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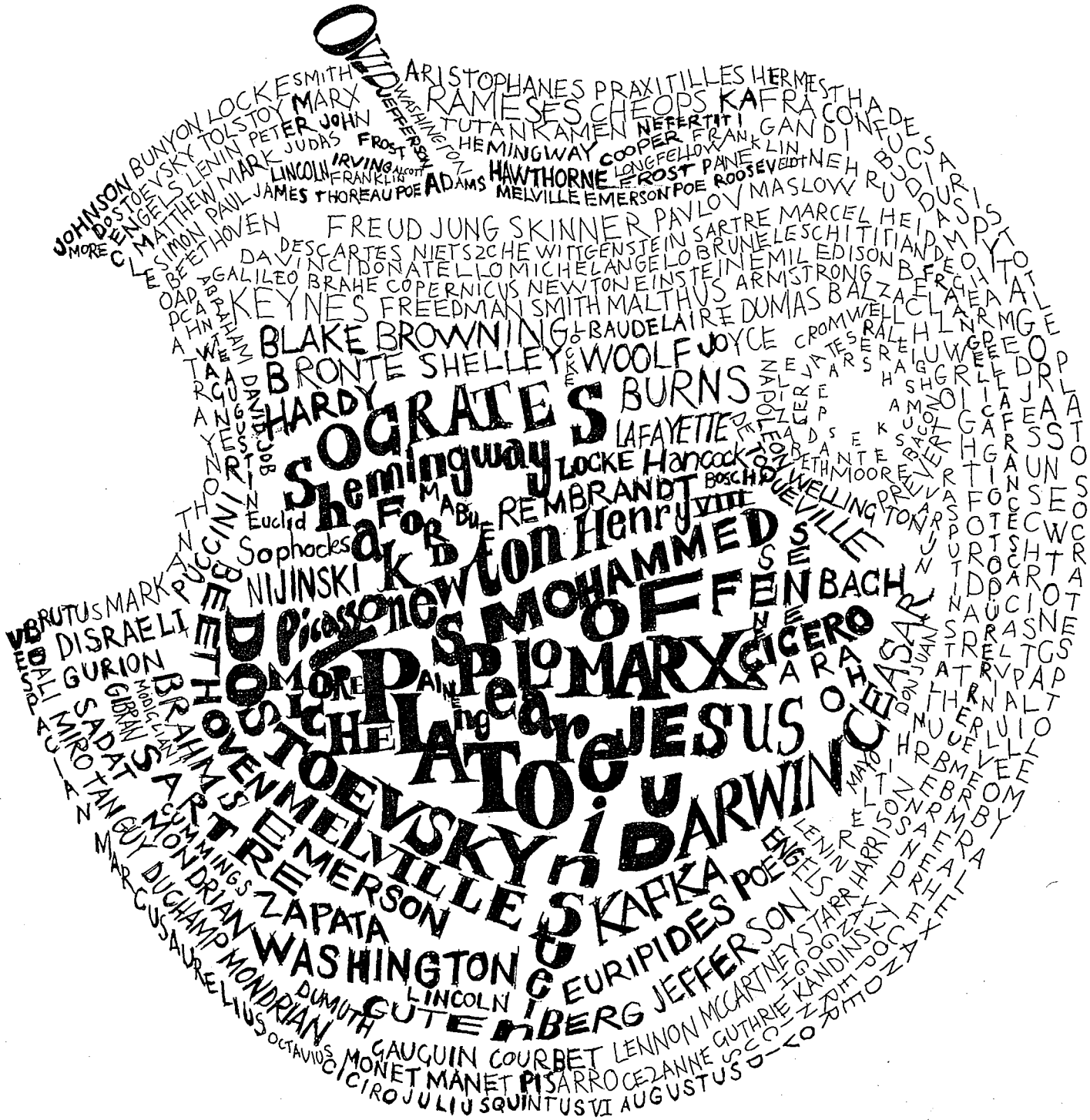

Is Liberal Education Falling Short?

