

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 ONENESS BECOMES THE MANIFOLDNESS: EURYTHMY AND THE SEVEN LIBERAL ARTS IN THE NEW UNIVERSITY

An interview with Birgith Lugosi.

TRIUNE: How do understand how all the arts relate to one another, for example in the arts faculty of a university which teaches eurythmy and the arts from out of an anthroposophical understanding?

Birgith Lugosi: Well, in my eurythmy training we had teachers from the first and second generation of eurythmists after Steiner's time, but also painters and sculptors, music and speech formation teachers. They all came to their work through the same kind of understanding. The musician, our pianist, was

interested to know about the intervals. In their own training these teachers had literature, often painting and sculpture, medicine, mythology, and cosmology. Cosmos means the oneness, the All.

If you became a music therapist you had eurythmy, painting, sculpture and other subjects. A painting teacher always had a training in sculpture and eurythmy. Everybody who was teaching us always had the manifoldness in order to understand the oneness. Sculpture, for example, was always taught through movement, through eurythmy, so it becomes something living; the students were helped to understand how the Word becomes sculpture. You understood that the sounds become movement and living sculpture. Music connects with painting because of the intervals – you can see the planets. Painting becomes a

form of frozen music, frozen intervals. It becomes the perception of inner movement. A seventh has a different colour from a third or a second or a prime. And in pitch you can see colours. A painter has to be able to see movement – the quality, the essence of the colours.

TRIUNE: Rudolf Steiner says that the true aim of the arts faculty, which in European countries is usually called the philosophy faculty, is to allow students to become artists, to transform knowledge into the art of living. How do you relate to that aim?

Birgith Lugosi: The difference between the philosopher and the spiritual scientist is that the philosopher speaks about the spirit by standing in front of the gate, but doesn't know exactly what is behind the gate. With the spiritual scientist the gate is open so that the person can bring the truth down. They don't need to philosophise about this. That means you haven't crossed the threshold. If you are a spiritual scientist you understand – you *stand under* – the truth, the higher. The spiritual scientist doesn't



Birgith Lugosi moving the second, in *Prelude* by Shostakovich. The eurythmist moves the space between the centre and the periphery.



Breathing exercise: contraction – expansion. Sculpture by Birgith Lugosi.

just talk about it. Before the Greeks the spiritual world was open and you had an initiation of the three days death – it was like a sleep death. You were brought into the cosmos, to understand the truth. A philosopher just talks about these things through thinking – but yes, thinking is important. I believe Plato could still see clairvoyantly; Aristotle received an initiation by Plato into both the mineral and plant worlds. And they had the seven liberal arts. So it was always a spiritual journey, until the gate became open for them. Through exercises they had to develop themselves in every way, both their physical and soul organs. That was the purpose of the seven liberal arts. But not every student has the capacity to develop soul organs.

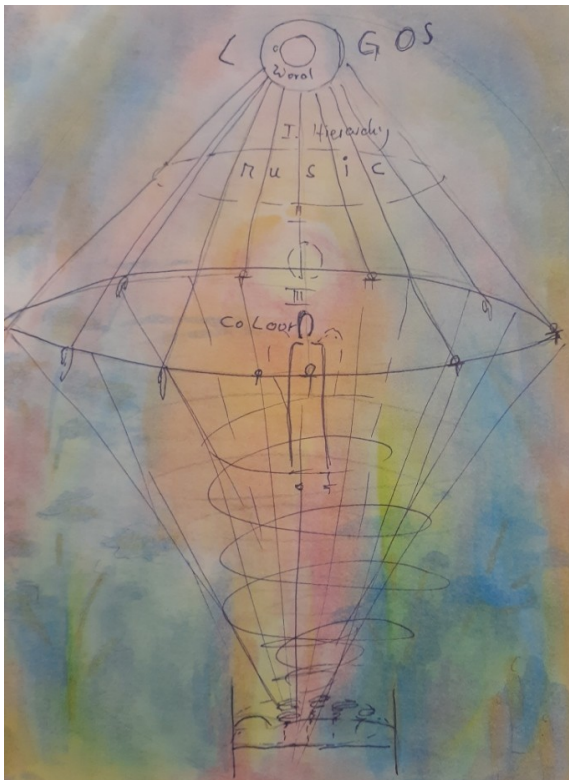
TRIUNE: What is difference between the way we would now practice the seven liberal arts in a university and the way the Greeks practiced them? How does this relate to the development of modern scientific consciousness?

Birgith Lugosi: Our whole sheaths – physical, etheric and astral – have changed since the Greek times. So we have to have other trainings.

