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ABSTRACT

The 1966 National Council of Teachers of English Humanities Conference considered the place of the humanities in elementary and secondary education and the possible focus, content, and methods for presenting humanities programs. In this collection of papers given at the conference, leaders in various disciplines suggest the scope and magnitude of human studies by exploring--(1) the problems and possibilities of literature, composition, and language in humanities programs, (2) the difficulties of teaching the classics in translation, (3) the work of the National Endowment for the Humanities and its effect on the classroom, and (4) the need for a special kind of humanistic education in the elementary grades. Other papers present observations and recommendations to clarify the roles of the elementary, junior high, and senior high schools in creating significant humanities programs. The final paper examines the implications of a humanities conference and the importance of understanding human experience in today's world. (This document previously announced as ED 015 193.) (JB)

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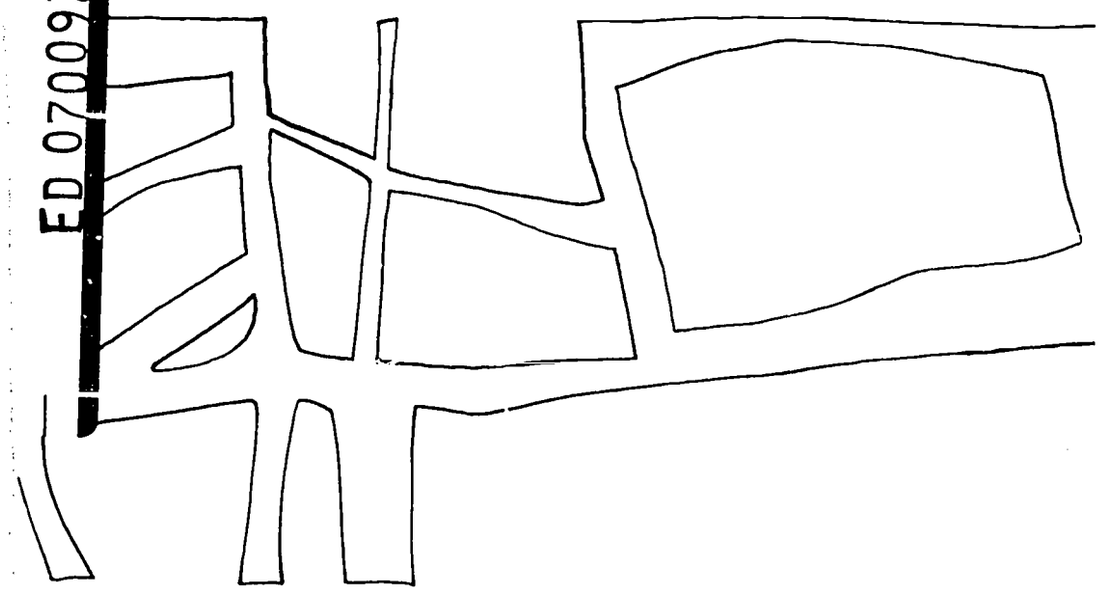
LITERATURE IN HUMANITIES PROGRAMS

ED 070092

Papers delivered at the NCTE
Humanities Conference, Fall 1966



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PREFACE

The papers which are included in this volume reflect one of the broadest interdisciplinary projects which the National Council of Teachers of English has undertaken in its more than half century of service to the profession. The conference itself was a stimulating experience. The chief regret of those who planned it was that they could not begin to accommodate the hundreds who wanted to participate.

This leads immediately to the question of the source of this tremendous interest. Why should there have been more than five hundred applications for a series of discussions which were originally planned for seventy? There are, of course, several reasons. For most high school students the class in English affords the one contact with a humanistic discipline that they are likely to encounter in the course of their secondary education, and many English teachers are aware of this and recognize a responsibility in connection with it. At the same time there has been a considerable amount of experimentation with various kinds and types of integrated or interdisciplinary courses. The recent creation of the National Foundation for the Arts and Humanities has served to heighten interest in the humanities as an educational component deserving of thoughtful inquiry.

Certainly any consideration of the place of the humanities in elementary and secondary education poses a number of problems. The first is that of center or focus. If humane studies as a discipline have a focus, where is it to be found? Some wise men, Judge Learned Hand for example, have seen it in history—the recorded actions of men through time. Others see philosophy as the core—the reflections of men on the significance of fundamental human issues and problems. Still others, such as Matthew Arnold, found it in that literature which contained the best that had been thought and said. No doubt there would be proponents of the other arts as well.

But even if we were miraculously to agree upon a core or a center, there would still be a problem of content. Given the pressure of other subjects and other legitimate educational aims, how is it possible to include in the school curriculum the broad sweep of all the humane subjects and humanistic experiences? There is music, architecture, painting, and sculpture—to say nothing of the dance—as well as history, philosophy, and literature. The latter includes ancient as well as modern, that of the western world as well as

English, that of the orient as well as the occident. This is clearly a large order, tremendous in scope and magnitude.

There are questions of method and procedure as well as those of content. At what point do we begin to provide these humanistic experiences? There was a time, not very long ago, when the early reading materials for children were socially rather than humanistically oriented. Ideally there should be no conflict between the two but essays in miniature on the social functions of the postman and the traffic officer constitute something less than rich food for the imagination.

Above all we want the experiences of literature and the arts to achieve something of an integration in themselves and in addition to reveal a connection with the development of the ideas and attitudes characteristic of various periods in the broad panoply of human history. In short we seek to develop the sensitive, the moral, the informed individual. But how do we achieve this integration? How many of our teachers have accomplished it? How do we prepare them to do so?

As long as we preserve the humanistic ideal—originally a limited and aristocratic one—as part of our democratic educational process, these questions will arise with increasing pertinacity as the numbers in our schools increase. We could not possibly hope to settle such questions or to give definitive answers at this conference. As the brochure indicated, our intention was to present an opportunity to explore rather than settle the questions.

We felt that this exploration could best be achieved by securing the services of a number of outstanding leaders in the various disciplines which comprise the humanities, particularly those who are competent in more than one, or who have demonstrated themselves to be aware of the relationship between them. It was our hope that from them we might get a sense of both the breadth and the depth of humanistic studies. We were not disappointed, as the papers which this volume contains clearly demonstrate. They illuminated our discussions and brought to bear upon our problems a variety of experiences and points of view. They are presented here as transcribed.

The National Council takes pride in its initial effort to cope with this important problem and recognizes a continuing responsibility to work toward its solution.

Albert H. Marckwardt
Princeton University

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LITERATURE IN THE HUMANITIES: PROBLEMS AND POSSIBILITIES

Howard Lee Nostrand
University of Washington

It is proposed that the basic problem is the discrepancy between the confining subculture of the learners (or indeed of us, their teachers) and the development of their potential humanity, desirable for the quality of their lives and for the viability of free social and cultural institutions.

The strategic possibilities suggested for discussion are first to reexamine the problematical discrepancy, and then to inquire how the changing need can be more nearly filled by curricular sequences in the students' native language, in literature, and in composition, all three sequences coordinated not only *vertically*—within themselves—but also *horizontally*—with one another and with the rest of the school curriculum.

Students today criticize their teachers' performance, and the substance of the curriculum, with increasing confidence, articulateness, and sophistication of outlook. One of our best chances for improving our profession's achievement is to sample student reactions systematically, starting at least from the junior high school age level, and apply the criticisms that prove well founded. A main criterion of the students, beginning perhaps in senior high school, is *relevance* to their lives and to the future they envisage for them-

selves. This can be made constructive. But they conceive their ideal of relevance too narrowly for the good of their own self-fulfillment. They tend to overestimate the materialistic element in their objective, and to underestimate the breadth of self-development that will be of value for their vocational competence, civic participation, and human relations. In choosing the means toward their objective, moreover, they show the influence of the "activism" in our culture: they count too much on learning by doing of the kind that shows immediate results, and too little on learning by thinking. *Thinking*, I realize, has a surprising range of meanings, and our students see well the value of some of them, such as planning how to solve a problem. But they are less sensitive to the value of the patient, sustained examining of human experience, the discipline of reflective thought to which earlier generations of students submitted with relative docility.

It is far easier to put the finger on those shortcomings than it is to sketch the ideal they so manifestly fall short of. Yet those of us who agree that those shortcomings exist must each have in mind some individual notion of the full humanity, the full human development, which is negated by provincialism or by a shallow activism. And actually our individual notions, different and flexible as they are, overlap to a large extent. Otherwise our society would break apart for lack of a common culture.

The truth seems to be that in a complex culture such as ours the common cultural content and the areas of diversity are stratified, and I should like to offer this view as one of several premises that will clarify the function of the humanities. At a high level of generality we are deliberately pluralistic: our ultimate explanations of reality, our ultimate sanctions of morality, our speculative thought, our entire "theoretic life" can vary from one person to the next. Likewise at a low level of generality, where we devise specialized technologies or deal with particular cases, there is no culturewide uniformity. But at one intermediate level of generality we share a common set of working principles—values, supposed fact, and methods—and at a slightly higher level, the criticism and constant modification of our working principles. These two intermediate planes of cultural content we may call the levels of *synthesis* and *critique* of working principles.

Let me introduce here as further premises several more conclusions that I have argued for elsewhere concerning our common culture, the development of the person's full humanity, and a corre-

sponding concept of the humanities.[1] Brief definitions of these terms will clarify a discussion of literature in the humanities, whether the participants in the discussion adopt the definitions or propose alternatives.

The culture of a person, or of an age, does not consist wholly of content. It is an interplay between the variable content and a universally human process: the "activity of thought, and receptiveness to beauty and humane feeling," with which Alfred North Whitehead identifies culture at the outset of his classic essay on "The Aims of Education." The content is the dated and localized set of values, beliefs about what constitutes reality, and methods for solving problems. Deficiency of either the process or the content reduces the quality of the interplay below the excellence attainable in the culture. Neither side can make up for mediocrity on the other.

These premises sharpen the definition of what it means "to develop the full humanity" of a person, which I take to be the educational mission of the humanities.[2] On the process side of his personal culture, we seek a quickened activity of thought, with the best instrumental skills the culture can provide, and a refined sensitiveness to beauty and humane feeling. On the content side, the aim is an understanding of his own culture at its best—its values, its intellectual methods, its factual concepts concerning the nature of man and his social and cosmic situation—all in a perspective that ranges beyond the one culture and places it in a cross-cultural context.

If I am right that all this is essential to the responsibility of the humanities, we have reason to redefine their scope and their relation to the sciences. The demarcation of a province bounded by the natural and social sciences ceases to be tenable. (Which is just as well, since these disciplines would then be encroaching on the humanities as they succeed in reducing more and more phenomena to scientific description.) The basic distinction between the sciences and the humanities is this.

The scientist, when he acts in that capacity, puts one value—the quest for verifiable truth—above all the others in our value system,

[1] "Toward Agreement on Cultural Essentials," *Journal of General Education*, 11 (January 1958), 7–27. A chapter taken from *The University and Human Understanding*, 1963. Also relevant are Chapter 16, "A Completed Concept of the Humanities," and Chapter 17, "The Concept's Unifying Structure." This book manuscript, multilithed, is available by interlibrary loan, e.g., from the University of Washington Library or the Library of Congress.

[2] It would follow that the humanities are not complete if we cultivate a belletristic taste yet leave unregenerate some inhumane attitude toward outgroups.

with the consequence, first, that scientific research must be limited to questions which admit of verifiable conclusions, and second, that any understanding built purely of scientific conclusions must exclude value judgments as far as it can. A scientific synthesis of a culture would therefore be a behavioral description, with some explanation and prediction, but with no judgment that a part is good or bad except in an instrumental sense.

On the contrary when we act as humanists (and professional scientists may do this quite as well as specialists in the humanities), we apply our culture's whole value system. We fill in among the verifiable conclusions with others, as best our times permit, in order to build a more comprehensive understanding to serve as the basis for action, which is not the responsibility of scientific understanding. In a changing culture and society, particularly where the comprehensive understanding is fragmented meanwhile among diverse specialists, the humanities have a responsibility to carry on a process that I propose we call *humane synthesis:* a consolidating of essential common content in the most enlightened form it can be given by putting together the insights of all the sciences and humane disciplines.

By distinguishing between the process and content factors in our students' culture, we can define more effectively the discrepancy between their present stage of development and our objective. Underprivileged students may be more advanced than some others in activity of thought and in some kinds of sensitivity, notably the "reading" of character. But most of our young people have far to go, particularly on the process side, in sensitivity to language and the arts. On the content side, they are far short of the enlightenment our culture possesses, even at college age, and we are far from being able to catalyze the steady concept formation that will have to take place from preschool age to adulthood.

It is on the content side that I find the greater discrepancy; and teachers of English, up through grade 12, seem the logical group to take the central, organizing responsibility for building the requisite humane synthesis into the school curriculum. For in the absence of professional philosophers, the English teachers occupy the position most nearly central to the humanities. All teachers in elementary and secondary schools, furthermore, are professional synthesists. They inevitably have the occasion to give a general, philosophical education as they shape the understanding of their growing charges. College and university teachers are required by both their teaching and their research to be more specialized. I see the school teacher

of English, therefore—the full-fledged, career teacher of the subject—as presiding over a great innovation that seems to me imperative if the humanities are to achieve their mission in the face of present-day social change and individual specialization: namely an enterprise of humane synthesis, for which higher education will provide experts in defining the fragments of human understanding, and the schools will provide the equally important experts in putting the fragments together.

