

## Silence and time: veiled energies in education

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**Abstract.** Arguments about the experience of silence may seem contradictory, and perhaps they are. The intention of this contribution is not to give voice to silence, but to give body, weight and importance to silence in the educational experience, in relationships, in reflection, in thinking and acting. I start from the consideration of silence as the matrix of listening and therefore the matrix of a dialogue, not dialectical, but dialogical, with oneself, with the other, with the Cosmos. As a “matrix” that in-forms, silence contains idea and form, inspiration and creativity, thought and gesture; it takes shape as a space and time that constitute an aesthetic experience, full of knowledge and understanding, meaning and sense, intelligence and sensitivity. Giving body to silence allows us to illuminate the dimension not manifested – but generative – of the relationship and of a communication that is not only transmission and emission, but also listening and receptiveness. It means giving meaning to time, not only as a pressing urging of speed, but as a “in-between” within which to let something happen: a new meaning, a new sense, the discovery of an authentic relationship and a renewed action.

**Keywords.** silence – time – body – listening – communication

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### Introduction

First of all, I would like to underline that it is not my intention to discuss silence by treating it as a mere theoretical subject: it would not make sense and would be a contradiction; rather, I will bring a reflection on the significance of silence when it is an experienced condition. Starting from a theoretical survey, useful to measure how much attention on this theme touches the educational theory and practice, I will dwell more on considerations that are the result of research that includes study and practice, also in view of the contribution provided by philosophical-experiential thought of the extreme-eastern traditions. Rather than serve the ambition of defining silence – and its inseparable relationship with time – as a concept, I would like to give my contribution in the perspective of an invitation to accredit both – silence and time – as an experience, in the conviction that this can generate awareness of the depth of their educational potential and, therefore, transformative power. From an aesthetic perspective<sup>1</sup> – which also inclu-

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<sup>1</sup> From the greek *aisthanomai* (αἰσθάνομαι), the aesthetics assumed as a constitutive dimension of pedagogy avoids the risk of an investigative attitude that deals only with structures-theories and that discards reality and life avoiding the practice that is an action of mind, body and emotion. Reality cannot be known, under-

des pedagogical issues – this means perceiving the need to realize it – in the recognition of its original presence and in the appreciation of an experience of beauty through it. Far from its meaning in a defective sense, the theme of *silence* allows us to better credit dignity, consideration and voice to what is ignored, neglected, misunderstood – recalling the need to listen and dialogue characterized by a know-how to leave others and give oneself *time*, such as pause, suspension, waiting, patience, possibility.

My intention is to devote a pedagogical consideration to silence and time, starting with a brief summary of what I mean, and then trying to explain its meaning with better ease and clarity, going forward with the work.

I invite you to think of *Silence* as an expression of energy-ability: to be able to abstain from the excess of word as overwhelming exhibition, but also comment and aggressive and offensive judgment. How to know how to act, create meaning and sense: to produce a word that realizes and reifies in action the value of the sense it brings. Equally, I invite you to think of *Time* as an expression of energy-ability: to know how to wait – in the complex sense of a place, in the disposition of waiting and attention; to know how to apply oneself with constancy, expressing stability in thinking, feeling and acting. Like knowing how to connect with one's own commitment and motivation: knowing how to open up to the encounter in a relationship that is also space and rhythm not already codified.

Drawing inspiration from the perspectives of the pedagogical thought<sup>2</sup> that has been questioning about the sense of time and the aesthetic sensibility as carriers for a deep existential planning, I will try to weave plots of investigation within which to outline a possible encounter with other<sup>3</sup> philosophical-experiential perspectives. This is in order to enhance their legitimacy and possible contribution as complementary ways of self-training and education. Silence and time, conceived in their reciprocity, constitute a threshold and a necessary pause to penetrate the depth of the human existential dimension – through a *pause* in the perception of one's own life and from here dilate and deepen it in relation to an existence of life, of the world and of the cosmos.

«[...] every word says something only when it comes from silence [...]»<sup>4</sup>.

## 1. Silence and time in educational planning: care in thinking and care in acting

Pedagogical reflection and educational action, such as culture<sup>5</sup> and coltivation, cannot be conceived outside of an interpretation of temporality<sup>6</sup>. Methodologically effecti-

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stood, realized with a single organ, or only in one of its dimensions. This would compromise pedagogy as a science of education for the quality of life of the person and would prevent its expression in a human lifestyle.