For example, the exercises Steiner indicated including control of thought, control of will, control of feeling. And studying a plant in a certain way so that you can see the spirit; for example, the perception of what lives between two leaves such as is developed through the practice of Goethean science. You have to develop certain spiritual faculties.

TRIUNE: So all this would be part of a university training in the future?

Birgith Lugosi: Absolutely. It should happen in the arts faculty. In the training here at my college of the anthroposophical arts when it was a full-time training, it was always integrative thinking which was developed. We had Greek mythology, eurythmy, literature, medicine and cosmology. We had a least four hours sculpture



The unity of Science - Art - Religio (reconnecting vertically). The word religion comes from the Latin *religio* (reconnecting with the spirit). "Art is the mirror of the spiritual world in the world of senses" (Rudolf Steiner). A threshold has two sides; in front or beyond. We have to cross the Threshold to bring the Art into the sense world. Copying from the sense world isn't art. Spirit hearing has to be developed.

and painting per week. We had speech formation twice a week. It was not about exclusion; you would be a poor painter if you didn't have your consciousness expanded through the other arts.

TRIUNE: What about the question of university students learning how to become original researchers, not just receiving information and learning new techniques?

Birgith Lugosi: If you don't train students from all sides, in the manifoldness, if you don't give them exercises to develop themselves, they will never be able to do research work. Especially not spiritual research for which you must understand that we are soul-spiritual beings. There must be the right preparation.

Tertiary students can become researchers only after a certain number of years. You can't expect someone in the first year to do research work; you would need a minimum of four years to develop that capacity. In the third year you start to awaken. In the third year of any training you start to understand a little bit more deeply. Not in the second year – in the third year. Then you start to criticise the teachers; you start to become more conscious about certain things. But in the fourth year you have tools to work with. You have to firstly give students some basics; then, in the fourth year – in eurythmy for instance – they can begin to make forms for music or poetry.

What I think is really important for my students at my college and for all university students, is learning to look in yourself and look around yourself. Not wallowing inside yourself but through understanding what is around yourself. It is through crossing over to the spirit and then coming back into yourself. "Know thyself" has always been the aim of the spiritual life. Who am I as a soul-spiritual being? It's simple exercise but it has enormous power, the movement

between the centre and the periphery. All eurythmy is about moving the space between the centre and the periphery.

TRIUNE: When thinking about a new kind of university based on anthroposophic principles, do you think those students not coming from Steiner schools are disadvantaged?

Birgith Lugosi: I remember with our eurythmy school in Munich, there was always an advertisement in the government employment office, you know – when young students are looking for a profession. We received into the Munich Academy a lot of students from the mainstream who had no idea about eurythmy. I, myself, didn't know anything about eurythmy when I came to the Academy. Those who'd had a Steiner school education thought they knew it all because they'd had eurythmy all along; also they thought they knew about Steiner because they'd seen a picture of his face in the school every day. Well, I can't generalise, it wasn't always the case. But the others who were new to it tried to pick it up in a different way.

Our teachers were concerned that we learned integrating things. So in our first week we had medical lectures and the lecturer started with the Greeks – the oneness and any manifoldness. That was immediately inspiring for us, that the oneness is larger than the manifoldness of existence. From the manifoldness we had to come back to the oneness. So they gave us an image; it was an inspiration for us to learn why in a Steiner school, in the first mathematics lessons, it is not the addition "one and one is two" but they learn division first: "two is one plus one". Two can be divided into one and one. Dividing like a cake.

The students who were completely new to this absorbed straight away a larger picture of why we had painting, sculpture, rhetoric – all the seven arts. Somewhere the students who had

come from Steiner schools knew it but they didn't see the larger picture. They had received a teaching but not consciously. The others didn't have any of these teachings but they were yearning for something. That's what somehow led them to meet with eurythmy and anthroposophy.

Those young people who came and entered our school from the mainstream were very curious; they were quite excited because of this richness which they hadn't experienced outside, in the mainstream. ≈

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AN EPISTEMOLOGY OF LOVE: THE TRUE HEART OF HIGHER EDUCATION

Arthur Zajonc

The wish to comprehend leads us to develop methods of inquiry directed toward reliable knowledge. If the methods we possess are fragmentary or partial, then our knowledge will be likewise. In this way we see that an expanded ontology requires an enriched epistemology. The richness of the world will not reveal itself by a single means of inquiry. Not only are many questions required, but they must be posed and explored in different ways, each one of which illuminates

the world from another direction, inner as well as outer.