The school English teacher's central place in the humanities, which leads to the presiding role, derives from combining in one school subject the three speech-related disciplines of language, literature, and composition, all of which are basic to the distinctive development of man as the creature that uses symbols. I suggest that the best way to explore the educational possibilities of literature in the humanities is to consider how each of the three disciplines can be exploited, in itself as a long curricular sequence and by being coordinated with the subjects studied concomitantly. For brevity let me list in outline form the possibilities that seem to me the most promising under each heading. Readers will surely find main items to add, which my ignorance has prevented me from discovering for myself.

Language: within the Sequence

1. Broaden the childhood dialect to encompass the concepts, vocabulary, and syntax needed for exchanging thoughts on the topics of a humane synthesis. The teachers of the sciences and other subjects can contribute many of the concepts and lexical items, but some core of essential insight and exact terminology is a collective responsibility of the school system's faculty, whatever courses a student may choose not to take.

2. Develop language-mindedness: sensitivity to the literal meaning and aesthetic import of discourse, and the habit of editing one's verbal expression to make it as clear as possible. The study of grammar for this purpose probably need not go beyond the corrective surface grammar contrasted by W. Freeman Twaddell with "deep grammar," which "focuses on the study of the categories, and on the *types* of machinery, rather than on the individual bits of machinery." [3]

[3] "Linguistics and Foreign Language Teaching," NEA *D(epartment of) F(oreign) L(anguages) Bulletin*, 2, 1 (March 1963), 2-4. See also his articles, "Does the Foreign-Language Teacher Have to Teach English Grammar?" *PMLA*, 77, 2 (May 1962), 18-22.

Language: Coordination with Other Subjects

3. Contribute toward developing confident, effective language learners for any languages that may be needed in later life. This purpose requires elements of "deep grammar" as outlined by Professor Twaddell (see above, footnote 3), and also a grasp of the nature of the language learning process. It is important that the same conceptual framework be used for analyzing English as for analyzing the foreign languages that are taught.[4]

4. Expand the awareness of words and their referents into an awareness of other symbolic structures: mathematics, each of the arts, paralanguage and kinesics, other languages.

5. Arouse interest in the social relations of language: its reflection of the values and other features of age groups, socioeconomic classes, regional populations, ethnic subcultures.

Composition: within the Sequence

1. Exploit oral composition as a preparatory step toward composition in the derivative, written language.

2. Separate the activity of verbal composing, in the student's mind, from the concern for correct language, as Nelson Brooks urged at the Conference on First and Second Language Learning (above, note 4). To teach a student to compose while disciplining his grammar is like teaching a band player the trombone while lashing at his feet to correct his marching. The language sequence should be sufficiently ahead of the composition sequence so that the internalizing of most of the needed words and constructions precedes the effort of creation.

Composition: Coordination with Other Subjects

3. Reinforce the imaginative view of composing and the concepts of structure and materials (concepts which seem preferable to those of form and content) by setting verbal composition in the context of creativeness and craftsmanship in the visual arts, music, and the dance.

4. In the English sequence and other courses, make sure that the student practices composition in a wide range of materials, in

[4] A starting point is provided by John H. Fisher, "The New Interrelation between First and Second Language Learning," in *Reports of Surveys and Studies in the Teaching of Modern Foreign Languages, 1959–1961* (New York City: MLA, 1962), pp. 277–9. The work papers written for that conference by John Fisher, Albert Marckwardt, and Nelson Brooks would be worth bringing up to date and publishing as resources for carrying out the conclusions of the present conference.

order to fix the habit of attempting a high standard of clarity and organization of ideas. (The sessions in which a British student discusses his essay with a tutor appear to succeed better than most of our American techniques for teaching these aspects of composition.)

5. Have the student address an exposition or an appeal to persons of a specific subculture, studying the pattern of values and assumptions he can expect to encounter.[5]

Literature: within the Sequence

1. Arouse early (at preschool age?) the expectation of enjoying the sounds, rhythm, deft syntax, and imagery of language used imaginatively. Some kindergartners, perhaps many, can learn likewise to enjoy discussing why a given pattern of sounds, a rhythm, or an image in a nursery rhyme gives pleasure.

2. While beginning with the most accessible, choose only good literature for study. It is a better beginning to see a few facets of a great work than to encompass a mediocrity.

3. Combine close reading of a text—the discipline elaborated in the teaching of Latin and Greek—with awareness of the structure of the work and orientation to its historical situation and significance. There are students who enter college these days without ever having had the experience of close reading. Often they have been advised to read a selection first rapidly "to get a general idea of it." In such a reading the student naturally overlooks clues to the author's intentions and substitutes the trite discovery of what he expected to find. Even on a careful reading thereafter, the gratuitous assumptions stand in the way of the author's most carefully planted evidences of his intent.

Literature: Coordination with Other Subjects

4. Utilize the students' prior experience of composing in words or in other media, in order to approach a work from the point of view of the author as he develops its structure and selects solutions for the problems it generates. The successful expressiveness of good literature can be so studied, at the same time, as to reinforce the learner's developing language-mindedness.

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[5] A technique adaptable to this purpose has been well developed for teaching foreign students by William F. Marquardt, "Composition in English as a Second Language: Cross Cultural Communication," *College Composition and Communication*, XVII (February 1966), 29–33. Professor Marquardt uses a text that may also be adaptable: the second volume of Sam S. Baskett and Theodore B. Strandness (eds.), *The American Identity* (Boston: D.C. Heath, 1962).

5. Place the literature studied in the aesthetic contexts of world literature and of artistic creation, and also in the sociocultural context of the age from which it emerged. (The psychoanalytic and in most cases even the biographical context seem to me less vital to a humane synthesis.) One possibility of relating literature to its age is to formulate, inductively, the main themes of the literary works studied and those of the culture. This can be done without neglecting the essential import of the literary works for incidental aspects, and without shifting the definition of theme, which can be conceived in both cases as a major value accompanied by underlying assumptions and instrumental ideas used for carrying it into practice.[6]

6. Encourage the student to compare the home culture with a second culture that he has studied, drawing upon the manifestation of each culture in its literature and other arts, and in its social behavior. Literature has a key contribution to make toward understanding a people's way of life—including the native subcultures of which one is ignorant if one sees his country from only one social class, one church, and so on. For literature is the most explicit of all the arts in its treatment of ideas, feelings, value judgments, personality, society, and the history of all these. Thus literature ideally carries out the approach of the humanities to a life style: the concern to know how reality is envisaged and how life is sensed in the culture, as distinguished from the external scientific description which complements this "approach from within." By devoting a good proportion of the time available for literature to works which combine artistic merit with significance as illustration of social and cultural features, and by treating deliberately both the aesthetic worth and the extraliterary relations of the literature studied, it is possible in my opinion to benefit by literature's key contribution toward cultural and cross-cultural understanding, without sacrificing at all the appreciation of literature as a unique kind of human experience.

In suggesting the cultivation in depth of the possibilities within the categories lined out above, I should promptly admit that success there will depend partly on supporting activities of a different order.

[6] A volume of diverse thematic studies of several French authors is being prepared, in which the authors are contributing essays on the themes of their own life work and are also reacting to a list of twelve purported major themes of contemporary French culture. These themes are defined for the purpose by F. B. Creore, J. Leiner, and H. L. Nostrand, in "A la recherche des thèmes majeurs de la civilisation francaise contemporaine," *Bulletin des Professeurs de Francais*, Washington State Chapter of the AATF and Western Washington State College, Bellingham, Wash., No. 2 (May 1966), 5-29.

I would not be capable of mapping out the whole range of activities, but I would like to conclude by mentioning three of them.

One supporting activity that too few teachers have helped to advance is the development of audiovisual teaching materials. Some of the possibilities for teaching more vividly the sociocultural context of literature are catalogued in an article entitled "Shared Audiovisual Materials for Foreign Languages, Language Arts, and Social Studies?" in the October 1966 *Audio Visual Instruction.*

It would perhaps be presumptuous to remind English teachers of the general need for research on teaching and learning, for which there are increasing possibilities of Federal as well as private support.

The need for systematic improvement of teacher preparation, both preservice and inservice, does call for a reminder, particularly in the area of cultural and cross-cultural education if career teachers of English are to occupy the presiding role I have proposed for them in the building of a humane synthesis—a continuing reintegration of our culture's human understanding—into school and college curricula. Any radical improvement in this sector of teacher education demands not only experimentation in colleges and school systems, but a nationwide coordinated effort to produce, cooperatively, the best possible instructional materials, ideas for using them, and supporting research. The cooperating entities should include the organizations of the institutions engaged in teacher education, the professional organizations of teachers and administrators, the learned societies and other subject matter associations. The NEA National Commission on Teacher Education and Professional Standards offers to begin the coordinating in the hope that other agencies will share that function with it.

The third supporting activity is the division of labor among the national and smaller scale organizations of English teachers. This might have been subsumed under the preceding item of teacher education, except that its purpose broadens out to include curriculum development and the wide range of relevant research. The structure I imagine to be the most promising is a set of problem-oriented joint committees, first among the organizations within the field of English, then between these and the organizations of administrators and of teachers in other fields, and eventually between the organizations of American educators and those in other countries. In the past, such patterns of communication and cooperation have admittedly proved fragile. But the present period is one of intensified need to transcend old provincialisms, and the appreciation of the need promises to give unprecedented force to the spirit of ecumenism.

TEACHING THE CLASSICS IN TRANSLATION

Gerald Else
University of Michigan

What I am going to say here will be, I am afraid, a series of random reflections, not a reasoned discourse that can be of immediate use to teachers of the classics in translation. I have some questions, soliloquies, and troubled meditations to offer, rather than anything that can be reduced directly to lesson plans.

There are reasons for this lack of immediate meshing with your needs. First of all, I come to you as a representative of a profession that is very different from yours. I would call it the oldest profession, were it not for a certain ambiguity attaching to that phrase. Perhaps we can keep our skirts clear and get on with our argument if we speak of it as the oldest *intellectual* profession in the Western world. Apart, perhaps, from the Jewish tradition of exposition and comment on the Torah, classical philology—i.e., the systematic transmission of Greek and Roman texts, with explication and commentary on them—is the oldest continuously maintained intellectual activity this side of India and China. It goes back to Roman scholars in the 2nd to 4th centuries A.D.; back of them, to the scholars of Alexandria in the 3rd to 1st centuries B.C.; and back of *them*, to the Sophists of the 5th century B.C.—Protagoras, Gorgias, Hippias, and others—who were the first Western men to engage in anything like a systematic study of language and literature.

Now this tradition of classical scholarship, from the beginning,

has laid its emphasis on reading and explicating the great works of antiquity in their original languages. It has tended to maintain, whenever the question has come up for discussion, that only a reading in the original has any value at all. That is the view that prevailed in Western Europe and the United States until into this century. Things change faster and faster nowadays, in education as in everything else, so I am not sure whether this audience needs reminding that in our grandfather's day, or even later, a large portion of the ordinary student's whole time in school and college was spent in learning Greek and Latin and reading—or deciphering—and reciting on Greek and Latin texts; and that that had been the standard situation in schools and colleges since the sixteenth century at least: actually, in some sense, all the way down from antiquity.

So firmly did this tradition dominate the schools that "translation" counted as a dirty word except in the sense of a translation produced by the pupil *in class* and directly from the original text—presumably without help except consultation of the notes in the back of the book and of the Greek or Latin dictionary. Actually it was all too likely, unless the policing system of the school was super-efficient, that the pupil had indeed got help from another source, namely a certain kind of printed translation. The formal name for such a translation was "interlinear," because it followed the word order and other convolutions of the original text so closely that it could be printed between the lines, word for word. More familiarly and affectionately, such translations were known to their users as "trots" or "ponies" (the etymology is obvious). Many a dog-eared copy was hoarded as a treasure by its owner and passed on in secrecy to his best friend.

It was such translations, and the furtive use made of them by generations of schoolboys, that gave the very word "translation" a smack of the Devil—except in the permitted sense I have already mentioned. When I arrived at the University of Iowa in December 1945 to take over the headship of the department of classics, I found that all translations of classical works were still firmly sequestered in the departmental library, to keep them out of the hands of students.

In recalling these details of an age that has only just passed away, I feel much as W. H. Auden did when he wrote in 1948 about the English "public" school he himself had attended only a few years before, where "Greek, like the Navy, was the senior service" and the science classes were comprehensively known among the boys as

"Stinks." But my purpose here is not merely, or really, sentimental reminiscence. The hostile attitude of the bygone pedagogues toward translations of the classics has had an important but little noticed result which I want to talk about in a moment. Meanwhile I address myself to another point.

It might seem to follow from what I have said that during the long predominance of the classics in their original Greek and Latin form there was no need or room for translations of them. Of course that was far from being the case. But here we have to make a distinction. Between the two languages, Greek and Latin, there was a very great difference in availability. From antiquity on, any educated man in the Western world could make a stab at reading Latin, at least ordinary Latin prose; if he couldn't, he wasn't really educated. But Greek—well, as Dr. Johnson put it, "Greek, sir, is like lace; every man gets as much of it as he can." Greek was always over the hill, out of reach, to most men, even after the Renaissance. Most of them knew the great Greek classics, if they knew them at all, in translation—including Latin translation. The difference in availability was the chief reason why the influence of Seneca's blood-and-thunder rhetorical exercises, miscalled plays, on most Renaissance playwrights, including Shakespeare, so far outweighed that of the great Greek dramas. (Here, as in other respects, Milton was a very unusual Englishman: his *Samson* actually echoes Sophocles and Aristotle, not merely Gascoigne or Horace.)