<sup>2</sup> In particular, the reference is to the pedagogical models of Montessori, problematicism, phenomenology.

<sup>3</sup> The reference will be to the studies carried out on the thought of Raimon Panikkar and Jiddu Krishnamurti both attentive to a reflection not ethnically centered, but careful to weave plots of confrontation and encounter with the contribution of the Far Eastern traditions as ways of knowledge and self-experimentation.

<sup>4</sup> R. Panikkar, 1992, p.20

<sup>5</sup> Pedagogy understood as culture and coltivation might underline its ethical-civil commitment to the promotion of healthy models of thought and action and to the service of a quality of life conceived in the universal sense, together with a concrete commitment to translate it into a style and conduct of life congruent, transformative and effective.

<sup>6</sup> See G.M. Bertin, M. Contini, *Educazione alla progettualità esistenziale*, Armando Editore, Roma, 2004.

ve, in the definition of time, is the distinction mentioned by Contini<sup>7</sup> in the three fundamental concepts of western philosophical thought: time *measured* in sequence and causality, time *experienced* as duration and continuum, time *projected* as narrative and possibility. These meanings, lit through a critical gaze, host concepts and attitudes accredited as fundamental by pedagogical discourse and educational practice: the assumption of responsibility and commitment against determinisms and rigid classifications; reciprocity and process oriented approach in relation to the perceived and in relation to the action of caring; the proactivity toward interpretative openings in regard to life experiences, such as the adventures of existential realization. From this perspective, it emerges that the scientific rigour in educational planning supports the conscious commitment to a further horizon that is not known, but in which one participates so that it can be declined as a personal transformation and full realization. The complexity of life-design requires careful consideration of the processes that lead to choice and implementation. And it is precisely with regard to this commitment that I intend to value “silent time” as an epistemic and praxeological criterion, in defense of a critical-reflexive-plural thought and an aesthetic-existential experience capable of reifying it<sup>8</sup>.

## 2. Silence. Silence prejudice, dominance, presumption.

Reflection comes from thinking of silence as the first form of a universal language. It belongs to all humanity the natural interval, the physiological pause that is placed between the moment of inhalation and that of exhalation, incipit, completion and connection of both; condition of inspiration and sharing. No one can escape the experience of breathing. And no one can deny that the word itself is breath – phonetically and semantically modulated – that it is nourished and carried by breath and that it generates a discourse that says the breath and the silence incorporated in it. So, silence, in spite of us, belongs to us; but this is not enough language to acquire meaning for us. Silence is a condition, I would not say absence of word, but essence of it. The saturated word is not communicative, but it is the one streaked with silence, which brings space for meeting, listening and the generation of new meanings and new realities. In saturation<sup>9</sup> there is not “the other” and “the beyond”, because it is a mere emission of sound, noisy buzz of the abused word, of the word “known”; clamour of the anxiety of an appearance and an impression that misunderstand communication as a discourse-monologue, as an opportunity to prevail – to say more and better, with the intent to silence, exclude the other, and the beyond. Everywhere there is saturation of space with alleged messages that distract from wondering “Say what? For what? To who?” But more importantly, say as “testimony of what?” Can we really define communication as the compulsive production

<sup>7</sup> M. Contini, Tempo, in Dizionario del lavoro educativo, (W. Brandani, S. Tramma), Carocci editore, Milan, 2014.

<sup>8</sup> With regard to the need to better consistently match theory and practice see Frabboni, 2017.

<sup>9</sup> This term is used in its general meaning of full limit, but also borrowing its most specific meaning in the chemical sciences for which saturation marks a condition in which transformation, combination and relationship between different elements is no longer able to take place. In this context we also mean the preclusion of an authentic, vivid and different look at reality and the bridle for a disposition willing to overturn stereotypes and dilate the dimension of the possible.