The illusive human capacity of imagination [is] so central to a vital and genuine university. Ralph Waldo Emerson described imagination as profoundly participatory: a knowing by becoming. "Imagination", he wrote, "is a very high sort of seeing, which does not come by study, but by the intellect being where and what it sees."¹ The intellect of the inquiring individual shifts the locus of its activity from itself into the other. Through imagination, the mind finds a way of living for a time beyond itself, becoming "where and what it sees".



I view the practice of contemplative inquiry as an essential modality of study complementary to the dominant analytic methods now practiced in every field.² I see contemplative inquiry as the expression of an *epistemology of love* that is the true heart of higher education. Epistemology means "theory of knowledge", or how we know what we know. At first, love seems to have little to do with knowledge and our understanding of how it works, but if we set aside romantic love for the moment, is it not true that we come to know best that which we love most? To make this method clearer, I will distinguish seven stages in the epistemology of love.

The first stage is *respect*. We cannot take the ethical orientation of research for granted. We should consciously adopt a positive ethical orientation toward our object of study. What is the quality and character of our interest in what lies before us? Do we respect the integrity of the other, be it a poem, a plant, or a patient? In his *Letters to a Young Poet*, Rilke suggested that the

highest we can offer another is to "stand guard over their solitude".³ When we truly respect the integrity of the other, we "border and protect" them, Rilke suggested, even while we seek to know them more completely.

The second stage is *gentleness*. In his own scientific investigations, the poet Goethe sought to practice what he called a "gentle empiricism [*zarte Empirie*]"⁴ If we wish to approach the object of our attention without distorting it, then we must be gentle. By contrast, the empiricism of Francis Bacon spoke of extracting nature's secrets under extreme conditions, of putting her to the rack. An epistemology of love rejects such methods.

The third stage is *intimacy*. Conventional science distances itself from nature and, to use Erwin Schrödinger's term, *objectifies* nature.⁵ Under this view, science disengages itself from phenomena for the sake of objectivity. Contemplative inquiry, by contrast, approaches the phenomenon delicately and respectfully, but it does nonetheless seek to become intimate with that to which it attends. We can still retain clarity and balanced judgment close-up, if we remember to exercise restraint and gentleness. The new science makes clear the implications of such intimacy in its account of observation.

The fourth stage is *vulnerability*. In order to know, we must open ourselves to the other. In order to move with and be influenced by the other, we must be confident enough to be vulnerable, secure enough to open ourselves to the being and becoming of the unknown. A dominating arrogance will not serve. We must learn to be comfortable with *not* knowing, with

¹ Ralph Waldo Emerson, *Ralph Waldo Emerson: Selected Essays* (1844; NY: Penguin, 1982), p.274.

² A. Zajonc, *Meditation as Contemplative Inquiry* (Great Barrington, MA: Lindisfarne Press, 2009).

³ Rainer Maria Rilke, *Letters to a Young Poet*, trans. R. Snell (1903; NY: Dover, 2002), p.45.

⁴ J. W. von Goethe, *Scientific Studies*, ed. and trans. D. Miller (1821; NY: Suhrkamp, 1988), p.307.

⁵ E. Schrödinger, *Mind and Matter*, (1958; Cambridge: Cambridge University Press, 1967).

ambiguity and uncertainty. Only from what may appear to be weakness and ignorance can the new arise.

The fifth stage is *participation*. Gentle and vulnerable intimacy leads to participation in the unfolding phenomenon before us. Outer characteristics invite us to go deeper. We move and feel with the natural phenomenon, text, painting, or person before us, living out of ourselves and into the other. Respectfully and delicately, we join with the other, while maintaining full awareness and clarity of mind. In other words, an epistemology of love is experientially centred in the other, not in ourselves. In Emerson's language "the intellect being where and what it sees". Our usual preoccupations, fears, and cravings work against authentic participation.

The sixth stage is *transformation*. The last two characteristics, participation and vulnerability, lead to a patterning of ourselves on the other. What was outside us is now internalised. Inwardly we assume the shape, dynamic, and meaning of the contemplated object. We are, in a word, transformed by experience in accord with the object of contemplation. The individual is developed, or we could say is sculpted, through the above practices.

The lineage of education as transformation dates back to at least as far as the Greeks. In his book *What Is Ancient Philosophy?* The French philosopher Pierre Hadot writes that for the ancient philosopher, "the goal was to develop a *habitus*, or new capacity to judge or criticise, and

to transform – that is, to change people's way of living and seeing the world".⁶

Simplicius asked, "What place shall the philosopher occupy in the city? That of a sculptor of men". Or as Merleau-Ponty has put it, we need to relearn how to see the world.⁷ In an essay on science, Goethe gave voice to a potent pedagogical principle: "Every object well-contemplated opens a new organ of perception in us".⁸

"Since everything in nature answers to a moral power, if any phenomenon remains brute and dark, it is that the corresponding faculty in the observer is not yet active".