SCHOLASTIC

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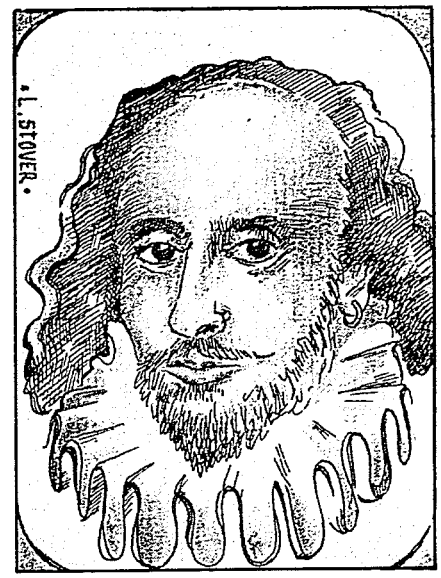
FEATURES

REGULARS



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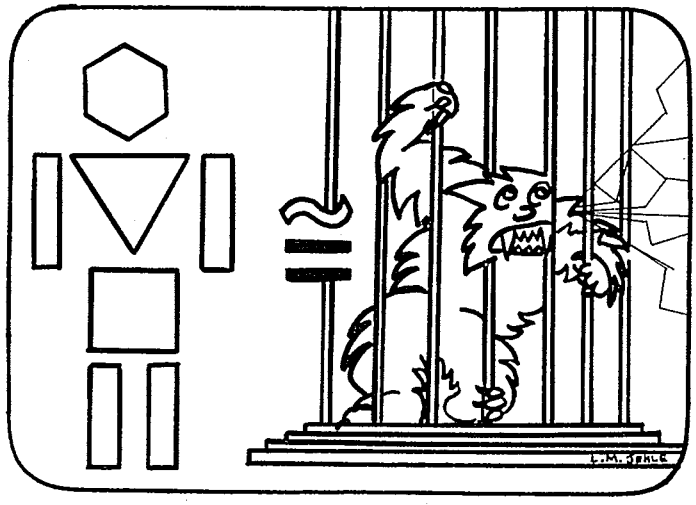
Up Front



Edge– Equate– Id

by Anne Marie Jehle

We're all here at Notre Dame aspiring to become educated in our own way. In examining all the different essences of education, I've found some fun ones, namely phonetics and art. As the latest innovations in education they refresh my ideas, help me to become well-rounded and edge-equate-id.

What's this all about? Well, start with the basics, the edges. The first thing I learned was that I was a child-DOT, and I had parents-DOT. In connecting the dots, a dimension formed. More self-revelations drew in more lines: I am a sister, a friend, a student. . . . Thus a rugged outline of self took form, and I was left to ease the edges and paint my self-portrait.

So, I have my portrait, but what do I equate it with? (Certainly not DaVinci!) Well, using it like my magic mirror (remember Romper Room?), I could look at myself before sizing others up. I try to understand the differences which I note between myself and others. It's just another step in self-evaluation — comparison with others. The equation "ME — SOMEONE OTHER THAN ME" arises. I know the significance of $>$, $<$, $\cong$, $=$ signs, and realize their implications. Though I aspire to the optimal $=$ stance, my insecurities often lead to a $<$ viewpoint. Relating myself to others helps me paint in the background of my portrait.

But where does the id come into the picture? Is it that shady side of myself: instincts, drives, aggressions, which I mask to prevent the darkening of my self-image? No, I cannot rid myself of this id by simply ignoring it. There is a place for it, but I must not put it in its place. I must instead transform it into something beautiful. It adds a tint to my portrait, not to be mistaken for a taint. Thus I become edge-equate-id and I frame my portrait.

Maybe someday I'll try my hand at a skull-tour. □

Letters to the Editor

Dear Editor:

This past weekend, my wife and I visited the Notre Dame campus to cover the Notre Dame-Michigan game and ran into a copy of your *Scholastic* Magazine. I was very much impressed by the article "Discipline and Desire" by Ms. Baille and Brian Couch. They did an outstanding job writing a most informative piece. It was professionally done and I would like to compliment both of them for their work.

The fact that their prognosis was a good one is indicated by the way Notre Dame performed against Michigan. I may add that the entire magazine was most readable and I enjoyed reading every article while waiting to see the game.

Sincerely,
Roger Stanton
Publisher, *Football News-Basketball Weekly*

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Mike Delany, p. 9, 10, 11, 12, 18, 19, 28; Mike Leary, p. 4, 5, 25; Darlene Armstrong, p. 22

Notables

Higher Ed? Give 'em an A.