and consumption of messages – which seem inexorably to mark the relational style of our present time? Silence – as it is understood here – is not the voice of fear that abstains through indifference or hypocrisy, in the calculation of expediency. Silence is understood in its original nature, as a space-time in which to preserve and experience the rise and renewal of being there authentically. The space, the moment and the condition in which we can finely tune ourselves with the rise of every intra and inter-subjective relationship, always new and never routine<sup>10</sup> From a pedagogical perspective – of intentionality, autonomy and planning – we should urgently feel the right and duty to realize this awareness and to make it real in the educational experience and therefore in life. By virtue of this perspective, it is obvious that it is not a question of mere definition or intellectual understanding, but of experimentation, reflection and the complete realization of the possible, the new and the not-yet. Education and existence as well are traced at every moment by the possible, by the unpredictable, by the not-yet. In the refusal of a foregone thought, of a superficial look and of a dull attitude in habit, it is necessary to interface with the richness of culture as a living material in lively transformation; culture as a plot and trace of an indefatigable awakening and re-destination of questions capable of revitalizing epistemology and praxaeology each time. If pedagogy bans the banal and trivializing logic of an incautious and outdated determinism, silence, like refraining from default answers, acquires that vital intensity for each new breath, idea, action and intervention; in the transparency of silence converges a gaze and a listening able to discern the unrepeatability, the uniqueness of each educational event. With reference to the paradigm of complexity that guides pedagogical research – its hermeneutics as well as its operative-ness – silence is configured as a key-word capable of unlocking that acute intelligence capable of making significant analyses and syntheses within complexity, without falling into false and reductionist simplifications of it, on the one hand, and into inconclusive speculations, on the other. Phenomenological reduction, understood as a possibility and process that calls the human being to an integral renewal, supports an argument of education to silence as a conscious practice of removing the obvious, and the anxiety for assertive defining. The *epoché* in an educational context suggests the importance of a radical experience of oneself, through a path of renewal, of «intellectual and moral purification»<sup>11</sup>.

In this sense, consideration and exercise of silence are configured as a re-accreditation of an *epochè* that re-actualizes the search for meaning as sense and direction; a concrete condition not only to reflect, but to leave space and time to what has not yet had the opportunity to emerge. This is made possible in silence understood as a renewed disposition of thinking that does not horrify the experience of «emptiness» that is not characterized as simplistic nothing or surrendered nihilism, but as the ability to get rid of what prevents discernment and sensitivity to generate new interpretative and operational scenarios, as it is conceived by the eastern philosophy. In silence, assumed as the silence of habit, it is possible to give voice to what does not have it and visibility to details that the custom covers. Silence is not an abstention from uttering a word for its own sake, but an exercise in fine and creative energy. Silence generates attention, considera-

<sup>10</sup> With regard to the concept of emptiness and its reading as awareness and creativity see J. Krishnamurti, *Libertà dal conosciuto*, Ubaldini, Roma, 1979.

<sup>11</sup> See Bertolini, 1990.

tion and respect. Silence generates kindness; a kindness that far from being affected in a manner aimed at calculation – and therefore precarious – is achieved as an existential disposition and posture grateful and free – and therefore stable. In the Montessori pedagogical model there is full pedagogical legitimacy in silence, as a gesture, as time, as self-control. Silence, freed from all impositive, sanctioning and coercive shadows, shines as an experience of care, attention, grace and stability. It shines as an intense and integral practice that allows to turn one's attention on oneself, on others, on things, on the environment; and from here to behave carefully oriented, wisely and consciously. The call to silence in Maria Montessori is also in an aesthetic key: the attention opens in its being contemplative observation, able to awaken an inner and cosmic knowledge<sup>12</sup>.

Through the appreciation, enhancement and exercise of silence it is possible to educate:

- to educate for inspiration – in the consideration of the originality and creativity of the word;
- to educate for sharing – in the sense of a communication that welcomes and affirms the presence of the other;
- to educate to dialogue – in the dilation of a discourse that is not a mere exhibition of dialectic;
- to educate about the value of time – in transforming the urge for measurement into the ability to wait;
- to educate to the relationship with time – in the perception of space as an opening and not a delimitation to be calculated;
- to educate for observation – in the exercise of knowing how to stay in the suspension and in the happening;
- to educate at the rhythm – in the recognition of one's own space-time and that of others, in constant interaction and transformation.

### 3. Time. The interval at which something happens

Silence as a pause, generates a rhythm and also in this sense is indissolubly linked to a perception of time, as a dynamic event within which to dispose.