What the schoolmasters accomplished was to keep the serious use of translations of the classics—even Latin translations of Greek works—*out of the schools*. By the same token, they left the work of translating the classics for the public to poets and such light-fingered gentry. Translations were in fact beneath professional notice. Rare was the teacher or scholar who would endanger his reputation by publishing one, and if he did so he usually took care to protect his name by encasing the product in a hard coating of jargon or pretentious diction, preferably recalling the idiom of the King James version of the Bible. I recall to you Jebb's Sophocles and Lang Leaf and Myers' Homer.

Actually the Bible affords an interesting and instructive contrast. Protestant Englishmen, scholars or not, could hardly be expected to feel a proprietary interest in a Greek, or even a Latin, Bible. It was clear that a vernacular Bible was needed in order to make the word of God directly available to every man. But it was also clear, after the earliest endeavors (Wyclif, Tyndale), that the accuracy of the

translation was a matter of great importance. Hence the Authorized Version, and the later and latest authorized revisions of it, have each been a product of long and devoted teamwork by the most eminent Hebrew and New Testament scholars of the time. Even the wildest evangelical spouter, interpreting Holy Writ in the most incorrigibly idiosyncratic way, nevertheless started from a common platform, an agreed on, certified text.

The great career of the King James Version as an English classic is well known to all—its authority and prestige so imperious that millions of devout Christians are not really consciously aware that it is a translation. You remember the indignant remark of the small town superintendent of schools, a declared enemy of foreign language instruction: "If the English language was good enough for Jesus Christ, it's good enough for me."

The point I want to emphasize, however, is the contrast between the English Bible, with its corporate body of translators and its assured accuracy, and the chaotic, wide open market that is now running in the field of translations of the classics. The situation has changed with a vengeance: the classics are being taught in schools and colleges, in translation, to millions of young Americans, and scholars jostle poets and other amateurs in the rush to cater to the burgeoning demand. It is surely true that vastly more people are now coming into contact with Homer and Euripides and Plato than at any previous time in history. What is being purveyed to them in the way of translations; how can the hurried and harried nonclassical teacher—let us say the English teacher—tell which ones are good; and how should he or she teach out of them?

Let me say at once that I have no oracles to offer on this difficult subject. My report will not even be a very optimistic one. But perhaps I can help to identify certain issues—even, with luck, a principle or two.

I will begin by grasping the biggest nettle firmly. (Kind friends have advised me to dodge this issue; it's too hot to handle, they think.) Can and should the classics be taught in translation by people who don't know the original languages?

The immediate and obvious answer is that they are being taught, and will continue to be, by lots of people who answer that description. It cannot be otherwise. Even if every qualified classical scholar in the country volunteered for duty on this front, it would not begin to satisfy the demand. There are not nearly enough of them to go around; many of them are not in the right places; and anyhow most

of them have had no training for this particular job. As irony or ill luck would have it, the classical profession in this country had its back to the wall and suffered a precipitous loss of prestige and numbers just before the present wave of renewed interest began; and the training its practitioners have received in most places, from high school through graduate school, is *un*likely to make them effective teachers of the classics in translation.

I remember vividly a shocking experience I had shortly after receiving my Ph.D. in classical philology. A friend in a modern field asked me, "What is the best translation of the *Iliad*?" He was asking in all innocence; he wasn't trying to put me on the spot. I squirmed and finally replied that I didn't know the answer: that I had read the *Iliad* in Greek but my training had disqualified me from knowing which was the best translation of it, had in fact encouraged me to feel that it would somehow be beneath my dignity to try to find out.

Such narrow-mindedness is less prevalent today, but I cannot say that we are doing much better at equipping our young classical scholars with useful knowledge on this subject. And meanwhile the dimensions of the problem have grown at a fantastic rate. Only a few years ago I set aside a bookcase in my office, seven feet high and four feet wide, to hold translations of classical works; I was going to build up a complete collection. It was a naive idea. I had to cease and desist almost before I began; and meanwhile the flood continues unabated. And I am as guilty as the next man. I have just completed a translation of Aristotle's *Poetics* which will be out next spring, on top of the five or six versions—*English* versions—that are already in print. Why do I do such a thing? Do I really think that my translation has virtues, brings out points, suggests ideas that are missing or unsatisfactorily handled in the other six? The answer, of course, is that I do. I also think I have a chance to get into the growing market that exists for the *Poetics* as it does for other works in Greek literature. And there is no agency or mechanism except the market itself that can deny me that chance.

I would not want to change our free book market into a series of outlets controlled by some inquisitorial board; nor do I think that assuring the reader access to good translations of Catullus is the same kind of problem as assuring him a reliable translation of the Gospel according to St. John. But the present situation is surely less than completely satisfactory. And of all the various customers who are put at a disadvantage by it, the one who is most seriously short-changed, it seems to me, is the teacher of classics in translation who is not professionally trained in the classics.

Many years ago—I will not say how many years ago, or mention any names—I came across a new translation of a Greek play. (This was back in the benighted days when a new translation of a Greek drama was an event: in other words, when one did not turn up in the drugstores every other week.) I seized upon it and began to read. I was astonished and delighted, and more and more astonished and delighted the more I read. This translation was crisp, spare, athletic yet intellectual, luminous yet informed by a vaulting logic. The persons of the drama were persuasive, warm, eloquent. Above all I was struck by the images: they glowed, coruscated, demanded attention. Suddenly one of them reverberated on my ear which I could not remember from my reading of Sophocles—in Greek, that is. I reached for the Greek text, and then the truth came out: the image was not there in Greek, Sophocles never fathered it, it had been introduced to "pep up" the translation. And now that I was alerted, I found several others of the same kind. The whole translation had been pepped up by an insertion of images, somewhat like an insertion of raisins into a Christmas pudding, to enhance the flavor.

The point of this anecdote is not that the literal text had been altered, but the way in which it had been altered. Richness in images—imagistic glitter, we might call it—is one specific trait of recent poetry (another is density of ideas, and obscurity of connection between them). So we need not be surprised to find an extra accumulation of images in a truly modern translation of Sophocles. For we naturally tend to do the greatest poets the compliment of enrolling them in our club, so to speak, and Sophocles is one of the greatest poets. He had—like Homer (the Homer of the *Iliad*), like Dante, like Hölderlin, like Robert Lowell—a density of statement that is precise and overwhelming. But his density is not like that of any of the others, and it is not expressed through accumulation of images; it is expressed through a language that often seems bare and simple to the point of being commonplace: a limpidity that somehow goes to the heart of darkness. That, I fear, is not our particular poetic idiom of the moment—or, such is the multiplicity and impenetrability of life these days that if some young American *is* master of just such an idiom, he almost certainly does not know a syllable of Greek and has no conscious relationship to Sophocles.

How is one to know?—that is the question. How does one tell whether a given translation conveys an approximately correct idea of a classical author? The Greekless reader—teacher or student—

has no way of knowing, and his colleague the classicist is seldom either disposed or equipped to help him. Under such circumstances our friends in the sciences would get an initial grant of half a million dollars to explore and measure the need, and then an annual grant of five or ten million to establish a Center, complete with computers and round-the-clock technical personnel, to convey the desired knowledge from one side to the other. But nobody is about to give us five or ten million dollars for any such purpose; first because nobody believes in the humanities *that* much; second because it might have an adverse effect on the free enterprise system (i.e., the word might get around and some people might stop buying some of the inferior translations); and third because humanists are the last remaining rugged individualists and don't have much taste for cooperative projects. (On this score we classicists are even more retarded, i.e., ruggeder individualists, than you people in English and the modern languages. We hardly ever cooperate with anybody at all.)

Nevertheless a Center for Translation does already exist at the University of Texas on a more modest, humanistic grant of $750,000. So let us take a longer lead off base and imagine a Center for Comparative Studies and Counsel on Problems in Teaching the Classics in Translation. Let us put an actual question to the Director of the Center, Dr. Thaddeus Q. Scheinwerfer:

Dear Dr. Scheinwerfer,

We have a problem and are appealing to you to resolve the argument. In a new translation of the *Iliad*, Book 16, after the killing of Sarpedon by Patroclus, we find the following:

But Glaucus found a man called Bathycles.
He was the richest Greek to sail for Troy.
(Skins and Leathers, small sword factory, numerous farms)
And thought how very proper it would be
If Glaucus' death became a part of his estate.
So, to oblige him, Glaucus ran,
And Bathycles (poor fool!) ran after him.
And Glaucus jumped a broken chariot shaft.
And Bathycles jumped—Ahhhhhhhhhhhhhhhhh!—
And like a woman wets and puts the cotton
Through a needle's eye. Glaucus spun on his pads
And let his javelin through Bathycles.

In the translation we had been using, we find the following instead:

And Glaukos first, the leader of the Lykian shieldmen, turned him about, and slew Bathykles great of heart, the dear son of Chalkon, that dwelt in his home in Hellas, and for wealth and riches was pre-eminent among the Myrmidons. Him did Glaukos wound in the mid-breast with a spear, turning suddenly about, when Bathykles was about

to seize him as he followed hard after him. With a crash he fell, and great woe came on the Achaians, that a good man was down, but mightily did the Trojans rejoice.

Our question is, Which is the correct translation of the passage?

P.S.—Immediately following this, the old translation goes on at some length about warriors named Meriones, Laogonos, and Aineias. In the new translation we find none of these names. Do they belong there or not?

PUZZLED

We will abridge Dr. Scheinwerfer's reply:

Dear Puzzled:

The mere fact that a given warrior is named in one translation but not in the other has no significance. Analyses of statistical samples show that of the heroes named in most reliable Greek texts of the poem 97.8 percent are mentioned by name in your "old" translation while only 26.3 percent appear by name in the "new" translation. A more humanistic type of analysis, however, establishes the important point that a majority of the named "heroes" in the *Iliad* have no function except to serve as cannon fodder for the major heroes. It is therefore, quite appropriate, humanistically speaking, that the names of most of these cannon fodder heroes should be omitted, *since they have no effect on the outcome* (italics Dr. Scheinwerfer's). In the new version, which operates on the principle of "structural translation" (see the "Postcript" at the end of that volume. pp. 51 ff.), they are subsumed in the following lines:

If Hector waved.
His wounded and his sick got up to fight again;
And if Patroclus called, the Myrmidons
Laughed and called back—with them, as with Patroclus,
To die in battle was like going home.

Let us try the comparison once more but in reverse order, with a passage only a few lines beyond the first one. Here is the "old" translation:

And ever men thronged about the dead, as in a steading flies buzz around the full milk-pails, in the season of spring, when the milk drenches the bowls; even so thronged they about the dead. Nor ever did Zeus turn from the strong fight his shining eyes, but ever looked down on them, and much in his heart he debated of the slaying of Patroklos, whether there and then above divine Sarpedon glorious Hector should slay him likewise in strong battle with the sword, and strip his harness from his shoulders, or whether to more men yet he should deal sheer labour of war. And thus to him as he pondered it seemed the better way, that the gallant squire of Achilles, Peleus' son, should straightway drive the Trojans and Hector of the helm of bronze towards the city, and should rob many of their life. And in Hector first he put a weakling heart, and leaping into his car Hector turned in flight, and cried on the rest of the Trojans to flee. for he knew the turning of the sacred scales of Zeus.

And the new one:

But if you can imagine how
Each evening when the dairy pails come in
Innumerable flies throng around
The white ruff of the milk,
You will have some idea of how the Greeks and Trojans
Clouded about Sarpedon's body.

And all this time God watched his favourite enemies:
Considering. Minute Patroclus, a flock
Of spinning radium on his right hand—
Should he die now? Or push the Trojans back still more?
And on his left, Prince Hector, like a golden mote—
Should he become a coward for an hour
And run for Troy while Patroclus steals Sarpedon's gear
That glistens like the sea at early morning?

The left goes down.
In the half-light Hector's blood turned milky
And he ran for Troy.

How are we—without Dr. Scheinwerfer's help, for I fear he throws only an oblique and murky light on the question—how are we to judge between these two "translations"? At this point I must confess that I have loaded the dice about as heavily as one could do, by choosing the most archaic and the most ultramodern version that present-day Americans (and not even the same ones) would be likely to accept as tolerable, namely Lang Leaf and Myers' Victorian *Iliad*, first published in 1882, and Christopher Logue's *Patrocleia of Homer*, dating from 1962.

With two versions so radically unlike, it might seem that one must represent Homer and the other not. Actually, neither one is very much like Homer. The first difference between them can be detected only by comparison with the Greek text, namely that in the older version there is, on the whole, a word for every word of the original, while in the new one many words, even many phrases and sentences, are completely missing. The second difference is that, on the whole, at every point in the older version one can tell where one is. *The line of action* is clearer. Finally, in the older version tone, style, and pace have a high degree of uniformity, while Logue varies them all the way from high to low, solemn to ironical, gallop to crawl. Of these three differences, the last is the most significant. Logue plays these incessant variations because he is a midtwentieth century poet and intellectual who cannot bear to do the same thing twice. The merest shadow of repetition, uniformity, predictability, rasps his nerves beyond endurance. His "translation" is not a translation at all, but a virtuoso set of ultramodern variations on themes by

Homer. To call it a translation merely impedes understanding.

