhov’s method is not just cultivating an art; he or she is learning how to be a spiritual scientist.

This is why an orientation course in Goethean

phenomenology can be connected with a future university actor training using the Chekhov method, as with other fields of study. To grasp the gestural language of phenomena truthfully, authentically, needs a dedicated cultivation; this phenomenology is an art in itself. Chekhov asked trainee actors to observe the gestures and qualities contained in colours, in plants and other phenomena and this requires a holistic vision. This is no easy matter because it is not how we are conventionally schooled. The



“When I try to imagine what the theatre can be and will be in the future, it will be a purely spiritual business (I speak neither in the mystical or religious sense at the moment) in which the spirit of the human being will be rediscovered by artists. The spirit will be concretely studied ... I believe in the spiritual theatre, in the sense of concrete investigation of the spirit of the human being. But the investigation must be done not by scientists, but [rather] by artists and actors.”

Michael Chekhov, *Lessons for the Professional Actor*.

⁹ Ibid. p.6.

¹⁰ M. Chekhov, (1991) *On the Technique of Acting*, London: HarperPerennial, p.40.

¹¹ Ibid. p.67.

¹² Ibid. p.68.

¹³ M. Chekhov (2002), *To the Actor on the Technique of Acting*, London, Routledge, p.23.

gesture of the colour yellow is only meaningful and truthful in terms of a comprehension of the whole circle of colours which is born out of the polarity of light and darkness. The gesture of a flower only becomes meaningful out of a study of the whole plant.

The phenomenological pathway of Goethe was enhanced by Steiner into these stages: physical cognition (the empirical phenomenon), Imagination, Inspiration, Intuition. An orientation course in Goethean phenomenology through these stages can take place prior to or concurrent with a university Chekhovian actor training. At its heart, Chekhov work seeks truth in performance - inspired acting rooted in the connection between inner life and outer movement. Goethean phenomenological study, as indicated by Chekhov, is vital to achieving this end. ≈

Nigel Hoffmann is editor of TRIUNE newsletter. Michael Chekhov was born in 1891 in Saint Petersburg; his uncle was the short story writer and playwright Anton Chekhov. In the late 1920s he escaped Communist Russia and taught drama first in Germany, then Lithuania, before establishing The Chekhov Theatre School at Dartington Hall in Devon, England. In 1938 he moved to the United States and taught drama in Connecticut and Hollywood. He died in Hollywood in 1955.



THE UNIVERSITY AND LIVING SPEECH

Rudolf Steiner

In a time when men still had a feeling for art and for style, there was even for prose what, at all events, resembled art, namely rhetoric—or, as it was often called, eloquence. It has survived, along with many another

antiquated curiosity, in some of our universities. The universities, at any rate the older ones, have still continued to appoint Professors of Eloquence. There was one, for example, in Berlin, who was quite a famous man. He was appointed to teach eloquence. The public, however, and consequently the university, had no use for lectures on eloquence. In their view, all that is necessary is for people to open their mouths and speak, just as it comes; no need of any teaching! And so it came about that most people were quite unaware that they had in the university a highly distinguished Professor of Eloquence. He lectured on Grecian Archaeology, and he gave excellent lectures. He had not, however, been appointed for that at all, he had been appointed Professor of Eloquence, for which there was no demand, so sadly out of tune with the age is anything that has to do with the real forming of speech.

The proper aim and purpose of prose is to bring back *thought* into speech. For thought has become quite detached from speech.

Now the thoughts men have today are, without exception, thoughts that have to do with the *head*. For to what do they refer? Solely to things that are material. The religious bodies, having no desire to be connected with material things, have for a long time, and especially the Protestants, been making great efforts to exclude thought altogether, in theory anyway, and instead to fall back on *feeling*—to have, that is, what they call *faith*, which amounts for them to the same thing. We have no occasion to go further into that now, but it is important for us to realise that the thoughts that are in the world today are material as regards their content. Even men who believe they recognise and acknowledge the spiritual—unless they take their stand right within the life of the spirit, their thoughts too are concerned with what is material and are the product of the head alone.

And now you must allow me at this point to make use of a picture, although the picture is meant to be taken seriously and even quite exactly. In a lecture on natural science it would not of course be permissible to describe the human being in the way I shall now be doing.

Man's head is round, at all events in its inherent tendency; and in its roundness it forms a picture of the universe, the universe, that is, as it presents itself to immediate observation in its material aspect. Thoughts that are spiritual can never originate in the head; they can only spring from the whole human being. And man as a whole is not round; for in man as a whole the roundness has been metamorphosed so that he has an altogether different form. The moment it is a question of leaving the purely material, as for example in the forming of speech, we have to look in the direction of that in man which is not round. When we give our attention to gesture, [we see] it is something that least of all can be carried out by the head. For it is only a few people who can, for example, move their ears at will; and such gestures as these do not anyway come into consideration here. The head is indeed, and with good reason, gestureless; only in look and in play of countenance may it be said to have a last relic, an indication merely, of gesture.