Educating in silence brings with it the ability to listen to what is produced in terms of rhythm. Rhythm is what occurs in taking and leaving the word, in welcoming and listening, in reflecting and generating thought, in accessing one's intimacy and in thinking together. Silence allows access to a different sensitivity regarding time: silence allows us to cross a threshold of time as a neutral condition able to restore order, clarity, ease for a different look at ourselves and the world. The possibility of observing is at one with that of generating the word as the realization of a new reality. In the silence of time it is possible to exercise those functions of thought – fine and complex – that belong to contemplating, considering, intuiting, creating, inventing and that often are silent and suffocated by the anxiety to assimilate, please, correspond, define, describe, repeat. In the silent time, as the moment before creativity, we can realize a very sophisticated process: to build a real connection between our thought and our action, suppor-

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<sup>12</sup> See Montessori, 1951

ted by the question: “the word says and creates the reality I imagine and which I aspire to?” Silence is suspension, the ability to stay in time, not inert, but alert, attentive, shrewd, penetrating, intelligent. Conversely, in the torrential flow of complacent speech, of speech accommodated in consensus, a sparking insinuates itself, to be understood as a poor verbal accumulation in transformative thought and action. But it is also a shouting that folds in contempt and mockery of what is different. The discourse that ignores its silence is compressed in time and deprives itself of inspiration and produces exclusion; in the discourse saturated with habit, there is no room for welcome, for the affirmation of the presence of the other and of the *other*; there is no research, there is no energy or vigour for innovation. It is not possible to prefigure a beyond as a design field of the current, proactive tension towards a concrete transformation. The possibility and feasibility of transformation are not given where the field is already saturated, nor where the field is only an idea that fails to develop a practice. Silence and Time, taken as key-words in their web of interconnections, represent almost the formal synthesis of a relationship that is given as a condition, both of a theoretical thought and of an existential planning that does not expire in the stereotype, in the dogmatic assimilation, in the simplistic reductionism of the educational complexity. The references to Montessori’s thought, to pedagogical problematicism, to phenomenology and to Panikkarian thought are intended in the sharing of this shared commitment. Here I would like to give a little more prominence to the contribution of Raimon Panikkar, still little considered in the pedagogical field. Particularly significant is the commitment to hypothesize study and exercise to develop the ability to stand in the openness and complexity that are the basis of the search for meaning and the realization of the human. This healthy capacity is well in tune with the resolution to always build new directions of meaning, through a dialogical posture, rather than dialectical. This is why the consideration of the silence as a matrix of meaning and time as a suspension and opening to the unknown are crucial points for the formation of a healthy existential behaviour, not seduced by trivialization, but oriented to the enhancement of a plural vision on the world, taking into account diversity, valuing the existence of the unspeakable. Through dialogue boundaries between cultures, people and experiences can be redrawn into encounter and construction of a common time. In this sense, time is not only referred to the planning for life, but also referred to the leaving time to life so that it can be experienced within each one, so that each one feels the place of life, can accommodate it with body and spirit. In this sense, the aesthetic experience, according to the deweyan perspective as well, can be read as embodied learning, lived discernment, enlightened emotion. It is the activation of a high thought, word and gesture that can accommodate all differences; in this meaning silence and time are the condition and practice of a creative exercise of “cleaning up the future”: cleaning up the representations of the future to share the imagination of the new. Education is called to guarantee new space of research, new recomposition of existential postures that could be expression of possible new futures, making the path of research revolutionary. If silence also means the disarmament of prejudice, we could try to make it our own, not only as a paradigmatic reference, but as a concrete exercise: it is not enough to think of it to make it real, it is necessary to generate it. Anything real is the result of work that is idea rendered in a concrete, real form. The process of evolution from the level of abstraction to that of the concrete is “work”, exercise, commitment and orienta-

tion of a proactive and active energy. Inspiration nurtures mutual thought and gesture, idea and action. But also inspiration must be fed, revitalized, otherwise it risks exhausting its heuristic spark. Silence, like the suspended and shiny pause, is the space-time one that guarantees us the correct perspective for observation and the necessary field for action. Without silence, thought and word arise in asphyxia and lack the energetic range necessary for the origin of an authentic relationship; all the more so in the context of educational intentionality. Where there is a call to act and to think, the constitutive dimensions of the human being come into play: the mind, the body and the spirit. For each one, education is called to recognize equal dignity, in the consideration that full human fulfilment cannot prescind from a planning that authentically values their inviolable and profound interconnection. Conceiving silence as a potential for attention, liveliness and openness transforms the quality of the relationship with time and can generate a form of education in the energies that nourish life's meaning.