Twentieth century poets don't *want* to be like Homer. They would rather be dead than submit themselves to a discipline like Homer's, which penetrates every line, every word, every syllable of the poem. Such an all-pervasive discipline presents itself to them—not so much to their minds as to their nerve ends—as an intolerable tyranny.

Does it follow from this that Lang Leaf and Myers had the right pitch: that theirs is the "real" or "correct" translation of Homer? By no means; it only follows that their translation suited the Victorian temperament better and suits us better in proportion as our temperaments are still Victorian. *Their* uniformity of tone, phrasing, tempo has a fatally leaden, mechanical quality which is poles apart from Homer. It is as far removed from the reality of his language and style as were the Elizabethan conceits of Chapman or the epigrammatic, rhetorical, Latinate couplets of Pope.

Before I try to draw a conclusion from these very discursive remarks, let me offer a sampling from another pair of translations, this time of the *Agamemnon* of Aeschylus.

> Ye hold me as a woman, weak of will,
> And strive to sway me: but my heart is stout,
> Nor fears to speak its uttermost to you,
> Albeit ye know its message. Praise or blame,
> Even as ye list,—I reck not of your words.
> Lo! at my feet lies Agamemnon slain,
> My husband once—and him this hand of mine.
> A right contriver, fashioned for his death.
> Behold the deed!

And the newer one:

> You challenge me like any silly woman.
> It does not make me nervous in the least.
> You know it.
> And whether you decide to praise or blame,
> It's all the same.
> I say to you:
> "This is Agamemnon,
> My husband and a corpse:
> Work of this right hand of mine—a stalwart workman.
> And that is that!"

How much closer the second version is to current spoken English! But oh, what a fall is there in the last line: "And that is that!" It is the tone of a suburban housewife scoring a point off her husband just before he leaves for the office. The whole passage betrays an ill-kept secret: that there is no good way of rendering high tragic speech in current spoken American. We do not speak tragedy in

modern life; we do not have a language for it. But neither can we tolerate the fustian of other days: "Albeit ye know its message," "Even as ye list." These rags and tatters have lost their magic for good and all; but we have nothing to replace them.

What shall we do, then? Fortunately, most of the texts which the teacher of the classics in translation is called upon to read with his pupils are so luminous with humanity, so pregnant with good sense and inspiration, as to resist even the foulest mistranslations. But there is more to the problem than diction. The characters of Greek tragedy, the moral world they inhabit, the issues they consider paramount, fit to live or die for, are so different from anything the modern reader is familiar with in *his* world as to raise the question whether he has any chance of understanding them.

Auden, in the same essay I referred to before (it is the Introduction to his anthology called *The Portable Greek Reader*), cites a passage from the *Timaeus* of Plato, describing the created world as a "blessed god," complete with mind and body; Auden then invites us to consider whether anything from the rituals of a central African tribe could be more outlandish and incomprehensible to us. He has a point. The differences between the way the Greeks lived and thought in the fifth century B.C.—or in the eighth or the first—are so numerous and massive that we may well wonder whether we can "get through" to them. And these differences multiply, are escalated and enhanced, with every step we take into the automated technological future. My telephone, my television, my automobile, my electric light and heat, are already enough to disorient, perhaps to frighten, a Greek if he could return and see them.

Of all the differences, and they are many and deep, I am inclined to think that the most serious is the one having to do with *moral* experience and reflection. The modern American, late breakdown product as he is of the Puritan tradition, tends to take *moral* as having to do with the question whether one should have sexual relations before marriage. He is not accustomed to close analysis of conduct, his own or anyone else's, unless it be in his minister's sermon on Sunday morning—if he still goes to church on Sunday morning. Central and sustained attention to a moral question in a literary work is as likely to fluster him as concentration on the technology of living might fluster an ancient Greek. And this *malaise* is likely to be increased rather than diminished if he is a modern literary type, since modern literary living tends to play down moral issues in favor of intellectual and stylistic ones. The hallmark of modernity, in

literature as in management and electronics, is compartmentalization and the postponement or referral of final questions.

Part of the charm—no, "charm" is too weak a word; "compelling power" would be better—of classical literature is that it insistently raises moral questions. Not long ago I talked to a group of honors students at the University of Michigan about Homer. They had been hearing lectures on the *Iliad* and were full of the question whether man's will, in Homer, is free or determined. After my preliminary remarks they promptly bored in on this question. In my terms it is an intellectual question: meaning, among other things, that it is secondary, less urgent. In response, I insisted on focusing the discussion on Achilles and the moral situation in the poem: was he right in withdrawing from the battle after the quarrel with Agamemnon; was he right in persisting in that withdrawal after the embassy of his comrades in arms in Book IX; was he right in sending Patroclus out to fight in his place, in Book XVI? After our preliminary skirmish over the intellectual question of free will, I found that the students responded eagerly to these *moral* questions concerning Achilles. And with that I felt that we had got down to the nub of the matter, the one that Homer himself had considered essential.

The fact is that such moral questions are the primary and urgent ones among all those raised by classical Greek literature. Indeed I might maintain—elsewhere, not here—that in the decline of our Christian tradition the largest function that remains for classical literature as a component of general education will be to represent the life of moral choice and retribution to our young people.

If such a role were assigned to the classics, their professional exponents would be left as far afield as any layman. The modern scholar in the humanities, as such, is as totally divorced from interest in conduct, commitment to moral values, as any scientist. Scholarship in the field of classical studies is dedicated to discovering the "truth" about some aspect of the ancient world—a truth that may have anything or nothing to do with the moral issues embodied in Homer, tragedy, Plato, Vergil.

What are we to do, then? The lot of the teacher of classics in translation is unenviable surely. He represents an educational goal for which there is no professional backing up. There is no agency to rate the translations he has to work with, or to define what he should do with them.

A way out of this impasse can be charted only by joint effort. The modern teacher who finds himself teaching the classics without

knowing them, or knowing what can be done with them, must seek guidance. But he cannot look automatically to the "classics" person or Latin teacher, or whoever is nearest to him, to provide the guidance. A focusing of attention is required, on the part of the *classical profession as a whole*, which will only happen if those who need it and stand to benefit by it will devote themselves to demanding it. If the modern world knocks insistently enough on the door, we classicists may respond. If it persists long enough, we may even end by joining in a real partnership to bring the treasures of classical literature to your students. If so, we will all be the beneficiaries.

THE NATIONAL ENDOWMENT FOR THE HUMANITIES AND THE CLASSROOM

Barnaby C. Keeney
National Endowment for the Humanities

When the President and the Congress charged the National Endowment for the Humanities with the task of developing a broad national policy of support for the humanities, just as they charged the Endowment for the Arts with a similar task for the arts, they did so not to please us, but because they believed that the pursuit of these activities and their consequent use was in the national interest, partly as a means of enriching human life, but also to provide, particularly in the case of the humanities, the knowledge and the judgment on which sound decisions may be made. Before I confine myself to the work of the Humanities Endowment, I should point out that the work of the Arts Endowment is of equal, and perhaps even greater, importance to teachers of English and literature, for one of its principal tasks is to foster the creation and dissemination of the best literature of our day. Perhaps, however, much of what it does will affect your successors, rather than you, but some of its present and proposed programs for poetry and drama in the schools are of great interest to you.

To accomplish its mission, the Humanities Endowment seeks to help humanists to provide knowledge and understanding of what is past and what is abstract, aesthetic, or not material, so that thinking men may realize their full potential through achieving greater perspective and be inspired to a vision of achievement, have the material

with which to develop their wisdom, and the time in which to do it, and ultimately to master themselves and their environment, including that part of the environment that we have made ourselves through our technology. These things, taken together, are the ingredients of the nation's spirit, its ethics, and its morality. They are the basis of the judgments of value involved in all important decisions, whether they be public or private. They are bound together by the relevance of man's knowledge and thoughts to his actions.

More specifically, the Endowment seeks to carry out its mission through three channels: first, by providing individuals with opportunities for their own development; second, by supporting the creation and the dissemination of knowledge; and third, by attempting to improve education both in and out of organized educational institutions, or, in other words, in or out of school.

In doing so, we work closely with the Arts Endowment and with the Office of Education. Our task is large and inspiring. The boundaries imposed upon us by fiscal exigency are small and exacting. I, myself, am glad that our budget for this year is very limited, for lack of means forces us to make decisions with great care and to select very carefully from the many proposals that we receive from outside, and the many ideas that are generated from within. I shall not, however, remain happy with this exigency for long, and I hope you will not either, for the teachers of English are a large minority group, larger, perhaps, than mine—New England Yankees—and the country is particularly attentive to the cries of minorities in these days.

Let me speak very briefly of some of our specific programs, or, rather, of our broad categories of programs, and then of some of the specific ones that will affect teachers of English.

The first program, that for the development of individuals, is essentially a fellowship program, through which we seek to provide scholars with the opportunity and the time in which to carry on their researches and to develop their thoughts. It is aimed primarily at university teachers and college teachers, and for two of the three programs a doctorate or the equivalent is almost a prerequisite. High school teachers are not excluded, if they have the doctorate, or if they have unusual qualifications, but we do not expect that we will have much impact on the schools through this program. This is not because we are unconcerned with the professional development of teachers in the primary and secondary schools, but, rather, because we feel that this work belongs properly to the Office of Education. Possibly in the future we shall develop more meaningful programs

of fellowships and other opportunities for teachers in the schools, but probably not for some time, and more likely they will be served by other agencies.

The second program is aimed at the development of knowledge, to which the work of the Fellows in the first program will of course contribute. This program is aimed primarily at the professional scholar rather than at the professional teacher. But the assumption is made that the scholar is also a teacher. Again, teachers in the schools are quite eligible, but it is doubtful that many will apply for research grants in the sort of research that we subsidize, but rather will apply for research grants from the Office of Education. Nevertheless, since one of the main objectives of this program is to reduce the time gap between the discovery of knowledge and its application, it will doubtless have a bearing upon the schools through the improvement of teaching materials, including textbooks. A specific example of use to you and to teachers whether they be school or college teachers in this program is the grant to the Modern Language Association's Center for the publication of definitive editions of great American authors. These we hope will quickly find their way into inexpensive form, at least those volumes that are suitable for instructional purposes in colleges and schools, and with the very rapid development of better curricula in literature in the schools, will doubtless be useful in an important way. Possibly *Silas Marner* may yield to a novel such as *Huckleberry Finn*, an event which I and the other members of the Abolish Silas Marner Society, of which I am the founder, will happily celebrate. I had to read *Silas Marner* only once. My son dropped out at a different age and he had to read it twice. And it took him two years to recover.

Other programs and books that will be of interest to the schools will emerge from this division, particularly in the field of American history, or, better put, the history of the Americas.

The third program is to encourage the development of the teaching of the humanities in schools, colleges, and universities, and among the public at large, in order that we may bring into all our present activities and thought the wisdom that may be gained from a contemplation of the past. This is probably the most important of the objectives of the Endowment, since it brings the humanities to bear on important questions of public and private life, but it is also the most difficult to accomplish. We hope to help inspiring teachers in schools and colleges to excite the initial interest of citizens in the whole subject of man and his activities and their best expression. We hope to help inspire teachers who are not inspired.

I had thought initially, before I really went into the question, that we should devote a major effort to the development of curricula and materials for use in the elementary and secondary schools, but when I learned how much has been done toward this end by the Office of Education and other public and private agencies, I concluded that we would be wise to cooperate with them, and especially to seek to encourage the use of what has already been accomplished, and to improve its dissemination. We feel, for example, that many excellent curricular proposals and developments are in local or otherwise limited use, and we feel particularly that the admirable summer institutes, and even the academic year programs, however great may be their effect upon the participants, do not have as considerable a continuing effect as they should, simply because they are a brief and transient experience. We seek particularly to encourage continuing relationships between universities and schools within a convenient geographic area in developing and using the best that can be done in humane teaching and in the improvement of not a few, but all, of the present and future teachers of the humanities in particular regions.

We are trying to find a way into vocational education at the secondary level, or close to the secondary level, because we feel that vocational education will be better if the students are helped to think by the humanities, as well as to know how to do their vocations well. We do not know this way, and we would like help.

We hope to find a way in which the humanities can be made more meaningful to students who are culturally deprived, whether they are in ordinary schools or in the many special programs that are now being developed. My preliminary guess, however, is that art will initially be more meaningful to them than literature.

These are some examples of what we may be able to do to help you in your professional lives. We hope, further, to help you by improving the level of the environment from which your students come and to which they return. Television, movies, and radio, for example, are a very important part of the environment of all of your students and of some of you. It is natural that those who operate these media provide what is wanted at the moment. Enormous sums of money have been spent and more will be spent to improve educational television, as well as instructional television. We feel that this medium is an excellent one through which to present the substance of the humanities and the arts, and with the little money we have, we shall try to prepare material to help humanists tell their story

better on television. We are empowered by the Congress to work on talking books for groups handicapped by other disabilities than blindness. One of the most handicapped groups in our society are the commuters who spend from 30 to 60 minutes a day in automobiles listening to the radio or to their car pool. Already three quarters of a million cars will be provided with radios equipped to receive cartridges of recordings which contain selections of the driver's choice. Next year these will be optional on all cars. I have looked at the catalogue of these cartridges. The change in the fare will not be conspicuous. We hope that we can find a way to influence the programing of those so that good music, good literature, good thinking, will become available to the commuter while he commutes.