Americans feel that the overall quality of education in this country — both public and private — is good or excellent, according to a nationwide public opinion survey. These findings are from a comprehensive study by representatives of 11 higher education associations and released by J. W. Pellason, president of the American Council on Education and by Father Hesburgh.

Group Attitudes Corporation of New York, the wholly owned subsidiary of Hill and Knowlton, Inc., the international public relations firm, conducted the study. In rating the overall quality of a college education in the United States, 72.5 percent of all respondents gave academe a better than passing grade, with 16.9 percent rating higher education in this country as "excellent" and 55.6 percent rating it as "good." 23.1 percent categorize higher education as "fair," and only 3.6 percent view it as "poor."

The poll reveals that Americans are very supportive of higher education, but the poll also shows that they have a number of concerns about higher education that need to be addressed. Americans are extremely concerned about the rising costs of higher education, and are worried about their own ability to pay for a college education for their children. They would also like to see more federal aid for needy students. Also, Americans tend to view higher education as a means of obtaining good-paying jobs rather than as a means of creating better-informed citizenry.

Academe Nix Nukes

Father Hesburgh joined 35 academic leaders, representing 25 colleges and universities from throughout the country, in calling upon President Reagan to "seek seriously and vigorously" alternatives to nuclear war.

On Sept. 17, a letter was signed by active and retired presidents and board chairmen of private and state colleges and universities. The President was asked to make a "major investment in planning, negotiating, and cooperating to establish civilized, effective, and morally acceptable alternatives to nuclear war . . ."

While supporting the President's proposals to reduce nuclear arsenals, the academicians did not propose unbalanced trust of the Soviet Union. The letter called for a balanced reduction of nuclear weapons, moving toward ultimate elimination.

According to Father Hesburgh, the letter was motivated by the increasing concern of those who are the "custodians of the knowledge and wisdom on which civilizations are based" about the "catastrophe that major nuclear war would represent to the American people and to all civilizations."

In addition to Father Hesburgh, signators to the letter include academic leaders of universities such as Harvard, Radcliffe, MIT, Johns Hopkins, and Stanford.

. . . And ND Means Business

More business leaders took their undergraduate degrees at the University of Notre Dame than at any other American Catholic college or university, according to a survey done by Standard & Poor's Corporation.

The fourth study of the educational backgrounds of more than 50,000 top executives and directors included about 500 institutions of higher learning in the United States. Of the executives surveyed, 553 business leaders hold Notre Dame undergraduate degrees. Fordham University came in second with a total of 312.

Notre Dame was 11th among the nation's private universities, and when compared with all the colleges and universities, Notre Dame ranked 23. This is definitely a pat on the back for Notre Dame and an interesting statistic in light of Notre Dame's commitment to liberal education. May it be noted that Yale University, where liberal arts requirements for technical majors such as business and engineering are the highest, was first in undergraduate degrees with a total of 1,697.

Calpurnia in Juniper

The student-owned and -operated Juniper Press begins a seventh year of book publishing this semester. Members of Dr. Elizabeth Christman's book publishing course have selected as this year's manuscript, *The Frozen Maiden of Calpurnia,* by Dr. Ralph McInerny, director of Notre Dame's Medieval Institute. Release of the book is expected in late October.

The new McInerny manuscript, the third to be selected by Juniper Press, is described as a "witty, whimsical modern-day myth." Students in the class select one manuscript from several submitted by University staff members or students and guide it through a number of publication and promotional steps. Two books published by Juniper Press which have been termed outstanding successes are Michael Molinelli's cartoons on campus life, *On the Road to Selling Out* and *Don't Make a Right.*

Coming Up. . . .

On Nov. 22 and 23, Notre Dame's Center for the Study of Man in Contemporary Society will sponsor a conference entitled "The Responsibilities of Journalism" in the University's Center for Continuing Education. The conference will explore what responsibility in journalism means to the news person, to the government official, to the business person, to the ethicist, and to the citizen. The keynote speaker will be Edwin Newman, new correspondent for NBC and author of *Strictly Speaking* and *A Civil Tongue.*

Liberal Education

Who is really an educated person?