In experience<sup>13</sup>, it may not be a gamble to conceive of a relationship between silence and time in terms of a mutual interweaving made of intention and extension of pedagogical and existential meaning. The rich network of relationships can be summed up as follows:

- Silence and Time as generative energies of the unknown, creativity and freedom;
- Silence and Time as a measure in the relationship – respect as a left space that affirms one's own presence and dignity and that of the other/Other;
- Silence and Time as promoting attitudes of attention, listening, sharing – participation not as personalistic protagonism, but as sharing and pro-action;
- Silence and Time as an expression of a self-control that is confidentiality, composure, meditation, reflection, patience, trust.

#### 4. The aesthetic experience in silent time

The qualities mentioned above are crucial in identity development as well as in the development of healthy relational dynamics. Both identity and relational dimensions are aspects of the same complex process of personal, infinite, dynamic and transversal growth throughout the course of existence. It is important to consider *Silence* and *Time* as experiences that teach everyone the value of “being”. A stopover that includes the body, the emotion and the mind. In the activity of the pause and of the posture<sup>14</sup> it is possible to

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<sup>13</sup> From my perspective, pedagogical research must restore concreteness to the epistemological claim of mutuality between theory and practice. The results of my ongoing research (Casadei, 2017) – of a transformative and experiential nature – highlight the urgency of the reciprocity between theory and practice and the re-accreditation of two keywords: *laboratory* and *corporeity*. This leads to considering the interconnection of three types of knowledge to be developed in the training-transformation processes: declarative knowledge, procedural knowledge and comprehensive knowledge. The research moves along a theoretical-methodological and empirical path, marked by the following requirement: to understand the meanings and to experience them. This means a dialogical involvement of mind and body in the exercise of observing, representing, expressing. The results confirm the following training needs: a) *to train awareness about body gesture and attention movement*; b) *to be guided to improve awareness of body-mind-breath interdependence*; c) *to have access to concrete – practical – tools to refine self-reflection*; d) *to use laboratory training resources to explore and experience oneself*; e) *to refine reflective skills on what one does*.

<sup>14</sup> In Italian language we refer to “sostare” (intended as “so-stare” being able to stay, being able to appreciate

enter into the closest and most radical condition to one's own being – cleared of any occupation, encumbrance or distraction – and experience the constituent dimensions of our human existential life: corporeity, thought, emotion, spirit. Moreover, it is possible to experience how these dimensions are crossed and supported by a breath – both individual and universal – that is the breath, without which we could not live. The breath is the voice of the body, which expresses its first need, but it is also the voice of thought and emotion that pronounce their state of excitement, discouragement, intolerance, joy, worry with sighs, puffs, anxieties and other tones more or less accentuated, but eloquent. Knowing how to stay is here understood as an orientation of life: of thought, of speech, of action. Educating in silence is here understood as a project to rediscover the relational nature of existence, as sharing and consideration. It's also an education to host life. To let oneself be met with amazement and to tune in with the sense of wonder are possible in the opening and in the opening of oneself. In the expression “to take a pause and a pose” it is possible to trace the meaning of *knowing how to be* that allows us to refer to its being an aesthetic experience: to perceive oneself as compact, intact, united with oneself in a posture that is at the same time open by virtue of the sensation of balance crossed by breath, sound, light, glance and thought. A knowledge that “knows” about perceptive capacity to express and appreciate that condition. The experience of staying is possible and can prove to be an opportunity to educate oneself in the awareness of a complex and enduring knowledge about oneself and about the vision of the world. This educational opportunity is possible in the silence of speech, gesture and time as conditions of maximum care for a clean environment, which invites the maximum expansion of perception aimed at grasping what would otherwise remain confused, covered, ignored. For this knowledge to consolidate, it takes time: in this case, time is understood as the ability to apply oneself in the exercise. It is important to regain a sense of time in relation to one's own learning and commitment; time also needs to be felt in terms of willingness to apply and devote oneself.

Speed is often mistaken for efficiency and productivity: I cannot confirm this equation as true. Rather, I believe that transformation is possible as long as time is devoted to it. In this sense, I am proposing an education that teaches us to devote time to silence, so that we can also feel a different relationship with time on which a better quality in our relationship with ourselves, with others and with life may depend<sup>15</sup>.