I hope that our program to improve museums will be of more than peripheral interest to teachers of English, for through good museums the environment in which authors wrote and characters lived, or pretended to live, may become far clearer to the student. None of your students have lived in a rural, unmechanized society. Few ever will. How are they to understand how people lived before 1900, without such museums as at Mystic and Cooperstown, for example? It is our intention to provide opportunities to the staffs of museums to develop themselves professionally. It is also our intention to set up pilot programs through which museums and school systems will be brought together more closely than they sometimes are now.

These are small steps toward our great goal, and all of them are, in their beginnings at least, difficult and complicated. Obviously, the most difficult task of the Endowment is to increase the interest in and the use of the humanities by the citizens and governors of our country, and to improve their access to them. Teachers of the humanities must often be concerned with the past, for their work is by its nature retrospective, but they must also illuminate the present, and in presenting the fundamental knowledge and thinking that makes the humanities, they may serve as guides to the future. As the President put it, the need is not only to enrich scholarship, but to enrich life for all men. If this were the only value of the humanities, it would be sufficient argument for the program. There is, nevertheless, a practical task to be accomplished, namely, for scholars to make available knowledge of the past so that others may learn from historical judgments and from literature that which can greatly assist people in making present and future decisions of value in public and private life.

The secondary need, which must preoccupy teachers, is to assist

people while they are young to begin to find worthwhile uses for the ever-increasing leisure they will have as they age. Both objectives depend upon self-knowledge, which is traditionally the ultimate contribution of the humanities to man's life. In seeking to carry out all these purposes, we urgently need your help.

THE HUMANITIES AND HUMANISTIC EDUCATION IN THE ELEMENTARY GRADES

William A. Jenkins
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Introduction

Children, like adults, need an understanding of the nature of the reality of the world in which we live. Some scholars say we live in a scientific world. This statement is almost irrefutable. Others say we live in a humanistic world and insist that man's chief problems are humanistic. Such things as getting along with other people, governments getting along with other governments, and so forth, basically are humanistic problems, they say. Perhaps they are right. However, I cannot accept the position which says we live in two distinct worlds, that of science and that of humanities, for I find myself on the side of the angels who insist that things reduced to their utmost essence are humanistic. This is probably true for me since my background has been in the world of letters, and in the world in which one works with other human beings to develop their understanding, their truths, and their knowledge—education. Perhaps it would suffice at this point to say that in my professional endeavors I have sought to understand who I am, where I am, and how I got where I am. I have also endeavored to help others understand who they are, where they are, and how they got there.

Some Definitions

Perhaps at this point I should retrace one or two of my steps and offer not just one definition but several definitions of the humanities,

all the while focusing on the work of the elementary school. At their simplest the humanities represent a study of man as a human being. They are the organized study of the history of the human spirit. The humanities are universal, for they present mankind as one. They reflect the dreams of a people, or of all people, which dreams are most clearly mirrored in the arts. Moreover, they provide a hope for the future, which children, like adults, should have, and a picture of the good life, a prime objective of all education. The humanities present the story of man's search for meaning, value, and order. They might even be said to record his search for immortality. Without question they reflect his quest for Beauty, Truth, Freedom, and his relationships with other men. They provide him with the basis for judging the world around him, even when that world is seen through ten-year-old eyes.

A Look at Elementary Education

Over the years the elementary school program has readily been described as schizophrenic, dichotomous, fragmentalized, if not disoriented and misdirected. While placing emphasis on the whole child as an acceptable and noteworthy objective, educators have used as a means for obtaining this being something less than reputable—a compartmentalized, fragmentary approach to knowledge. We have forgotten that ends and means are related; in effect we have tried to get a silk purse out of styrofoam. I should like to suggest that the humanities might well be the point of focus for bringing together much of what we have been seeking, the whole child. A few years ago I would have said that this focal point should be the language arts. I am not yet ready to relinquish that position. If we can develop children who are flexible, fluent, and facile in the use of their native tongue when met in fine literature, or when heard or used in informal conversations, then in my estimation perhaps two thirds of the job of educating them has been accomplished. I still believe, for example, that disadvantaged children can be "advantaged" primarily through literature-language-linguistic endeavors. I am not ready to abandon this position either. May I, then, hedge a bit and simply say that I am willing to have the humanities umbrella raised over the blanket which heretofore embraced the ideal curriculum.

More than a century ago John Stuart Mill said this: "Men lose their high aspirations as they lose their intellectual tastes, because they have no time or opportunity for indulging them; and they addict themselves to inferior pleasures, not because they deliberately

prefer them, but because they are either the only ones to which they have access, or the only ones which they are any longer capable of enjoying." Mill's dictum is very relevant here. If the pupils in our classes are addicted only to the Beatles, the Animals, and the Rolling Stones, it might well be that we have given them nothing better. They have filled the vacuum which exists. And if they read only comics or trashy magazines, they are behaving very naturally in filling a void. My position would have to be that we must offer them a wider range of "voidfillers."

The Humanities in the Schools

It is very obvious to anyone who has looked at the humanities in recent years that much more is being done with them in the high school. Perhaps this is natural, but I must insist that it is not right. If elementary school pupils have minimum linguistic ability—if they are able to read with any power and critical ability, if they are able to discriminate in their listening, and if they are reasonably facile in expressing themselves in writing—then I would insist that the humanities approach to knowledge be included in their curriculum.

I am not a student of early childhood education, so I merely have the feeling that this can be done even in the lower grades. With today's emphasis on oral language, much from the humanities may be given to very young children. But I say with great certainty that the humanities belong in the middle grades and up. They belong there not just for the most able students either. The benefits to be realized from such study will be implicit in the balance of my remarks.

The Humanities in Elementary Schools

How may we approach the teaching of the humanities in the elementary school? Perhaps one answer may be found in thoughts expressed by James A. Michener in 1949. At that time Michener said: "(1) People are the aim and end of life. Teach the supremacy of people over machines, political systems, economic systems, or any other system. People are the focus of our interest, our only hope. (2) People are endlessly complex, endlessly superb. (3) But people are sometimes endlessly confused and evil. (4) Optimism has not yet been discredited. Students need contact with sensible optimism; desperately they need it. (5) Society is worth studying. Students should be encouraged to read great fictional studies of our national life." [1]

[1] James A. Michener, "Idealism Today," *Books in Their Courses*. 10 (April 1949), 3.

The disturbing point in this statement is the emphasis which Michener places on *national* life. In too many ways in schools today we overemphasize the western world. My approach to the humanities in the elementary school would include study of people in Africa, in India, in Japan, and yes, even in China today. From this study I would attempt to give my pupils a sense of both the past and the future. It may be heresy to say that one should teach the elementary school child philosophy and history. I don't say it, but this is what I would be doing.

It has been said so often that knowledge is exploding, the statement has lost its meaning. But Jerome Bruner points out that a by-product of the knowledge explosion is our discovery that knowledge is even more interconnected than we had heretofore believed. The approach suggested here would have us capitalize on the interconnections presented by the humanities.

Is there an explosion in the arts? I really don't know. But if there is one, I suspect that it is of very small magnitude. Undoubtedly we are placing more emphasis on the arts in everyday living and in school pursuits. We have learned—or at least many more of us have learned than knew in the time of the Greeks—that we learn humanity by studying humanity. We are aware and sometimes ashamed that in the not too distant past we have studied human fact when we should have been studying human spirit.

The Humanities and Literature

John Galsworthy once said, "A human being is the best plot there is." In teaching literature I have experienced this sensation, as have most of us. I remember attempting with a freshman composition class a few years ago to talk about the emerging peoples of Africa as background for an expository assignment. I failed miserably, and then I suggested that as many of my students as possible read Allen Paton's *Cry, the Beloved Country* and *Too Late The Phalarope*. The results were astounding, and while I was able to improve in miniscule fashion my students' writing ability, I did much to clear the horizon and give them a view of Africa as a country made up of people who had emotions, who experienced events, and who underwent emotional traumas. Our largest success, then, as it must be in an elementary school classroom now, was achieving some understanding about the human condition, "man's lot."

As a medium, literature has the ability to give man a supernature. But it also gives to him who reads the literature a supernature—of

understanding, of feeling, of appreciating, of empathizing. With very young children the approach must be different. Is it not humanistic to help them enjoy the sounds that they hear, the rhythms which are worked by the words, and the images which they can see with their inner eyes? But let us underscore the thought that emphasis must be on literature as artistic creation rather than on the commonly used approach of finding literal meaning. Yes, I am saying that in the elementary school it is most important that we teach children to read literature, rather than just reading. Santayana said, "Utmost truths are more easily and more adequately conveyed by poetry than by analysis." In my scheme of things, therefore, children should study the most important ideas about human beings in a humanistic context rather than, say, in the social studies, no matter how one approaches them. If the conveyance of ideas is dramatic, the impressions can only be lasting.

Planning Humanistic Study

Where should our humanistic efforts begin? Perhaps with earnest attention to the balance which we give to matters of letters and language in the elementary school. Specifically, with our major language forces directed at reading competence we have slighted the indispensable and distinguishing trait of literature, the imaginative insight which it offers. All other outcomes of literature are dependent upon this. Self-understanding, understanding of others, vicarious experience, and perceptions of morality, to cite four outcomes, depend on imagination. Imagination is critical because it takes one outside of himself, above or below the surface of life, and beyond the routines of daily living. Because this is so, the humanities, and specifically, literature, deserve a central position in the elementary school curriculum. The aesthetic beauty and the interpretation of human experience represent treasures which should not be denied elementary pupils. Without dwelling on the technical aspects which are to be included, and the problem of avoiding using the technical terms with children, the literary experience for children can be a full one only if they encounter the several genre and the use of such techniques and devices as indirection, metaphor, symbolism, and irony. Good teachers have long pointed to the irony in *Mike Mulligan and His Steam Shovel;* the symbolism in *Charlotte's Web;* the indirection in *The Wind in the Willows* and *The Hundred Dresses.* There is a surprisingly large number of such excellent pieces of literature.

The "color me brown"—or yellow, or red, or black—books which have appeared in great profusion in recent years as our national conscience has become aroused to the problems of various minority groups, frequently smack of didacticism. But judiciously chosen and artfully read and discussed, they lead to great insights into man and his problems.

If you have read "Joaby" by Lorrie McLaughlin, a seemingly innocuous tale of a summer friendship between two boys—one white and one black—then you can realize the power of literature for touching the insides of the young. Perhaps it even gnaws there. The whole gamut of racial strife and tensions, of mores and taboos, of symbols of the "ins" and the "outs" are suggested. Read Taro Yashima's *Crow Boy* to a group of third or fourth graders. Or Emily Neville's *Berries Goodman*; or Molly Cone's *A Promise Is a Promise*; or Lois Santalo's *The Wind Dies at Sunrise*; or Barbara Smucker's *Wigwam in the City*. There are not enough of these artistic treatments, and I have been arbitrary in my choice of problem theme and examples. I merely suggest what might be done with contemporary books, on a contemporary theme, with contemporary children who have great need for developing the greatest possible humaneness and humanity. On the surface my ambitions would appear contradictory, for I am advocating in children's study of literature abolition of the genteel evasion, the gentleman's agreement about subjects that are touchy if not taboo. Need I remind you that when Gulliver first traveled, his journeys were timely? And *Great Expectations*, too, once had a social impact. The artistry in these creations remains today.

Writing, Language, and the Humanities

Writing (perhaps *composing* is a better term) by elementary school children can become more humanistic by relating it to literature. Admittedly much of the pedestrian will remain. There will still have to be vacuous paragraphs about vacations and puerile sentences about pets. But if we are to realize our language objective of going beyond minimum skills to aesthetic understanding and use, this natural connection must be made. Language study in the elementary grades has deteriorated, in my opinion, and the promise of linguistics for improving it has been empty. To cite just one lamentable occurrence, under the aegis of linguistics, some language programs for children now seemingly attempt to teach them all that we ever knew about grammar. There is more formal grammar, not

less, in language texts and workbooks today; and the approach is less functional than ever. The decline continues of writing which is creative; poetry remains in disuse. Only occasionally are there reports of a language program which we can applaud. Such objectives as developing children's sensitivity to language, or the knowledge of the social relationships of language, or the pursuit of language as a study of people in action are all too rare. Even recognition by the school of the fact that each of us, even a child, has and uses a second language in his daily and perhaps private endeavors is often ignored by those who set standards for language study.

In 1934 John Dewey wrote: "As long as art is the beauty parlor of civilization, neither art nor civilization is secure." [2] He defined art simply as "intensification of the ordinary." The suggestions just given for changes in language study and writing exercises are neither radical nor revolutionary. Nor do they imply an abandonment of the goal of excellence. A different type of excellence is called for. The rigor of study in the grades will be no whit lessened. Artistic approaches to the study of language, composing, and literature are not luxuries. They are sound pedagogy. The earlier assertions that art is the vehicle for the imagination and that children's imagination must be nurtured should be repeated here. These approaches are sound psychologically and socially.

A study of art in its broadest sense is essential to balanced study of any cultural development. We have all studied literature at two levels: as a creative entity and as history of the artist and his age. My suggestion, then, is that language and composing be approached similarly.