General Humanities Are Not Necessarily Liberal

by Professor Kenneth Featherstone

Liberal is often used to describe education when general would be much more accurate. This is probably because liberal education sounds so much better than general education. These days anything to do with liberal is almost automatically considered consecrated. Similarly if you are talking of liberal education it is presumed that in some way you are likely discussing the humanities. I am not sure that the presumptuous humanities have the lock on all of the possible ways to study humanity and humaneness. There is something rather fishy about our almost reflex adoration of the use of general humanities as the core of a liberal education.

I say this because I understand the meaning of liberal to have much to do with its ancient Latin root, LIBER, and therefore with the idea of freedom. Liberal education, to me for one, is that kind of training which increases the possibility of freedom. Freedom, in all dimensions, has been the central thrust of human ambitions during much of history, and I think that liberal education should be conceived as something likely to further that thrust.

What exactly is it that we want to be free from? Could it be that we want to be free from all of those things which seem to stand in our way as we strive to become as human as possible, to work towards the unique potential humanism that our Maker has so clearly offered us? Allow me to outline just four of these freedoms.

a. Freedom to resist genetically produced behavior, to overcome reflex actions, preconceptions, biases and general bigotries.
b. Freedom from constraints and repressions upon the capacity of imagination, that most marvelous of human gifts.
c. Freedom to transcend the invidiousness of discursive communication, by use of the rich symbolic world of abstractions which exists just below the level of consciousness.
d. Freedom to bring into existence things that were never there before. This is to be almost divine, that is, to create.

These are the kinds of objectives which liberality is all about. Is liberal education alive and well on North American campuses today? An inspection of university catalogues is an overwhelming experience. Such vast course offerings, literally I suppose in the millions. Such vast coverage of all wisdoms known or imagined to mankind. But I submit that all of this offers unlimited opportunity for general, but not liberal, education. There is not much which suggests that it is concerned with helping people to escape from the grip of darkness.

However, bearing in mind my description of the sense and purpose of liberal education, it might well be that it does exist in areas of study that we least expect, areas which we have been culturally trained to dismiss as the antithesis of liberality.

Consider, for example, an engineering or scientific course; it could be metallurgy or biology. Could it be that it contains significant elements of liberality that, for instance, a humanities course does not? Earlier I outlined four freedoms; let us match four aspects of an engineering

course to them, in the same sequence.

a. Clear thinking, the drive to penetrate to the essence of a phenomenon.
b. Imagination, the expectation that the use of imagination will rearrange facts into new concepts.
c. The use of symbolic systems of logic and mathematics to search deep into the complexities, and *beauty,* of natural law. The development of communicational means which transcend cultural and political barriers.
d. Creation. Engineering in the actual application of knowledge to solve practical problems. Solution by *creation* is, simply, engineering.

So, there seems to me, ample evidence that liberal education is taking place, where those who cannot remove their cultural blinkers least expect it to be. I suspect that trying to know a great deal about something generates a great desire to comprehend complexities and to persevere in a drive to reduce them to the simplicity and stark awesomeness of nature's laws. There is as much joy, much more realization of human potential, happening in our laboratories than in our classes on Shakespeare, despite what our "humanists" would like us to believe.

As we approach the second millennium, now so startlingly close at hand, it becomes imperative that we come to grips with postindustrialism. Everybody, even Walter Cronkite, knows that we bungled the industrial revolution, and that we are now apparently insisting upon repetitions of the same kind. War, pestilence and famine reign rampant as always, only the dimensions interchange in various ratios. Do people become more human, that is to say more free? Not really.

At Notre Dame, we can do a great deal about all this. Indeed we must, and we will. But it will *not* be by proliferations of centers or programs dedicated to social concerns and justice, or of more course offerings, or of requiring a few more hours of open electives for everybody.

Rather, it should be by amending our institutional organization indirectly inherited from medieval Europe, to a new one. Even the array of our professions does not seem to be appropriate, and the array of our five colleges less so. Society urgently needs newcomers who can get into the postindustrial world with great competence, and with fresh "outsights" of what must be done to advance the liberty of the human spirit. One without the other is simply pointless.

Therefore, there would appear to be a case for a reexamination of our existing college system, and the traditional subject concentrations. To do this may require new kinds of administrators, ones whose strengths have less to do with the idea of consolidation and preservation of academic territory. One fundamental part of this process would be to conceive of ways to achieve the liberal spirit. The results could be astonishing. □

Kenneth Featherstone is Professor of Architecture at Notre Dame.