Many things need to be brought into speech, and these all have their origin, not in the head, but in the whole of the rest of man.

[These include:

1. Effective: Pointing – Incisive speech.

2. Thoughtful: Holding on to oneself – Full-toned speech.

3. Cautiously feeling one's way in face of hindrances: A rolling movement forward with arms and hands – Vibrating, trembling speech.

4. Antipathy: Flinging out a limb – Hard speech.

5. Sympathy: Putting out a hand or arm to touch the object of our sympathy – Gentle speech.

6. Drawing back on to one's own ground: Slanting a limb away from the body – Abrupt speech.

What I am anxious to impress upon you particularly is that if we are setting out to study the forming of words and sentences, we must take our start from gesture, and then go back to speech and see what qualities—fulness, vibration, and so forth—rightly belong to the speaking of word and sentence].¹⁴

So it comes to this: what man experiences in the rest of his being must flow up into the head. This is what I meant when I said that after we have studied a passage in gesture, studied it first, that is, in gesture alone, the gesture has then to flow into the word, has to be lifted up into the spoken word.

Prose, however, having been restricted to the head, has almost entirely lost gesture; prose can be declaimed with complete absence of gesture. Or rather, not declaimed; one merely talks prose—prosaically.

Whereas in the ordinary way, when he wants to speak, man simply makes use of his instrument of speech, the actor has first to acquire what I might call an intimate kind of hearing that does not hear, an ear that hears silent speech. He must be able to hold the word in his soul, in his spirit, holding it there in its sequence of sounds, hearing in silence whole passages, whole monologues, dialogues, and so forth. In effect, speech has to become for him so objective that

¹⁴ For this section, see the lecture on the previous day, 6th September 1924 GA 282.

when he speaks, his speaking proceeds from what he hears with his soul. ≈

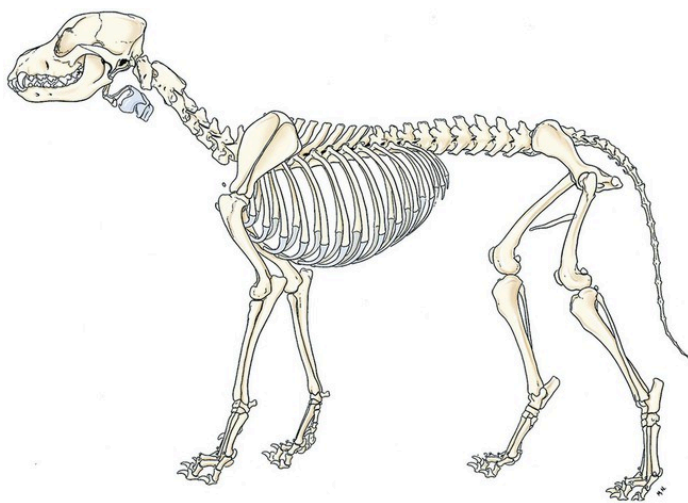
Rudolf Steiner, lecture of 7th September, 1924, GA 282.



THE FUTURE TASK OF THE FACULTIES

Rudolf Steiner

With regard to academic work, none of what will need to be present in the future exists yet, which is not to say that there is absolutely nothing now. Already present in all branches of academic knowledge are the outer facts that we must move forward into areas that will be needed in the future if human souls are not to become corrupted. A number of fields of scholarly research have already produced significant results, from the smallest collections to the London Museum. With regard to the academic knowledge of the future, however, current researchers are inwardly dead and therefore cannot do anything with these resources. Because they arrived at this body of material through an automatic,



Skeleton of a dog.

unconscious development of sorts, they do not know what to do with the information they have.

The dilemma for anthroposophists is not that it is impossible to approach these fields from the anthroposophical perspective – the comprehensive ideas and spiritual perceptions are already available – but that the body of facts needed for academic research is monopolised by people who do not know what to do with it. The people who ought to be describing the contents of our culture stand there empty-handed.

Meanwhile, the body of facts is not being presented to university students in ways that encourage seeing these facts in the right light. For example, when you are shown a skeleton in zoology class or a plant in botany, you do not get anything out of it. You simply learn that the skull goes here, the shoulder blade there, the tibia down here, and so on. A table or a machine could be described in the same way. When your instructors show you a skeleton, you cannot develop any feeling for the process of its growth and development. It is shown to you as if it were nothing more than machine that can be broken down into its component parts.

But what do you see if you first learn to imbue your perceptions with soul? For example, if you look along the spine of a dog skeleton, from back to front, you can see that moon forces are at work in the tail end and sun forces in the skull, while Earth forces work along the legs. This becomes a matter of direct perception if we do not prevent people from seeing it by failing to teach them how to perceive in this way. We would have to be able to see it in the same way that we see (and remember) a sculpture of a human figure – the fact that it represents a human being is a matter of direct perception. In the

same way, we ought to be able to see that sun and moon forces are active in the skeleton of a dog. We simply need an adequate basis for such perceptions.

