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13. TOWARD A QUATERNARY LEVEL OF CREATIVE EDUCATION

INTRODUCTION

I argue the ‘Creative University’, while creative on many fronts, has not yet accessed the deepest levels of creativity relevant to a global constituency. There is a significant gap between the creativity available in Tertiary education and that practiced by a few seminal thinkers. The crucial lacuna is the complete absence from Tertiary of Shakespeare’s Sonnet philosophy of 1609. My published work shows Shakespeare presents his nature-based philosophy deliberately in his 154 sonnets for all his poems and plays. As Shakespeare is frequently part of the curriculum in Secondary and Tertiary, this is a massive blind spot for Tertiary Creativity. I also identify Marcel Duchamp, Charles Darwin and Ludwig Wittgenstein as proto-Quaternary thinkers whose work is not fully appreciated in Tertiary. I suggest Tertiary’s blind spot arises from its founding biblical doctrines of 1100AD, which still affect its ability to respond wholeheartedly to the nature-based expectations of a global demography. Crucially, Shakespeare’s level of global creativity and insight overarches the above three thinkers and hence all Tertiary. Shakespeare’s nature-based philosophy articulates the relation between human life and expression with precision and without apologia. His consistent and comprehensive nature-based understanding relates body and mind, female and male, sexual and erotic, senses and language, language and art in a seamless philosophy expressed in peerless poetry for a global constituency.

THE RELEVANCE OF TERTIARY EDUCATION IN THE TWENTY-FIRST CENTURY

What does it mean to debate the status of the ‘Creative University’? Why is this an interesting question to ask when the twenty-first century planet is wall-to-wall with centers of University education, all brimming with various forms of creativity across faculties? Is there a relationship between a University-based conference such as this and the apprehension that the University offers only specialised forms of creativity somewhat apart from the creative potential in the world?1,2

The deeper question relates to the idea of a University itself, or the Tertiary level of education, and its role and relevance in the modern world. We could ask was the University once considered the height of creativity and are we really in

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troubled times for the Creative University. If so, are there options that might allow the Creative University to be the institution that speaks more inclusively to global creativity for the twenty-first century.

In this paper, I want to outline a scenario that identifies a palpable gap between the highest level of creativity available in Tertiary and a level of creativity evident in a few seminal thinkers whose deepest work is demonstrably not yet part of the Tertiary program. My argument will be that the absence of their deepest insights from Tertiary is at the heart of the disquiet about creativity reflected in the conference title.

THE ABSENCE FROM TERTIARY OF SHAKESPEARE’S SONNET PHILOSOPHY

The thinker/artist who best exemplifies the disjunction between Tertiary creativity and the full human potential for creativity is William Shakespeare. The telling distinction lies in appreciating that Shakespeare uniquely incorporates a profound systematic nature-based philosophy in his set of 154 sonnets of 1609 to present the philosophy behind all his plays and poems.

What does it say of the philosophic basis of University education and creativity that Shakespeare’s Sonnet philosophy has remained completely unknown in Tertiary worldwide for 400 years? The absence since the seventeenth century of Shakespeare’s philosophy from the highest level of learning is undeniably the case despite the efforts of very distinguished thinkers and artists. Even those who have apprehended a profound philosophy in Shakespeare’s works have had to admit their failure to discern it.

The oversight is monumental for a thinker/poet/dramatist as significant as Shakespeare who still holds centre stage worldwide. Shakespeare’s complete 1623 Folio of 36 plays is now performed often and everywhere internationally – compared to only a few tragedies and other plays performed rather pompously in corrupt versions only sixty years ago. In 2009, all the plays were performed at Stratford Upon Avon. More recently, performances based on his works commanded six major billings at the 2012 International Festival of Arts in Wellington. No other artist could presume on multiple exposures at one festival.

I can only give a brief indication in this paper of the significance of the consistent and comprehensive nature-based philosophy Shakespeare articulates in his set of sonnets. I have produced extensive argument and evidence in William Shakespeare’s Sonnet Philosophy of 2005 and on the Quaternary Institute website over the last twelve years that Shakespeare lays out the philosophic basis of his life-long creativity in his sonnet set of 1609.

THE FOUNDATION OF UNIVERSITIES AROUND 1100AD

Because Shakespeare’s creativity is acknowledged near universally as peerless, just what keeps Tertiary worldwide for 400 years from penetrating his lucid philosophic