The Liberating Arts

by Professor James Carberry

Conventional wisdom teaches that the Liberal Arts are irrelevant in modern times. Surely, it is argued, modern technological society can carry on quite nicely *sans* knowledge of Aristotle or Dante. Or Shakespeare (as a Harvard dean recently declared).

While those well educated in the disciplines of immediacy will succeed, we may well ask, "To what end?" as did the British major when an American corporal observed that all of England could be put into one corner of Texas. Is the technocrat aware of ends? Practical consequences? At the risk of embarrassing our Theology Department, I defer to St. Thomas Aquinas who noted that the principle dictates the end. What principle shall best guide us? That of the technocrat or the liberally educated?

It is my contention that the Liberal Arts are of practical merit. This is obvious insofar as one must be able to read, write and speak with modest sophistication in order to study physics or philosophy. Thus, medieval education commenced with study of subjects (The Trivium-grammar, dialectic and rhetoric) deemed indispensable to the study of advanced topics. Given the appalling inarticulateness of most American college students, perhaps the trivium ought to be restored. Alas, given the occupation of our public schools by the Attilas of the mind, the National Education Association, there is scant prospect of recreating such elementary rigor.

But what practical virtues mark literature and allied disciplines?

The study of great literature promises to liberate one from the crass, mundane; from the grunts of animality. Political Science may liberate you and your issue from tyranny. A command of history might liberate you from cultural amnesia; the arts from the crudities of modern caveman. And theological and philosophical studies may well liberate you from the worship of false gods. Hence the liberating arts. Note that I do not declare "*will* liberate" — there is no guarantee, any more than a degree in Chemical Engineering assures one of achievement in that field.

If, then, freedom from the crass and mundane, tyranny, cultural amnesia, bad taste and hollow worship is a practical end, then the Liberal

Arts are indispensable whether one practices physics or poetry.

What, then, is the status of the Liberal Arts content in engineering education? The Accreditation Board for Engineering and Technology (ABET) which dictates the content of engineering curricula requires a Humanities/Social Science content of a mere 12.5% of the total four-year program. A scant 16 credit hours for the average curriculum. At Notre Dame we are modestly blessed with a 24-hour requirement. Engineering students at Princeton and Yale are required to take 36 hours of liberal arts; a datum which surely accounts for the superior articulateness of those students.

Of the 24 hours required at Notre Dame, 18 are designated — 6 hours each of Theology and Philosophy, and 3 credits of Composition and Literature and 3 of a premature Freshman Seminar. Thus the engineering students in this bastion of liberal education actually are offered a trivial 6 credits with which to "liberate" themselves. And if, as often happens, they slip into some Social Science sequence in the freshman year, there remains no choice. (Since Engineering is heavily endowed with diverse sciences, it seems somewhat redundant that these students elect Social Sciences in lieu of Humanities.)

For those who manage to rescue the meager 6 credits, there exists absolutely no structure in the choice. They walk to an academic buffet, a cafeteria of the mind, and are free to select intellectual baloney or caviar. Many of the best offerings in the Arts and Letters College are closed to College of Engineering students or require permission of the instructor who, understandably, must give preference to AL majors.

I'm obliged to contrast this shabby state of liberal education of engineering students at Notre Dame today with its status in the 1960s. Then every engineering student was *required* to take 6 credits of the Collegiate Seminar — a Great Books discussion course eventually replaced by the Core Seminar. Our engineering majors were the envy of many at other campuses. In its infinite wisdom the Notre Dame College of Engineering Council eventually saw fit to relegate Collegiate Seminar from a requirement to an elective status. That benighted decision ended a unique experiment in the liberal education of engineers.

Contrast our situation today with that at Yale. Last year a young woman was graduated from Yale with two majors: Chemical Engineering and English, scarcely possible at Notre Dame with 6 elective hours of Humanities available in a four-year engineering curriculum.