Ralph Waldo Emerson, Ronald A. Bosco, Joel Myerson (2015). "Ralph Waldo Emerson", p.208, Harvard

The seventh stage is *imaginative insight*. The ultimate result of contemplative engagement as outlined here is, as Goethe might have called it, organ formation, which leads in turn to imaginative insight born of an intimate participation in the course of things. In Buddhist epistemology this has been called "direct perception"; among the Greeks it was called *episteme* and was contrasted to inferential reasoning. Knowing of this type is experienced as a kind of seeing, beholding, or direct apprehension, rather than as an intellectual reasoning to a logical conclusion.⁹ It is the moment of creative insight which every scientist, scholar, and artist recognises as the axis around which their work turns but which cannot be produced on demand. Simone Weil termed it "grace".¹⁰ In his journal Emerson conjoins artistic and scientific creativity by the illuminating

⁶ P. Hadot, *What Is Ancient Philosophy?*, trans. M. Chase (Cambridge, MA: Harvard University Press, 2002), pp.274, xiii.

⁷ M. Merleau-Ponty, *Phenomenology of Perception*, trans. C. Smith, (London; Routledge, 1962), preface.

⁸ Goethe, *Scientific Studies*, p.39.

⁹ Douglas Sloan, *Insight-Imagination* (Westport, CT: Greenwood Press, 1993). Robert J. Sternberg and Janet E. Davidson, *The Nature of Insight*, (Cambridge, MA: MIT Press, 1995).

¹⁰ Simone Weil, *Gravity and Grace*, trans. E. Crawford (NY: Routledge, 2002).

remark, “Never did any science originate, but by a poetic perception”.¹¹ ≈

Excerpted from P.J. Palmer & A. Zajonc, *The Heart of Higher Education: A Call to Renewal: Transforming the Academy through Collegial Conversations* (Chapter 4), Jossey-Bass, San Francisco, 2010. Arthur Zajonc was emeritus professor of physics at Amherst College. He has been visiting research scientist at the École Normale Supérieure in Paris, the Max Planck Institute for Quantum Optics, and the universities of Rochester, and Hannover. He is the author of several books, including *Catching the Light: The Entwined History of Light and Mind*. He served as the General Secretary of the Anthroposophical Society in America from January 2012 to June 2015.



THE IDEA OF A UNIVERSITY

Michael Oakshott

The current talk about the “mission” and the “function” of the university goes rather over my head; I think I can understand what is intended but it seems to me an unfortunate way of talking. It assumes that there is something called “a university”, a contrivance of some sort, something you could make another of tomorrow if you had enough money, of which it is sensible to ask, What is it “for”? And one of the criticisms of contemporary universities is that they are not as clear as they ought to be about their “function”. I am not at all surprised. There is plenty that might properly be criticised in our universities, but to quarrel with them because they are not clear about their “function” is to make a mistake about their

¹¹ Ralph Waldo Emerson, *The Complete works of Ralph Waldo Emerson*, Centenary Edition, Vol. 8, *Letters and Social Aims*, ed. Edward Waldo Emerson (1875; Boston: Houghton Mifflin, 1903-4), p.365.

character. A university is not a machine for achieving a particular purpose or producing a particular result; it is a manner of human activity.



A university is a number of people engaged in a certain sort of activity; the Middle Ages called it *Studium*; we may call it “the pursuit of learning”. This activity is one of the properties, indeed one of the virtues of a civilised way of living; the scholar has his place beside the poet, the priest, the soldier, the politician and the man of business in any civilised society. The universities do not, however, have a monopoly of this activity. The hermit scholar in his study, an academy famous of a particular branch of learning, a school for young children, are each participants in this activity and each of them is admirable but they are not universities. What distinguishes a university is a special manner of engaging in the pursuit of learning. It is a corporate body of scholars, each devoted to a particular branch of learning; what is characteristic is the pursuit of learning as a co-operative enterprise. The members of this corporation are not spread about the world, meeting occasionally or not at all; they live in permanent proximity to one another. And consequently we should neglect part of the character of a university if we omitted to think of it as a place. A university, moreover, is a home of learning, a place where a tradition of learning is preserved and extended, and where the necessary apparatus for the pursuit of learning has been gathered together.