Giving space to silence and time means generating a pause that is not inert stasis, but movement and finesse in the search for meaning, just as in music the interval amplifies the expressive intensity. The absorption that is generated is not the cancellation of oneself or the other, but a condition of research, attention, interest, encounter and wonder. Silence is not absence, but presence, intense, alive. It's being in silence from the being of the silence. Silence is not the intolerant reaction to noise, but the original posture and disposition of the word that expresses being there in a new way, not alre-

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the pause. The meaning is played also for its aesthetical extent)

<sup>15</sup> The relationship, intra and inter-subjective, is here understood in its indissoluble link with self-care, as a radical formative question. The human being cannot be placed in a relationship extraneous to a conscious and healthy project of care that needs, in order to be authentic, a radical foundation in the *as care on* «the triple value of psychological-ethical educational [...] functional to the condition of man today, as an interpreter of his profile of crisis and research, commitment to re-construction, the continuous construction of its own meaning». (Cambi, 2006, p. 59)



ady known: through positioning oneself at the rising of the authentic word, which evokes, means, inspires and creates. It is to stay in the act and in the moment of generating meaning, sense and direction to one's own existence, to one's relationship with the other, with the world. It is to stay in the choice as a conscious exercise, attracted, collected and at the same time open in the attribution of meaning; and to stay with ease, with respect to time as an event. Here I would like to recall the juxtaposition between body and time, between movement and becoming, between transformation and destiny that Demetrio captures and wisely argues in his *Philosophy of walking*, in which pace is an expression of time that hosts life, space for thinking and feeling it: silence is slowness, recollection and exercise of appreciation and self-knowledge<sup>16</sup>.

### 5. To take a pause and a posture: feeling the plenitude

In silence, which is also the ability to be quiet-minded and attentive-minded in time, it is possible to grasp the transformative potential of the word, thought and action that pedagogically forge a relationship. Space and time are needed to meet new meanings. Staying in generativity is knowing how to interface with the unknown, with being in its "not yet". It is an intense aesthetic experience that can open to the sense of the beauty of simplicity; a simplicity not ideal but experienced as a total experience of fusion, connection with oneself, the whole, the Cosmos<sup>17</sup>. In this intense aesthetic dimension of encounter there is space and time for wonder to be pronounced. An astonishment that as a flash of bewilderment and intuition can revitalize the sense of feeling, preserving us from the danger of mechanical thinking, univocally stated. Silence is to make room for wonder so that it can cleanse our future of representations and thereby educate an attitude to existence purified by habit and assimilation. To live is to turn with the art of life, the art of the passion to know things and to know them, to interpret them through the direct and vital experience, more than through the description for concepts and speeches<sup>18</sup>.

The concreteness of living reminds us of silent observation, of behavior streaked with silence that leaves that dynamic space of creation and creativity of a thought, a word and an action still new. Silence as a disposition and posture concerns not only the silence of the word, but also that of the body. Silence becomes the concrete posture of contemplation to communicate that to entrust oneself to the mystery is to discover life as a relationship, as a life to be lived and not to be described. In silence as a contemplative posture, a critical, dialectical but at the same time dialogical way of thinking can arise and consolidate, in which to see culture as the relationship between cultures and the plural, open and dynamic human identity. In silence we practice the "disarmament" of what prevents a dialogue that is not reduced to an exhibition of dialectical ability,

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<sup>16</sup> See D. Demetrio, 2005.

<sup>17</sup> In this silent time of listening and meeting you can appreciate what connects us in an experience of aesthetic religiosity: the breath, the breath that goes through every living and existing form, which our classical philosophical tradition already recognized as *pneuma*-spirit. In this connection, I would like to refer to the following quotation: «The air connects us. It itself has a voice, we hear it when it hisses and thunders on stormy winter days. The air allows us to breathe and live. It's all that surrounds things and people and unites heaven and earth» (F. Frabboni - F. Pinto Minerva, 2014, p. 165).

<sup>18</sup> See Raimon Panikkar, 2007.

paying attention that disarming reason does not mean arming emotion and disarming discourse is not arming silence! To educate oneself in silence is to forge oneself in the dynamism of existence, it is to dispose oneself proactively in the time of life and formation, to be able to feel one's own posture in the "thrown project", despite and thanks to its openness and indefiniteness<sup>19</sup>.

In the aesthetic experience, proactivity is exercised in creating meaning and appreciating the meaning that is revealed; in this proactivity, trust and courage are generated in the beauty of fullness. To live fully requires strength, courage and vitality. Human being feels fear, but can abandon it through the experience of beauty as an energy that gives impetus to the knowledge that matures through discovery and amazement to grasp the depths of life and existence.

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<sup>19</sup> See M. Heidegger, 2009.