Teacher Education and the Humanities

Let me at this point make a comment or two about teacher education. Professor Harry Broudy says that "humanistic study to make good its claim. . . needs both humanistic content and humanistic teaching." [3] Without a doubt the elementary teacher has to synthesize knowledge, and of all teachers he has the greatest opportunity to do so. But though he is criticized in some quarters for not doing it, I think he must not imitate in his teaching what his collegiate

[2] John Dewey, *Art as Experience* (New York: G. P. Putnam's Sons, 1959), p. 344.

[3] Harry Broudy, "Symposium: Science 'Versus' Humanities in the School Curriculum: A Philosophical Analysis of the Present Crisis," *Journal of Philosophy*, 55 (November 6, 1958), 987–1008.

colleague does in his class. Liberal collegiate education has not turned out significant numbers of humanists; is not humanistic in approach or content; is not, in a word, justified in casting stones. The elementary teacher, therefore, should devise his own approaches.

Recently I read of a program in the humanities developed for two sixth grade classes at the Shelmire Elementary School at Southhampton, Pennsylvania. The program had these pupil objectives:

1) help them develop a concept of the meaning of the word *humanities*
2) arouse in them new dimensions of interest which would be reflected in their choices of reading materials, television programs, and motion pictures
3) help them to see themselves as human beings in a world of humans
4) deepen their insights in respect to other culture groups—all cultures have their humanities, some quite different from ours
5) provide a different orientation in the arts—causing them to see painting, sculpture, architecture, dance, poetry, films, etc. as expressions about and reactions to man himself, his natural and his social environment.[4]

The program apparently was successful in developing new insights for the children. Perhaps you will be interested in this comment on their experience with the dance:

> The dance was the most difficult of the expressive forms to introduce. Almost without exception the concept of dance held by these children was a form of entertainment. Dance as a means of expressing an idea was almost impossible for them to comprehend. Our introduction of this new concept was a simple one. We asked the children to close their eyes and imagine that the sky had descended to a point barely above their scalps. We then asked them to touch the sky gently with their hands and to try to lift the sky a little. We told them that if any stars fell from the sky they were to catch them with one hand and press them back into place inside the sky. Gradually, we raised the sky into its proper place. Sixty-five children, rising from their seats in unison, lifting the sky into place, created as beautiful a dance movement as the writer has ever witnessed. . . .

A few years ago when I was working with a group of fifteen teachers-to-be in an integrated program in elementary education, in one sense I was a miserable failure. As instructor, I was required to supervise their student teaching and then in a daily two-hour seminar teach them educational psychology, social studies methods, tests and measurements, and so forth. The subjects were to be related to their student teaching. A number of the required subjects are anathema to me. My students, therefore, learned psychology by seeing the

[4] Henry W. Roy, "Humanities in Elementary Education," *Social Education*, 28 (December 1964), 459–60.

motion picture and reading the children's book, *And Now, Miguel*, by Joseph Krumgold. Some of our social foundations came from Jesse Stuart's *The Thread That Runs So True*. Our reading and discussion included Doris Gates' *Blue Willow*, Eleanor Estes' *The Hundred Dresses*, and Paul Gallico's *The Snow Goose*, all fine children's stories.

I guess if I were given this teaching assignment today, I would fail once again, for I would do much the same thing. Perhaps I would change only by adding one of the children's biographies of Helen Keller. Great insight about learning problems could be gained here. Perhaps I should do a bit more with anthropological approaches. *Warrior Scarlet* might be an addition. And since my students would do some of their intern teaching with the disadvantaged, we would probably read such books as *Durango Street* and *Queenie Peavy* (I should probably still have to go to a college text on arithmetic methods. I haven't yet found a good story to help me with this subject.)

Some Problems with Teaching the Humanities

The humanities and humanistic teaching in the elementary school pose problems. Let me list just ten of these problems: 1) The humanities are still a part of the leisure tradition in our country. I think we can expect various admirals and classicists to be critical of our efforts. 2) We will have to team teach the subject. Few elementary teachers could handle it alone. Unfortunately, team teaching has not yet been reduced to workable basic principles. 3) Materials for study will have to be locally produced or searched for. Few if any are readily available, even from the newly formed "learning systems" manufacturers. 4) Language arts would have to have a quality rather than a quantity emphasis, and stress would have to be placed on interpretive and analytical approaches rather than on narrative, descriptive, or minimum essential skills. 5) History, or at least historical orientation, would have to find its way back into the social studies. 6) And art and music would have to be taught for understanding rather than for performance or appreciation.

7) I realize that our culture, which places a premium on specialization, will create pressure on the teaching of humanities to become a specialized teaching area. This should not happen. If it should, it inevitably will lead to the teaching of the humanities by these specialists to children as if the children were future scholars. It has happened in other areas, as the scholars value and promote

scholarship. Their consideration of the problems of education may very well be only accidental and incidental. 8) Teaching the humanities to slow learners, very young children, or those whose linguistic development has been slow may be problematical. Special considerations are in order here. 9) There may also be a tendency, at least in the literature aspect of the humanities, to restrict study to the classics. I think I have shown earlier that there is available today magnificent new literature for children. Deadwood of other periods, whether in literature, art, music, or sculpture, should be weeded out. 10) Finally, our schools generally operate today on a democratic-egalitarian philosophy. We are here supporting the humanistic outlook which is largely aristocratic in background. I think we should expect conflicts.

I have given but a brief survey of the problems attendant to humanistic teaching and study of the humanities in the elementary school. It was not at all my intention to suggest that the task *not* be assumed. I have merely attempted to think aloud with you to arrive at a gross estimate of the magnitude of the task.

Conclusion

Let me conclude at this point. What are we here advocating? Perhaps Carl Sandburg has said it for us. He wrote:

> There is only one man in the world and
> his name is ALL MEN
> There is only one woman in the world
> and her name is ALL WOMEN
> There is only one child in the world and
> the child's name is ALL CHILDREN

We want to give children this concept, this insight, this knowledge.

Leland Jacobs, one of our foremost scholars of literature for children has also described what we are about. I would like to quote him at length.[5]

> 1. The arts and humanities explore and illuminate that which is human and humane. . . .
>
> The arts and humanities explore not only the mind and spirit of the individual but also the bonds, the strains, the communication and communion between man and man.
>
> The arts and humanities illuminate the human success, the human dilemma, the decisions, the joys, the sorrows, the impulses of man making his living, of men involved in the human endeavor, in the enterprise, of being human.

[5] Leland Jacobs, "What Can the Arts and Humanities Contribute to the Liberal Education of All Children and Youth?" NEA *Addresses and Proceedings*, 103 (1965), 47–49.

In the arts and humanities, man is not a *thing*.

Man is a drama.

2. The content of the arts and humanities finds its bearings in the explication of the human *spirit* rather than the human *fact*. . . .

   The content of the arts and humanities permits the beholder to "try on" segments of life without taking the direct consequences.

   The content of the arts and humanities gives the receiver a taste of being, for a moment, *universal man*.

3. The ways of knowing in the arts and humanities are distinctly their own.

   One can know logically, linearly, analytically. This is the way of *discourse*.

   One can know feeling fully, aesthetically.

   Both are necessary. One contributes to rational man; the other to aesthetic, feeling man.

4. The language of the arts and humanities differs from the language of the sciences, mathematics, and the social sciences.

   In intent, the latter aims at objective discourse, the former, subjective discourse.

   In form, the latter depends on sign and signal, the former on sign and symbol.

   In effect, the latter leads to logical conclusion, the former to imaginative conclusions.

   Both, however, in their own terms, to be effective, must be precise and discriminative.

5. The teaching of the arts and humanities calls for practices that square with the intent and nature of the content—

   By stimulation of activity of thought,

   By building upon divergence in thinking,

   By developing critics and creators rather than regurgitators and imitators.

Perhaps *serendipity* will come from study of the humanities in the elementary school. I should be surprised if it did not. Perhaps like the three Princes of Serendip in the old Persian tale who always found something unexpected when they traveled, elementary educators, too, will be in for a surprise. Perhaps, they, too, will find valuable things not sought for or expected in their journey.

THE HUMANITIES IN THE ELEMENTARY SCHOOL

Alice Keliher
Wheelock College

Three days of discussion have left members of the elementary group more willing to present a series of statements than a list of recommendations.

We have agreed that in the elementary years, the humanities presents "A picture of, an understanding of, and an attitude toward what man is, has created, has done, and wants to become as a human personality."

A single course does not suffice. The content and the spirit of the humanities must permeate the entire elementary curriculum.

Those responsible for instruction in the elementary years must be concerned about "developmental readiness," lest teachers create dislike or confusion by too early pressure on children, or lest they lose a chance by failing to know readiness when it emerges. Readiness depends, of course, on a child's experience and knowledge, on his background and his sensory acuteness. Individuals who are aware of the importance of such characteristics of children will scarcely support some recent proposals, such as those for teaching ten-month babies how to read. But we must also be concerned lest we tarry too long. By reading the clues and cues, we can try to provide a balanced program.

Today perhaps more than ever before we need to help children to develop sensory acuity, awareness, live curiosity, and a sense of

exploration and discovery. Many children today are cooped up in cities, unable to listen or are turning off the capacity to listen. They are crushed by constant admonitions: Don't touch! Don't break! Don't move! Don't get dirty! What happens when the child's curiosity is continually bombarded and restricted by such reactions? One of the functions of a humanistic education is the development of the senses of touch, sight, feeling, smell, and taste.

At one time in education we attempted to separate content and process. We see today that this cannot be done. Children cannot dispose of an experience merely because they have once had it. Content properly "processed" and "revisited" leads ultimately to standards of taste. Taste, in turn, is based on the development of values, on the child's growing concept of the good life, on his increasing ability to make choices, and on the development of honesty, integrity, and respect for different points of view.

The child is entitled to share common experiences in the humanities, as in literature, for example. But he also has the right to discover his own authors like Will James, John Tunis, E. B. White, Robert McCloskey and to carry on a dialogue with the author. There is value in the elementary school in the "smorgasbord" approach through which teachers lay before children the many riches from which they can choose in terms of their own needs and interests.

Translations of literature need to be considered carefully, especially since they are so likely to do an injustice to the literary work itself. Even more pernicious is the watering down of literary works and "the bits and pieces" approach to literary study. The child has a right to a unified experience in literature. He also has a need to produce literature on his own—to translate his world in composition, drama, poetry, dance, and color. This active response of the child to his surroundings is an important dimension of the humanities in the elementary school.

Teacher education needs revamping for the elementary teacher. We need to recognize as essential the fusion of studies in liberal arts and general culture with work in professional areas. We especially need to relate more closely field experiences and observation with preparation of teachers in the humanities. Fewer lectures and more workshop-type experiences may help as teachers are inclined to teach as they are taught. Inservice education can be organized in similar ways, with teachers involved in woodworking, painting, dance, and similar forms of expression.

The key at all levels, whether in the elementary school or in

teacher education, is involvement—involvement in feelings, action, and thought. Teachers need to encourage what Frank Jennings recently called a love affair between the child and poetry. Our culture will not find a content worth communicating if there is no depth of soul, no strength of fibre. A healthy dissatisfaction with this culture, the desire to learn, the search perhaps even more than the arrival—these are important.

Facing our electronic environment today, the group felt at times that perhaps our slogan should be "Save the humanities." But in a sound program, children will learn that what is more exciting than the machine is the human voice and the human smile.

A cheerful note was sounded in the last White House Conference on Education—1965. Noting developments in our technology, the specialists predicted that 80 percent of the work in our new society will be in service occupations, not in production enterprises, and many will be serving museums, symphonies, and theatres. Never perhaps has a humanistic education seemed so important for children; never have the prospects looked more encouraging.

THE HUMANITIES IN THE JUNIOR HIGH SCHOOL

Ned Hoopes
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As a result of the junior high school workshop sessions, the members of the group concluded that the Conference had helped us become aware of problems to be faced: the need to clarify exactly what is meant by the humanities, the difficulty in determining the special role of the junior high school in the program, the importance of defining goals, contents, and methods as a prerequisite to initiating a program, and the obligation of examining already existing programs.

The group tried to determine whether the junior high school should add a new humanities course to the school program or whether we should recognize the already existing curriculum and give greater stress to humanistic understanding. More members seemed to favor a reorganization of the existing courses so that teachers could enrich their subjects; however, the group concluded that the ultimate decision should be left to individual schools. In some cases where the needs of the school and community demand it, a special course might be offered which would show particular developments of man or one in which students would be given a chance to synthesize the learning experiences encountered in the other courses of the school. In either case—offering a special course or changing the existing curriculum—it is of vital importance to remember the particular interests and problems of the junior high school student in offering the humanities. In any approach the students should be encouraged to develop per-

sonal insights, to make individual discoveries about themselves, about other people and the relationship that exists between them. Experiences should be provided within any curriculum that will lead to analysis on the part of the student and help him be ready for future educational experiences. Since the junior high school does not provide terminal education, all approaches should help students to understand the subject and encourage them to make discoveries rather than being given single facile answers.

We believe literature should be the core of a humanities program. A natural place to introduce young people to the humanities seems to be the English course. English teachers supposedly have in their backgrounds more knowledge of literature than do other teachers, and they recognize that language is a basic tool of most other disciplines. English teachers have an excellent opportunity, therefore, of relating their subject to others and of avoiding fragmentary learning. In an educational system geared to the process of developing skills and ideas, the English teacher seems to be in the best position to help adolescents to become aware of the many ties that exist between the disciplines.