The world of learning needs no extraneous cement to hold it together; its parts move in a single magnetic field, and the need for go-betweens arises only when the current is gratuitously cut off. The pursuit of learning is not

a race in which the competitors jockey for the best place, it is not even an argument or a symposium; it is a conversation. And the peculiar virtue of a university (as a place of many studies) is to exhibit it in this character, each study appearing as a voice whose tone is neither tyrannous nor plangent, but humble and conversable. A conversation does not need a chairman, it has not predetermined course, we do not ask what is it “for”, and we do not judge its excellence by its conclusion; it has no conclusion, but is always put by for another day. Its integration is not superimposed but springs from the quality of the voices which speak, and its value lies in the relics it leaves behind in the mind of those who participate.

The scholar, then, is one who knows how to engage in the activity of learning; his natural voice is not that of the preacher or of the instructor. Yet it is not surprising that among scholars should be found teachers, and the university should be a place where one might go with the expectation of learning something. Not every scholar will have the sympathy that makes a great teacher, but every genuine scholar unavoidably imparts to those capable of recognising it something of his knowledge on how to pursue learning. His power of teach springs from the force and inspiration of his knowledge, from his immersion in the pursuit of learning, which may be felt even by those little touched with the ambitions of a scholar. And even those whose learning and sympathy are ready, those who are pre-eminently capable of imparting what they know, must be expected to be something different from assiduous instructors. They may be trusted to know the rules, but they will not be much concerned to teach conclusions. One may go to some sorts of art schools and be taught ten ways of drawing a

cat of a dozen tricks to remember in painting an eye, but the scholar as teacher will teach, not how to draw or to paint, but how to see.



The scholar, the teacher, and lastly those who come to be taught, the undergraduate; he, or she, also has a distinctive character. First, he is not a child, not a beginner. He has already had his schooling elsewhere, and has learned enough, morally and intellectually, to take a chance with himself upon the open sea.

He is neither a child nor an adult; but stands in a strange middle moment of life when he knows only enough of himself and of the world which passes before him to wish to know more. He has not yet found what he loves, but neither is he jealous of time, of accidents, or of rivals. Perhaps the phrase from the fairy tales suits him best – he has come to seek his intellectual fortune. But, further, he is not the first who has passed from school to university. He is not like a stranger who knows nothing of what to expect, so that everything has to be explained to him on his arrival in words of one syllable. And if the tradition to which he belongs has already taught him anything, it will have taught him that he will not find his intellectual fortune, once and for all, in three years at a university. He is, therefore, we may suppose, in tune with that he is to find and is prepared to make use of it.

And what does he find? If he is not unlucky, he finds a strongly flowing current of activity, men and women engaged in the pursuit of learning, and an invitation to participate in some manner in this activity. This invitation is extended alike to those already touched by an ambition for a life of learning and to those who have no such ambition. A university is not a contrivance for

“Religious doctrine is knowledge, in as full a sense as Newton’s doctrine is knowledge. University teaching without theology is simply unphilosophical.”

John Henry Newman, *The Idea of the University*, (1852), Part 1, Chapter 1.

making scholars; its ideal is not a world populated solely by scholars. For about 400 years in England the education of the would-be scholar and of the man of the world has been the same, and this tradition belongs to our idea of a university.



This, then, to the undergraduate is the distinctive mark of a university; it is a place where he has the opportunity of education in conversation with his teachers, his fellows and himself, and where he is not encouraged to confuse education with training for a profession, with learning the tricks of a trade, with preparation for a future service in society or with the acquisition of a kind of moral and intellectual outfit to see him through life. Whenever an ulterior purpose of this sort makes its appearance, education (which is concerned with persons, not functions) steals out of the back door with noiseless steps. The pursuit of learning for the power it may bring has its roots in a covetous egoism which is not less egoistic or less covetous when it appears as a so-called "social purpose", and with this a university has nothing to do. The form of its curriculum has no such design; and the manner of its teaching – teachers interested in the pupil himself, in what he is thinking, in the quality of his mind, in his immortal soul, and not in what sort of a schoolmaster or administrator he can be made into – the manner of this teaching has no such intention.

But, further, a university has something else to offer the under-graduate, and I take this to be its most characteristic gift because it is exclusive to a university and is rooted in the character of university education as neither a beginning nor an end, but a middle. A man may at any time in his life begin to explore a new branch of learning or engage in fresh activity, but only at a university may he do this without a rearrangement of his scarce resources of time and energy; in later life he is committed to so much that he cannot easily throw off. The characteristic gift of a university is the gift of an interval. Here is an opportunity to put aside the hot allegiances of youth without the necessity of at once acquiring new loyalties to take their place. Here is a break in the tyrannical course of irreparable events; a period in which to look round upon the world and upon oneself without the sense of an enemy at one's back or the insistent pressure to make up one's mind; a moment in which to taste the mystery without the necessity of at once seeking a solution. And all this, not in an intellectual vacuum, but surrounded by all the inherited learning and literature and experience of our civilisation; not alone, but in the company of kindred spirits; not as a sole occupation but combined with the discipline of studying a recognised branch of learning; and neither as a first step in education (for those wholly ignorant of how to behave or think) nor as a final education to fit a man for the day of judgement, but as a middle. This interval is nothing so commonplace as a pause to get one's breath; no young man or woman, I take it, would say