At the moment, however, those who have access to the facts do not know what to do with them, and those who actually need these scholarly resources do not have access to them. This is why we say there is nothing there, but we might equally well say that everything is already there. The great difficulty is in finding one's way. If students today have not been gifted with exceptionally favourable karma or if their souls have not been guided in ways that allow them to acknowledge the existence of a spiritual world, they are led away from that world, and the fact that a spiritual world exists seems simply ludicrous to them.

The modern worldview that takes mere logic and sensory observation as its starting points is forced to imagine that the world ceases to be accessible at a certain point. We have set outer, natural limits that we can no longer get past. Our logic consists of inner laws that we impose on

ourselves; it does not include nature at all. All knowledge, even purely scholarly knowledge, must merge into pure artistry. We must teach ourselves to be artists so that we can shape forms as nature shapes them. We can learn that as soon as we discover where nature becomes an artist.

We must deepen our knowledge of nature to such an extent that we see plants, animals and humans as artists. Only then will we recognise the infinitely interesting static and dynamic proportions encompassed by the human body, for example. We will see how each bone represent a system of beams and girders. We will understand the difference between standing with legs apart in the frontal plane and stepping forward. Each human body is a very subtle architectural structure. ≈

Rudolf Steiner (from *Youth and the Etheric Heart*, SteinerBooks, 2007. GA 217a, pp.73-76).



LINKS AND INITIATIVES

This space is reserved for news, relevant links and outlines of initiatives.

AUSTRALIA

INDUS UNIVERSITY PROJECT

<https://www.educationforsocialrenewalfoundation.com/>

MISSION STATEMENT OF THE NEWLETTER

To help develop an international community of people together striving to shape a new kind of university. **Please share this newsletter widely.**

To share insights and information which will help to develop the content, methods and organisational principles of this kind of university

BACKGROUND – ON THE EVOLUTION OF THE UNIVERSITY

The university, since its inception in the medieval people, has become a central organ of the cultural and spiritual life of society. It has been called a “little city”, a melting pot for new ways of thinking and for shaping the world creatively.

All knowledge in the medieval university was unified by faith in a transcendent God. During the time of Renaissance humanism, and later in the early-modern Kantian and Humboldtian universities, the human rational faculty became seen as the unifying power. The university came to be thought of as a centre for universal knowledge. The modern university can better be called a “multi-versity”; faith in God or the rational striving toward the universality of knowledge is not its central concern. It is essentially materialistic in outlook, serving mainly practical ends through its teaching and research.

SHAPING A NEW FORM OF UNIVERSITY

This means stepping toward a future in which the university is completely free of the state – financially, in terms of course content, and in relation to the awarding of degrees. This freedom is the responsibility and duty of this central organ of the cultural-spiritual sphere of the threefold social organism; it is already recognised in academic freedom. Ways this freedom can be further achieved can be discussed and advanced through this newsletter.

Following the indications of Rudolf Steiner, the aim of lower and higher schooling is not to educate but to awaken – to help awaken the modern human being to the spirit, the spirit working in the human being itself. What can be achieved at the tertiary level will fructify the whole field of education into the future.

Thus we can state boldly: the aim of the new university is to help open the “eye of the spirit” to the working of creative spirit in all forms of nature and the human world. In every faculty, in every aspect of teaching and researching, the task will be to advance human life towards an understanding of the world as a manifestation of spirit.

For this reason the orientation of the new university is fundamentally phenomenological. This is the method which is taught, guided and inspired by what others have perceived in this way. Modern individuals need to learn to see for themselves.

Seeing is grounded in physical perception, in what appears to us in the world (phenomenon literally means – “what appears”). But physical appearance hides what is invisible and essential. When teaching and researching focuses one-sidedly on the physical we have everything technical, the approach which considers what is “real” as only observable, empirical phenomena. Academic thinking then becomes highly materialistic and objective. However, when teaching and learning reaches through what appears to us physically, it rises to the artistic through a “knowing of the heart”. In the works of the later Heidegger and the later Merleau-Ponty we have the vision of the invisible within the visible. We find that “more appears than appears to appear”.* The appearance hides the innate idea (*eidōs*) which may nevertheless come to presence through the pathway of phenomenology; this innate idea Plato equated with *to ekephanestaton* (“what properly shows itself as the most radiant of all is the beautiful”).

The new university is focused on a highly practical, applied phenomenology, on all the phenomena which come within the scope of the different faculties. Different minerals and soil

forms; plants and animals; the forms and structures of the human body and human consciousness; the different stages in the growth of children, their different soul gestures and temperaments; all the disease and health appearances; social forms and social processes – and so on. For this advanced practical phenomenology, we look mainly to the indications of German philosopher and artist Rudolf Steiner, who in turn drew greatly on the artistic phenomenological natural science of the poet Johann von Goethe.

Editor

* R. Bernasconi, "The Good and the Beautiful" in *Phenomenology in Practice and Theory*, Martinus Nijhoff Publishers, Dordrecht, 1985, pp.179-184.