"The whole art of teaching," Anatole France said, "is the art of awakening the natural curiosity of young minds for the purpose of satisfying it afterwards." We feel this definition of teaching is particularly applicable to the junior high school where the student is naturally curious. Although we feel literature is vital in stimulating this curiosity, we should not stress only the classics or accepted literary works but lead the student to examine many forms of man's achievements.

The teacher of English has three important functions—to help the student become a critic, a creator, and a scholar. By "critic" we mean a person who is able to form and express judgment of quality, to evaluate the comparative worth of books, music, painting, ideas, sculpture, of anything related to his experience. It is this capacity that allows the pupil to become aware of his contemporary culture. The teacher should capitalize on student interest in television and movies and help young people to be aware of their reasons for choosing particular programs or movies. Students should be stimulated to examine the relationship between visual experiences and the works being studied in class. In every case, analysis should be stressed. Young people must learn to estimate problems and oppose certain ideas. Many nonacademic critics are saying that too many of us, children and adults, wait for someone else to tell us what is good.

Russell Lynes calls it the capacity to judge, or the "fine edge of awareness."

The group believes we should not underestimate the capacity of students to be critics; therefore, we recommend providing ample opportunities for them to discover for themselves that they do have ideas, and then encourage them to have respect for their own opinions and for the opinions of others. We have to provide them with activities whereby they can demonstrate their understanding of many different art forms. We feel a junior high school curriculum ought to be flexible, ought to be open-ended, and ought to include any kind of work which will stimulate thinking.

The student also should be a "creator." He ought to be able to achieve. He ought to try to write, not only because he will find that he has the capacity to create, but having created, he will have a better understanding of those who have achieved greatness. Students need opportunities to experiment with various forms, as well as being given the chance to talk about *why* they do *what* they do.

Finally, the group felt the subject content and the mode of instruction should be harmonious. Schools should choose works that will make it possible for students to evolve as persons. Such an emphasis could in time lead a student to become a scholar. The curiosity that he has at present, if encouraged, can lead him to want to know what is happening and how it happens—the point where analysis and scholarship begin. Some young people, of course, are already stimulated in this direction. By additional study and rewarding experiences they can become experts and competent adult scholars.

Teachers, also, need to be experts; they should not try to teach things that they do not know. Teachers of English should ask others for help whenever they feel the need; they should not mislead students into thinking that they know more about a subject than they do. Superficial teaching can only lead students to become pseudo-intellectuals.

Two concepts of teaching interested the group. First, the teaching of a subject, and second, teaching of people. The best kind of education, we decided, is one which also engages the teacher. Education never really stops for anyone but should continue throughout life. Both teacher and students need constantly to synthesize.

Awareness and involvement must characterize all educational approaches. Teachers especially must become more engaged. They must be more daring; if they make mistakes, they should be flexible

enough to analyze them and adapt or change. The enemy of good education is a rigid curriculum. To try new ideas, to find out where the students are, to promote excitement in learning—these should be our major goals.

Like all participants at this conference, we found humanities difficult to define. We did feel, however, that the humanities must necessarily deal with human affairs and human nature. Whatever is taught should concern these two areas. When we considered, however, the best way of accomplishing our goal, we examined a question of procedure: Should we have one united course or should we work together as a team of teachers?

We concluded there are several possible approaches. The "mosaic approach" sees every discipline contributing to a larger whole—the development of the individual. An "omelet approach" provides one class in which all things are thrown together. The great disadvantage of the "omelet approach," or the single course, is finding someone who can teach it. The "omelet," of course, can be accomplished by using the team approach in which various people from different departments bring their insights together in a single course. The third approach, which we called "salt and pepper," features two separate courses, each remaining individual but contributing individual relationships, maintaining separate courses—an art class, a music course—but coordinating toward a common related subject matter. The fourth approach, we called "catsup and beer." Its adherents maintain that you can't mix music and art. In some schools, of course, such mixing has proved strangely successful. Adherents of this approach hold that people become good human beings by simply studying English, history, music separately and then making their own synthesis later.

The group decided against recommending any one of the four approaches. Perhaps, more approved of the "mosaic" approach but some remained strong "omelet" people. Some favored the "catsup and beer" as a result of our discussions; nevertheless, what we are *all* trying to do is to provide an enriched program.

No matter what approach we take, we do have to differentiate between the special humanities course and the English program. People who refer to "a separate humanities course" can, however, mean any variety of things. Such an offering can be chronological, it can be thematic, it can be philosophical. If a humanities course is to be developed, the initial problem seems to be in defining what that course is going to consist of.

One of the major problems is in finding ways to organize an enriched program. How do we get English teachers and other teachers to make the process more dynamic—to bring into play all of the related disciplines? One of the important avenues is through teacher education. We cannot teach the humanities unless we are humanists ourselves. We need a broader base in teacher education, less specialization, but, even so, a respect for expertness. We teachers must recognize our need for help and know where to find the help that we need; we need a better sense of our limitations, particularly in the junior high school where students demand such concrete answers. Providing better resources, like those in Project CUE, are important, but ultimately the decision about using resources remains with the teacher. Cooperative planning may help. Two teachers may wish to coordinate, and if they work well together, their efforts may be successful. But cooperation imposed by the administration can create problems. Not all teachers work smoothly together.

Finally, we asked ourselves where we ought to begin? How do we convince teachers or administrators that a new reorganization of our curriculum or a new approach is necessary? One of the best ways to begin is by becoming a good example ourselves, by developing the most effective teaching approaches that we can discover. Humanities is, after all, just a new title for what many good teachers have done for years. Starting as good examples, we can encourage other teachers to follow suit. Our students may respond so well to our good approaches that they will become dissatisfied with older methods and force other teachers to change.

Setting up a new discipline is not so important in the junior high as is helping the teacher find the best approach in pursuing his present duties—one which allows both teacher and student opportunities for making discoveries. The one fundamental for all teachers, we felt, was the adoption of a more humanistic approach. John Holmes in 1933, before the atomic bomb was exploded, said, "The life of humanity upon this planet may yet come to an end, and a very terrible end. But I would have you notice that this end is threatened in our time, not by anything that the universe may do to us, but only by what man may do to himself." Our responsibility as junior high school teachers and humanists is to encourage our students to create not destroy.

THE HUMANITIES IN THE HIGH SCHOOL

Allan Glatthorn
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Our presentation is in the nature of a twofold report, with twelve observations and eleven recommendations. The observations report mainly the gist of discussion; the recommendations request action by the National Council of Teachers of English.

Let me start with the twelve observations. We begin on a note of optimism, for we sense we are part of a wave of the future. The interest in this Institute, the reports of local programs of excellent quality, the excitement of the conference itself—these are all signs that there is in a sense a new humanities entering the curriculum, challenging the students, stimulating teachers, and transforming whole schools all over the nation.

Second, while we are legitimately concerned about humanities courses and their contents, we share this larger task and sense this greater responsibility of humanizing the entire school by transforming its climate and by setting its teachers on fire with a zeal for the humanities.

Third, the task of recruiting and training a qualified staff for teaching such courses is a major one. There is, however, an even more important challenge of getting the administrators to support our endeavor with more than words. Thus, the problem usually is not how the principal gets the right staff, but how the staff can get the right principal.

Fourth, our discussions revealed three general patterns for including humanities content in the curriculum: (1) through separate courses; (2) through the modification and enrichment of existing courses; (3) through the fusion of two or more existing courses. Each approach has certain obvious merits. However, with each approach, certain cautions also seem in order. With respect to separate courses, the offering of a humanities course should in no way result in a deemphasis of instruction in composition and language. Separate courses offered in place of English especially seem to run this risk. Also, humanities courses deriving from or based on English courses run the danger of either oververbalizing the humanities or minimizing the teaching of language skills. In addition, including humanities content in existing separate courses may serve only to perpetuate an undesirable fragmentation of humanities. We think also that fused courses, unless carefully planned and taught, run the danger of crowding out and distorting the contents of the original subject matters.

Fifth, we discussed the advantages and disadvantages of such scheduling approaches as modular schedules, block-of-time schedules, large and small group instruction. While there is a need for the creative use of time and group size, we should not forget that the essential concerns are teaching and learning. Innovative scheduling techniques are facilitating devices, not ends in themselves. While some reservations were expressed about the learner passivity and curricular rigidity resulting from large group instruction, there was much implicit support for the greater interaction and involvement possible through small group seminars.

Sixth, some time was spent reviewing the various team structures and the ways in which teachers can work together. Again while there is no clear superiority of any single pattern of team and staff organizations, certain conclusions seemed widely supported. There is, for example, need for teacher planning time during the school day. Also, the humanities are inescapably interdisciplinary. A multiple disciplinary team is probably the simplest way of insuring that all contributing disciplines are systematically involved when such courses are planned and carried out.

Seventh, many successful humanities programs have begun outside the regular school day—after school, on Saturdays, during the summer. Such approaches to enriching the school's program are commendable. However, there was a clearly expressed feeling that the

humanities are important enough to have a rightful place in the school day and in the regular school program.

Eighth, humanities courses seem to be organized through a few common approaches, each again with certain obvious strengths and with certain implicit dangers. Badly taught, the *culture epoch* approach may become a superficial study of dates, names, and so-called characteristics of periods. The *aesthetic principles* approach may result in a glib parroting of artistic terminology. The *great books* approach has the obvious danger of resulting in a quick gallop through certain literary classics. Finally, the *great themes* or universal ideas approach may lack sufficient structure and focus. Perhaps another implication is clear here. No single humanities course can do the entire job; only a carefully structured, long-range humanities curriculum (at the least, perhaps, a two-year sequence) can begin to do the whole job successfully. In spite of the size of the task, however, we strongly encourage schools to begin with sound one-year courses.

Ninth, we are somewhat concerned about what seems to be an emerging cleavage between the sciences and the humanities, and would hope that humanities courses would work to bridge the two cultures.

Tenth, we express a concern about the need for closer school-college articulation in the humanities and would hope that such articulation might become a concern of any committee established within the NCTE.

Eleventh, we heard reports from consultants from the Pennsylvania Department of Public Instruction and from several outstanding local programs. Summer programs for school students seem an exceptionally promising development. Twelfth, we close with an expression of gratitude to the consultants who provided much needed assistance of a very high quality. We felt especially indebted to our continuing consultant, Charles Keller, who throughout the session stimulated us and challenged our thinking.

Our report closes, then, with the eleven specific recommendations to the NCTE:

1. The NCTE should use its resources to support all programs designed to bring artists, musicians, and practicing writers into the classrooms.
2. The group would hope that the sponsorship of the present Institute by NCTE does not imply that the National Council sees the humanities as English-dominated or English-centered. In fact, we would encourage the NCTE to take the leadership in organizing a second interdisciplinary conference for teachers of humanities, possibly to be held on a regional basis.

3. We recommend that NCTE work with other disciplines and their leaderslup in publishing an interdisciplinary newsletter on the humanities in the schools; such a newsletter might well include reports on new materials and programs in progress. We also recommend that the *English Journal* might devote perhaps an entire issue to such reports and longer articles and that NCTE encourage other educational journals to publish such articles.
4. We recommend the establishment of a standing committee within the NCTE on the humanities in the schools. Such a committee might well become the chief agency for implementing the many concerns expressed here.
5. We strongly encourage local schools and their faculties to take the leadership in producing humanities units and curriculum guides specifically suited to local needs. Such curriculum work requires time and we strongly urge local school boards and administrators to provide such time during the school day and for special summer workshops. We recommend that the NCTE produce a position paper on humanities specifically addressing itself to this concern and that such a position paper be sent directly to school board members, be published in English journals, and be reprinted in national and state school board journals.
6. We recommend that the NCTE establish a central clearing house for such locally produced curriculum materials.
7. We recommend that the NCTE draw up a list of consultants from the schools and universities who might assist in developing such curriculum guides and in presenting humanities programs.
8. We recommend that the NCTE draw up a national roster of schools with humanities programs with specific information about the nature of such programs.
9. We recommend that the proceedings of this Conference be reported to the NCTE convention, that they be reported in the journals of the profession, and be summarized for other educational journals.
10. Although we strongly encourage the local production of curriculum materials, we recommend that the NCTE take the leadership in establishing an interdisciplinary humanities curriculum group; such a group might identify the conceptual structures of humanities and outline several possible approaches in organizational patterns for content and possibly develop illustrative units.
11. We recommend that the NCTE through its offices and its officers and its publications stress with teacher education institutions the need for teachers with broad and rich backgrounds in the humanities.

IMPLICATIONS OF THE HUMANITIES INSTITUTE FOR SCHOOL PROGRAMS*

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I am quite aware of the problems of summarizing a meeting such as this. I think my present situation is almost as bad as the position in which I found myself in a few years ago when I had prepared a position paper for a conference which presumably had been read before arrival by everyone who came. I was supposed to speak about the paper and I asked the chairman what this meant. He said I was supposed to summarize what I had said in the paper without repeating any of it. Now I am quite aware that anything I could say by way of summary has been heard—all that I could say by way of summary has been presented to all of you just about three hours ago—and that one third of what I could say by way of summary has been heard by all of you twice, because you heard it summarized in your group before it was presented this morning.

In anticipation of the problem, I mentioned the situation to a colleague. He told me there is no problem at all at a conference like this. He said he has a friend who summarizes meetings all the time—meetings which on principle he never attends. He merely makes a list of the subjects that they discussed, enters into a kind of trance, stumbles through the matter in a dazed condition, and comes out

* This paper is a summary of the transcription of Father Ong's talk with some subsequent editing.

with what everybody tells him afterwards is the finest summary they have heard.