"Truth is the object of knowledge of whatever kind ... All that exists, as contemplated by the human mind, forms one large system or complex fact, and this of course resolves itself into an indefinite number of particular facts, which, as being portions of a whole, have countless relations of every kind one towards another ... And, as all taken together form one integral subject for contemplation, so there are no natural or real limits between part and part; one is ever running into another; all, as viewed by the mind, are combined together, and possess a correlative character one with another, from the internal mysteries of the Divine Essence down to our own sensations and consciousness."

John Henry Newman, *The Idea of the University* (1852).

“Thank you” for an opportunity of that sort; it is not the cessation of activity, but the occasion of a unique kind of activity.



And what of the harvest? Nobody could go down from such a university unmarked. Intellectually,



Albrecht Dürer, *Melencolia 1*, engraving, 1514.

he may be supposed to have acquired some knowledge, and, more important, a certain discipline of mind, a grasp of consequences, a great command over his own powers. He will know, perhaps, that it is not good enough to have a “point of view”, that what need is *thoughts*. He will not go down in possession of an armoury of arguments to prove the truth of what he believes; but he will have acquired something that puts him beyond the reach of the intellectual hooligan and wherever has been the subject of his study he may be expected to

be able to look for some meaning in the things that have greatly moved mankind. Perhaps he may even have found a centre for his intellectual affections. In short, this period at a university may not have equipped him very effectively to earn a living, but he will have learning something to help him lead a more significant life. And morally – he will not have acquired an outfit of moral ideas, a new reach-me-down suit of moral clothing, but he will have had an opportunity to extend the range of his moral sensibility, and he will have had the leisure to replace the clamorous and conflicting absolutes of adolescence with something less corruptible.

The pursuit of learning, like every other great activity, is unavoidably conservative. A university is not like a dinghy which can be jiggled about to catch every transient breath of wind. The critics it should listen to are those who are interested in the pursuit of learning, not those who find a university imperfect because it is not something other than it is. But somehow or other the idea of a university in recent years has got mixed up with notions such as “higher education”, “advanced training”, “refresher courses for adults” – things admirable in themselves, but really very little to do with a university. And it is time something was done to unravel the confusion. ≈

Excerpted from the essay *The Idea of a University* by Michael Oakeshott, which was first published in *The Listener* in 1950. Michael Oakeshott (1901-1990) was an English philosopher and political theorist. He was professor of political science at Cambridge University and the London School of Economics.



THE ESSENTIAL TASK OF THE ARTS FACULTY: TRANSFORMING THE SCHOLAR INTO THE ARTIST

Rudolf Steiner

In my series of lectures on the relationship of universities to the anthroposophical movement, today's lecture is the fourth on anthroposophy and its relationship to the Faculty of Arts (in German, the Faculty of Philosophy). We must bear in mind that this faculty is perhaps of far greater significance for education and contemporary culture than the other three faculties [medicine, law, theology], for the Faculty of Arts encompasses the discipline of specialised sciences that extend across the entire field of research. This means that anyone who, without a particular goal, wishes to delve into wisdom and worldview simply for the sake of knowledge and education, must turn their attention to it.

The Faculty of Arts [Philosophy] has undergone great transformations; it has evolved from an educational institution into one of vocational training. In medieval universities the Faculty of Liberal Arts—a very telling name— was designed to prepare students for the study of theology, philosophy, and medicine. You know that what

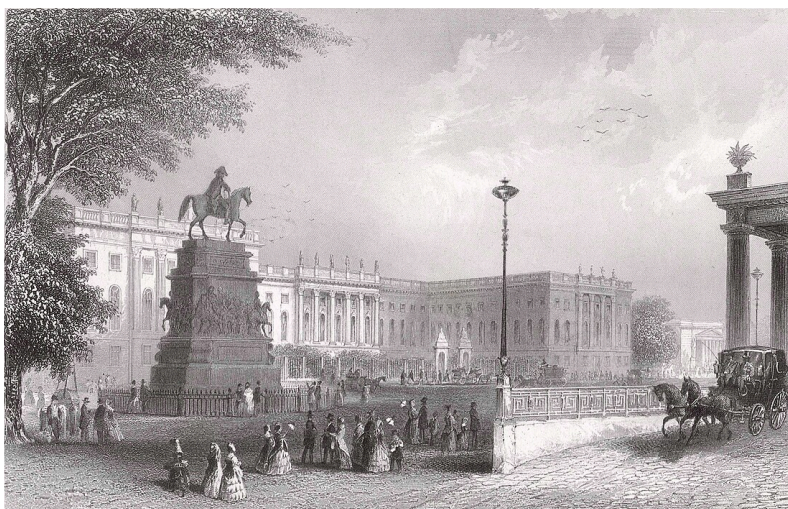
we now call a university originated in the 12th and 13th centuries, and we can still observe up until the 18th century how anyone who wanted to ascend to the heights through study had to undergo a preparatory course in philosophy.

This was arranged so that the goal was not a specific specialised education, but a formal education that would shape the human being's intellectual training in a formal way. Among other subjects, rhetoric, dialectics, astronomy, and music were taught. The latter was understood as an understanding of harmonies in the cosmic structure and in the smaller phenomena that surround us. Emphasis was placed on first maturing the mind. The trend of our time is to place very little emphasis on formal education. I touch on something here that seems very heretical in our time.

There's a strong tendency today to undervalue everything formal compared to the material. These days great importance is placed on understanding things with the intellect as much as possible, on acquiring as much knowledge as possible.



First, let the intellect mature underground, let it acquire the ability to develop logic, as formally as possible, and then this precious asset of humanity will slowly mature. It is clear that one cannot automatically, without training, apply one's intellect to a problem. Therefore, formal education is needed first, before that which can emerge as the richest fruit in mankind can mature. In the Middle Ages, the Faculty of Arts was a planned and purposive encounter with intellectual material, with an overwhelming mass of thought. Later, the lower levels of the Faculty of Arts



The University of Berlin, 1840.

were incorporated into the High School curriculum.

Today's Faculty of Arts doesn't deserve its name; it is an aggregate. It wasn't always this way. When the University of Berlin was founded (1810), the philosopher Fichte (1762–1814) stood at its head. At that time, every individual discipline was integrated into a larger organism. Fichte was imbued with the conviction that the world is a unity, and that all knowledge is fragmented unless it is permeated by this sense of unity. Why do we study botany, mathematics, or history for example? We study these disciplines because we want to gain insight into the entire structure of the universe.

In another era, the differentiation into specialised sciences wouldn't have been so disastrous. But the image of the unity of the world has faded. The Faculty of Arts [Philosophy] is supposed to pursue science for its own sake. It used to do that, but this brought it into conflict with cultural life. Friedrich Schiller, in a speech at the University of Jena, already spoke of the difference between the philosophical mind and the bread-and-butter scholar.

Back then, it wasn't so bad. Anyone with a philosophical mind could pursue anything; the greatest perspectives opened up to them from every science. The philosopher saw in the plant the world's greatest secrets, just as the psychologist saw in the human soul. Specialisation was inevitable. We know too much today to master everything. Great minds like Leibniz, Leonardo da Vinci, and others were able to master the knowledge of their time. Today, that is rare. We can only hope that new life will come into the specialised sciences. But for the bread-and-butter scholar, science is a cow that gives him milk, nothing more.

There would be no objection if specialised schools were established for everything, for

bread-and-butter studies. But that has no more value than learning any other trade. From the point of view of world knowledge, it makes no difference whether I become a shoemaker or a chemist. The awareness should become general that specialised study is no more valuable than any other study in life. The chemist, botanist, and so on are in the same position with the great philosopher as the tradesman. But anyone who realises what it means to acquire philosophical education knows that there must be places of learning where one pursues science for its own sake.

In this respect, the fragmentation into specialised disciplines is not a good thing, especially in an age when materialism has taken over everything. Today, the arts faculty is nothing more than a preparatory school for high school teachers. In and of itself, there is nothing wrong with this: it would be the very best thing if philosophy dedicated itself to the task of educating teachers. Educating the human soul is one of life's most beautiful tasks. But only those who are artists in the field of psychology and



"The Black Cross become White through Self Transformation". Oil painting by Birgith Lugosi.

who can take on the task of guiding souls will be able to accomplish it.

It is not for nothing that the world's great minds have called man a microcosm. There is no branch of knowledge that cannot be utilised to develop a human soul. This means that educators will never seek to merely inculcate knowledge into people at a young age, but will naturally come to the path of formally cultivating the soul. Science occupies a very special position when viewed as an educator. What a painter knows from studying painting does not make him a painter. What a musician has studied does not make him a musician.