Well, I am not too sure that I am that good at entering into a trance. I did attend some of the sessions; I was prevented by class at New York University from coming yesterday; but I was here for a while Sunday and today, and I actually read the fine position papers by Professors Nostrand, Johnson, Karel, and Miss Hood. I shall try to do my best.

What I propose to do is really not to review the specific recommendations, but rather to leap from one to another high spot in order to lead you to my own reactions. I suspect you ask an individual to talk at the end to give you one man's response to the whole conference, especially in its relation to some other things, particularly to our present situation today. I am going to interpret, in other words, the term "implications" in my title in a rather large sense and try to talk ultimately about the general landscape in which we are working intellectually and culturally.

Now just by way of summary, I sense certain high spots. I liked very much the definition of the humanities which was worked out by the elementary school people and on which Miss Keliher reported: ". . . a picture of, an understanding of, and an attitude toward what man is, has created, has done, and wants to become as a human personality." I think most definitions of the humanities have to land somewhere in this area. This particular definition suggests to me another fine formulation by the Belgian phenomenologist, Professor Alphonse de Waelhens—man in his present, facing his past and his future.

The problem of the humanities thus formulated is especially urgent for our own age. In facing our past and our future, the present is a kind of fulcrum, and we can plan for the future for the most part only in terms of what we know about the past. The plain fact is that in our age we are better equipped to plan for the future than man has been in any other age, for the very simple reason that, despite what the prophets of doom like to say, we know far more about our past and are in far more articulate communication with it than any other age has ever been. Most of the things that we study in history today, taking history in the largest sense, were not known a couple of hundred years ago.

The problem also, secondly, reduces itself to the problem of the one and the many. We all have to know more and more about more and more different subjects, and we need somehow or other to pull

all we know into one unity. All of us, I suppose, have been in this plight in a very acute way. I remember several times in my own life when I have had to prepare for comprehensive examinations. When I finished my course in philosophy as a young Jesuit scholastic, I had to undergo a comprehensive oral examination which at that time was entirely in Latin. When I got my M.A., I had to undergo another comprehensive, only in English; when I got my theology degree, still another, but in Latin again; finally I had to do still another comprehensive at Harvard before I got my doctorate. Each time I found myself going through the same process—trying to relate many ideas, trying to compress them in a single paragraph, then trying to boil the paragraph down into one sentence. Knowing I wouldn't remember the sentence, I tried to boil it down into one word. Perhaps I could remember the word—only I never found one that was quite adequate. This is about the situation we are in today when we consider the present diversity of knowledge in the humanities and the demands for unity which are upon us.

Thirdly, the problem of the humanities is always duplex: first of all we must somehow achieve this diversity and unity in the teacher, where by and large we must admit frankly it is sadly deficient; then, somehow or other, having achieved it in the teacher, we must at least partially help the pupil achieve a comparable diversity and unity for himself. Now these basic problems are perennial, but they are more urgent today, certainly, than they have ever been. Some of the dimensions of the problems have appeared in the various group discussions, which I am just going to mention briefly and then move on to what I have to say more particularly about what I call our general landscape.

I thought it was very sensible that the elementary school group was concerned that we start not too soon with the youngsters and yet not too late. We need to awaken the senses of the youngster, especially that of touch—and I should add, most basically probably, kinesthesia. In her summary, Miss Keliher pointed out especially the sense of feeling, and I gather that this meant to a certain extent the tactile, a concern also reflected in the work of Marshall McLuhan. Miss Keliher remarked that so much of the youngster's experience with the tactile is negative. He's told: don't touch this, don't break this, hands off, and so on. I am not sure what we should do with such sensory experience, but I think we need to give more attention to the orientation of our experience today into the tactile. This may mean new kinds of contact with architecture; it may even mean new kinds of contact with geometry. It has been pointed out

that the Greek sense of geometry was far more tactile than our sense; where we examine a geometrical figure by imagining what it looks like, the Greeks tended to examine it by feeling their way around it. We can tell this by the way in which they devised their proofs. Certainly tactile experience of structure has a great deal to do with effective thinking.

Another point made by the elementary school group that struck me as particularly good—perhaps commonplace but, for even that very reason, good—is the need to relate what we do in the humanities to the common experiences of children. And they insisted, too, on the need for teacher education, both preservice and inservice.

In the junior high school group, in Mr. Hoopes' report, one valuable point was the thought that art should be used not merely as an illustration of poetry or literature, but given its own place—given an economy of its own as it has its own demands. In his report, Mr. Hoopes also discussed the problem of keeping courses sufficiently distinct to give them a rationale and integrity of their own, to honor their contents properly, while at the same time bringing them somehow in relation to other subjects. This has become an increasing problem today because our curricula are, by contrast with early curricula, extremely diverse. We might remind ourselves, for example, that in Shakespeare's day, in what we would call the elementary and junior high school levels—which is all the formal education that Shakespeare had—there was virtually only one subject, Latin, with a little bit of Greek. The Greek accounted for about 10 per cent of the program; there was no other subject. Students studied Latin all day, every day, for six, eight, to ten years through our present junior high school ages. In the course of their studying, they got a certain amount of history and geography and other ill-defined subjects, insofar as these were necessary to understand their reading. No longer do we have that kind of luxuriously unified curriculum. It isn't even possible or thinkable; so we have problems here.

In Mr. Glatthorn's report for the high school, I was struck particularly, as you will see in just a moment, by the note of optimism and the suggestion that we are riding the wave of the future. He made the good point that we need to encourage teamwork among teachers, and that probably, at least in many cases, one of the best ways of solving the problem of unity and diversity is by multidisciplinary team effort.

Now those are some of the high spots, but only a few. At this

point I want to move on to what I have called the cultural and intellectual landscape in back of the discussions over the past three days. The first question that constantly comes up is manifestly this: Is English the core subject? Today there is no doubt that the humanities are being given a new structure in society; and concurrently, that the culture itself is receiving a new kind of structuring—the correlative of the new structuring in our psyches themselves. Today our own psychological structures are evolving very fast.

I can only point here to two indications of what I mean by psychological structures. First of all, we all live in immediate and continuous contact with virtually all the major events that are going on around the surface of the world. Now this is a brand new human psychological experience for which nobody had any kind of feel, even fifty years ago, and it casts human life in an entirely new dimension that some of us have had to grow into, but that our students have never been out of.

Another indication of what I mean by psychological differences is a little more recondite, even arcane perhaps. Earlier people, earlier cultures lived, I am quite sure, in a world which was far more polemically structured than ours. Anybody who has immediate contact with an earlier age—the Renaissance, the Middle Ages, classical antiquity—will know what I mean. Life to these people was felt as being lived in an ostensibly acknowledged hostile environment, quite different from that which we know today in most parts of the world, despite the threat of atom bombing.

Now, psychological structures are changing, culture is changing, and the ratio of the different parts of the humanities is changing. In this kind of changing world, should we say that English is the core? Yes, I think it is, but in a particular sense. If we are not careful, we can get a falsely defensive mechanism going in our minds and feel that we must defend English as the core in every possible sense. But remember, if it is the core, it is a very new core. It certainly was not the core subject a hundred and fifty years ago when most universities had *no* courses in English. So let us face our real situation. We represent—as far as I speak for people who teach English and as far as this is an English-sponsored conference—one of the newest subjects in the curriculum.

English is nevertheless important because it leads directly to all the verbalized arts. Besides having its own content, and I believe it does have a content in English literature and in English language study, it leads directly to the arts and knowledges which are themselves verbalized—history, philosophy, theology, biology, anthropol-

ogy, sociology, and so on. But it does not lead directly to music, or painting, or to the other nonverbal arts. I believe we need to admit this honestly, as I think we have in the discussions here.

But even here, in thinking of the position of English regarding music, painting, or other nonverbal arts, we would do well to remember that we are better situated to verbalize about the arts now than man has ever been in the past. In the past the kind of writing which, for instance, Erwin Panofsky does today in art history was quite impossible. We are also better situated to verbalize about the verbal arts. In the age of Shakespeare, for example, by comparison with the extreme sophistication which the art forms themselves had achieved—for example, in the theater—criticism, in our modern sense of the term, we must admit was rather primitive. Finally we must with due modesty be aware of the importance of English because of the fact that all knowledge, even the nonverbal, drives somehow toward verbalization. After we have listened to music or seen painting, we do want to share verbally our experience with others in one way or another, knowing all the time that this verbal sharing is not the direct experience itself.

The situation in which we find ourselves today is one about which we should be very concerned but, I think, not defensive. Indeed I should like to make this my final point—that we should not be defensive or defeatist regarding the humanities. I feel that here I am differing to a degree with some of the talk I've heard during this Conference. At one of the sessions I attended, Miss Keliher, whose buoyant disposition belies the occasionally ominous tone of her words, suggested that perhaps we should launch a program to save the humanities. Frankly, I do not believe in this kind of talk and I am not sure that Miss Keliher does either, because she has pointed out the positive note struck by the recent conference on the humanities, which indicated the rate at which new museums, small theaters, and the like are springing up all around the country. There is no need to think that the humanities are going out of existence. There is no need, I believe, to promote into enemies people who are not.

There is no doubt that today art and literature are accessible to vast numbers of people on a scale far greater than they were in the past and, I believe, that they are being cultivated in many ways better than they were in the past. I think, for example, of the situation at Marymount College in Salina, Kansas, a small Catholic women's college which regularly brings to the 30,000 citizens of Salina the American Ballet Theater, the Ballet Russe of Monte Carlo, large symphony orchestras, and the like. Or I think of the

recently organized Arts Council of Missouri, which is bringing to small towns and rural areas musical concerts and art shows quite regularly and whose work is growing daily. We must not overrate the past. Remember how many people were reading John Donne's poetry in his day. With the exception of a few occasional pieces, it was not even available in print but only in manuscript. We have no reason to think that poetry was more esteemed or more widely read if we take the totality of human culture in Elizabethan England or at any time in the past than it is today. We always have to work to make the humanities live, but the picture is changed and in many ways for the better. In classical antiquity *humanitas* or *artes humaniores* were contrasted with the bestial, the infrahuman. Today they are contrasted with the mechanical—which means, in a way, with the human, for we must realize that the world of technology is certainly a great human creation. It is not our enemy, although technological subjects and humanistic subjects do compete with one another for time. Technology serves the humanities, not vice versa. It has always been this way. The first assembly line was the printing press; that is, when man first started producing on a large scale objects each of which was exactly like the other, what he produced was not shoes or swords or plowshares but something which would make better available his own thought and artistic creations—verbal and pictorial. Humanities consume technology. There is a history of technology, but not a technology of history.

Finally, I think that we should not be defeatist because actually the humanities today have new tools which have been devised in or near our own time and which are a great help. I mean such forms of knowledge as cultural history, anthropology, phenomenology, which give a kind of explicit psychological depth to human life unknown in explicit, verbalized form before. Man is opening to himself today as never before. We can be thankful for this and we need to learn to use better the tools which are being made available.

It is probably true that we are on the edge of a new kind of humanism. Perhaps the rhythm of development is reaching a new peak in our day. There was a humanism in antiquity. We know this because the Renaissance said there was. In the Middle Ages we know the development of knowledge veered toward science and technology. The abstractions of scholastic logic and physics formed the milieu out of which modern science grew, and we know from the work of Professor Lynn White and others that the Middle Ages were technologically far advanced over antiquity. The Renaissance took over some cultural attitudes of the Middle Ages—took over particu-

larly the textual bias of the Middle Ages, which made so much more of writing than antiquity had. Out of this bias grew the drive to develop the new technique of printing from movable alphabetic type, with the help of which the Renaissance rediscovered the human life world in ways which went beyond those of classical antiquity. The Age of the Renaissance was followed by a new kind of scientific and technological insistence—Newtonian physics and Jeremy Bentham's human engineering—and perhaps we are moving from this age now into a still deeper understanding of man and of the unity of the human race through our understanding of human psychological structures in their personal and interpersonal dimensions.

You are all familiar with the work of Pierre Teilhard de Chardin, I am sure. You will recall how he describes the evolution of our globe. First came the geosphere, when the globe was held together simply by physical forces. Secondly, around the geosphere the biosphere or sphere of life took form when life appeared and the surface of the globe over a long span of time was gradually covered with an envelope of living organisms. Thirdly came the noosphere, as among these organisms with the advent of reflective consciousness and human thought, knowledge itself began to spread around the surface of the earth. At first man was scattered with isolated communities separated from one another, but gradually as the population of the world built up, with great difficulty, man finally came in contact with himself everywhere, so that a kind of envelope of thought or "noosphere" was formed around the globe. Today most adults at least in the technologically advanced societies are able to live with our new consciousness of the major events going on everywhere on the globe. We have noted that this consciousness of a kind of total present in which is embedded a long long past is a quite new human experience. Recognized as new, it advertises the fact that, as came out in many of your discussions, in teaching the humanities today we must familiarize ourselves and our students not only with the culture of the West but also with other culture as well. This means of course that we shall have to become involved with the past on a wider scale than ever before, if only to take adequate possession of the present and of ourselves. Today more than ever before we need hard-nosed, historically informed and penetrating humanistic scholarship. But the organization of our knowledge, and especially of our knowledge of the past, must be always fresh. Thus the task of the humanities, today more than ever before, is not a recuperative but a creative task.

Conference on Literature in Humanities Programs

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