So it is with the teacher. For a teacher, all knowledge is nothing unless, as with a painter or musician, it has been transformed into art, so that his mind, like the physical organs, has absorbed what he knows, so that the knowledge is, as it were, completely digested. The human soul should be an organism in which the spiritual nourishment is transformed and assimilated. Only then is a person a philosophical mind. It is certainly right that universities teach specialised sciences - but they should produce a different person, a person who has become an artist.

If one applied anthroposophical thinking at universities, academic exams would become unimportant. Someone who only has academic learning does not have the quality of an artist, a

student who has only passed the necessary examinations will never become an artist. When it comes to exams, we will have to adopt a new approach. The examiner doesn't just need to test the knowledge, but, more importantly, what kind of person the candidate is, whether they have the right outlook on life, how much they have made his own contribution, to what extent they have become a new person. This has remained unconsidered in our materialistic age.

When external sensory appearances came to be considered as the "be all and end all," today's philosophical faculty emerged. All other sciences were born from philosophy.

Previously people had been aware of the connection between all knowledge. However, if today you don't look down in superior fashion on the ways of the Middle Ages, you'll awaken opposition.

Yet back then, people had a sense of what mattered to the world and humanity. In 1388, a man was appointed to the University of Vienna as a professor of both theology and mathematics! Today, a professor would faint at this. But we know what great service mathematical thinking can provide for the direction theology is taking us. Anyone who learns to think by studying mathematics learns to think quite differently and can even be a mystic without becoming a fanatic. Anyone who hasn't acquired comprehensive knowledge can

"As human beings, we must not allow ourselves to be tyrannised by academic knowledge. In our efforts to emancipate cultural activity, we are combatting the abstract character of academia as such and placing human beings first . . . Humanising academic activity is our goal. We must work toward bringing the human being to the fore in so-called objective scholarship which must be grounded in life and in human beings. Those of us who engage in it must not become dry and shrivelled. On the contrary, by "combatting abstract existence", as I call it, we become useful contributors to the very necessary process of counteracting the barbarisation of Western civilisation".

Rudolf Steiner, from *Youth and the Etheric Heart*, SteinerBooks, 2007, p.15.

only surrender to suggestion. With this, they embark on a specialised course of study.

What can he know if he has gone through a purely philosophical high school education, what can he know about mathematics? Only mathematical concepts, without any inkling that mathematics introduces us to the great laws of the universe. It wasn't so long ago that people still knew that. In the Middle Ages, this view wasn't dangerous for it isn't true that an iron theology of the Middle Ages enslaved everyone. The best proof is that at the University of Paris, for example, a debate was held on this topic: "The discourses of theology are based on fables." If one possesses only scholarship, if one has merely passed the necessary exams, then one will never become an artist. For the examination system, one must adopt a new approach.



Through the central philosophical science, we can arrive at the artistic view. The doctorate should only be awarded to someone who has absorbed this central attitude of having life within themselves. The philosopher's final examination should be an examination of his life forms; the sole honorary title of the philosophical doctor should be based on the fact that the vital content of this life form is contained within them. Otherwise, the philosophical doctorate is an arabesque, a pretension, merely a social form. It is not knowledge alone that belongs to the philosophical doctor, but rather, knowledge transformed into the art of living. Thus, a philosophical doctor will only have the maturity that is appropriate to the philosophical mind.

A dissemination of the anthroposophical worldview would lead to this automatically, for the anthroposophical worldview seeks to develop the powers that lie dormant within

human beings. The anthroposophist is aware that human beings are capable of development. Just as children must develop, so too can the spirit and soul evolve to higher levels. Human beings are simply not yet complete when they leave high school and university. The anthroposophical spirit seeks to emphasise that human beings are only at the beginning of their development. The philosophical faculty should set the tone for this. It should develop from the mathematical spirit in a spiritual direction; everything should converge towards that end. Anthroposophy is not so difficult. It would happen quite naturally that if there were, for example, an anthroposophical faculty, all sciences would eventually become anthroposophical. ≈

Excerpted from a lecture by Rudolf Steiner, given on May 25th, 1905 in Berlin, GA 53.



LINKS AND INITIATIVES

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

Please send any information to be included here.

AUSTRALIA

INDUS UNIVERSITY PROJECT

The Indus Project is a pioneering tertiary educational initiative feasibility-researched for Western Australia. The educational dimension of the campus (the "faculty") is not any kind of corporation or legal association which pays salaries. Tuition is paid for through gift capital.

Go to:

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MISSION STATEMENT OF THE NEWLETTER

To help develop an international community of people together striving to shape a new kind of university. 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 (*eidos*) which may nevertheless come to presence through the pathway of phenomenology; this innate idea Plato equated with *to ekphanestaton* (“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.