The lesson is clear: ABET and engineering faculties are as unqualified to specify the substance of liberal education as are poets in dictating a physics syllabus. That is a generalization, hardly a universal. But the fact is that poets evidence a respect for physics while engineers all too often exhibit an atavistic contempt or at best a patronizing attitude toward the liberal arts. In the large, they are victims of Descartes, Rousseau and Dewey. The imperialism of a logical positivism: a thesis neatly buried in the foundation of modern engineering education and one unrelieved by transcendental concerns. Rousseau's chains were forged in the Industrial Revolution. Technocrats have since been willing captives who surely seek not the liberation of the arts. The Cartesian world is much neater than that of Dante . . . and yet — yet an imperialism of the self-styled "humanists" prevails to crystallize the intransigence of the technocrat. A cavalier attitude toward science and technology is too often evidenced by attitudenizers more specialized (Restoration Poetry — 1670, between June and August) than any physicist known to me.

"Engineering faculties are as unqualified to specify the substance of liberal education as are poets in dictating a physics syllabus."

The net result is the Balkanization of the academy. To each his own and to hell with the liberal education of our most precious species — the student.

At root is the issue of the two cultures — science and the humanities. The classic Leavis-Snow controversy; an issue admirably addressed by Professor Otto Bird in his book *Cultures in Conflict* (University of Notre Dame Press). That book is more widely adopted at Yale and Vassar than at Notre Dame. Professor Bird taught at Notre Dame for many fruitful years before his recent retirement. *Sic transit gloria mundi!* Bird's treatise should be required reading in the Behaviorist Sciences — a dark calling best practiced in privacy between consenting adults.

Michael Novak aptly describes the American republic as a complex, synergistic confluence of political, economic and cultural-moral elements. It would seem to follow that whatever be one's professional calling, a profound awareness of disciplines which transcend one's profession is not simply desirable but indispensable to intelligent citizenship.

The Tho

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An interview wi

Gerard Wege

Bernard of Chartres in the twelfth century wisely observed that we sit upon a mountain built by others and thus view the terrain more clearly by reason of those builders, our mentors of the past. To our peril do we ignore them, as Santayana warned.

And what university is obliged by its nature to go forth into history armed with a profound memory of the past? Surely one rooted in the Judeo-Christian tradition. Notre Dame? Yes, if we eschew the decadent nonsense of logical positivism, abandon trendy concerns and restore a heritage which has sustained civilization — that of the Liberal Arts.

The Judeo-Christian university must remind, refresh and advance its students in those disciplines which promise to sustain a civilized vale of tears. The burden is great, given the egalitarian idiocies which plague our primary and secondary educational systems. An elitism of mind and spirit must be fostered: one which rejects trendy slogans, unexamined though noble goals, philosophically barren nostrums, and an inarticulateness which mirrors intellectual chaos.

To recognize that we are finite beings in an imperfect world is the beginning of a wisdom transmitted with some signal eloquence by our liberating mentors of happy memory. □

James Carberry is Professor of Chemical Engineering at Notre Dame and a Fellow of the Royal Society of Arts in London, England.

mas
ore Society
th
mer, president

Scholastic: When and why did you found the Thomas More Society of Notre Dame? How many people are presently involved?

Wegemer: In September 1981 the Society began under More's patronage, largely because More epitomizes the liberally educated man who, like most of us, had neither the leisure nor the fortune to have the "perfect curriculum" most educators like to talk about. As you may know, More's professional studies began at 16 when his father insisted that he do something useful! Complying with his father's wishes, More supplemented his technical courses by seeking the guidance of carefully chosen teachers, teachers faithful to the Church and genuinely cultured men. I would hope the More Society could facilitate a similar type of supplementary education.

At the end of last year, over 125 dues-paying members had enrolled in the Society. This membership represented all schools on campus as well as faculty and administration. I suspect the membership will increase substantially this year.

Scholastic: How do you understand a liberal arts education?

Wegemer: Here also More is helpful in making useful distinctions: education in the liberal arts is quite different from a liberal education. The seven liberal arts are simply preparatory intellectual skills or tools needed to pursue serious intellectual work. Liberal education, however, is the product of many years of reflection on the fundamental issues of life, reflection which frees the individual from the current opinions, the orthodoxy, of his day. The core of any liberal education, as More attests, is philosophy and theology; those subjects most closely identified with wisdom. Traditionally they are the core because they address most directly and most cogently those fundamental issues which each man must answer for himself: the purpose of life and the way he will live that life. Philosophy and theology are best supplemented with the humanities and social sciences, but the extent to which that is possible widely differs from person to person.

Scholastic: Please give a brief description of the goals, purpose and outlook of the Society at Notre Dame.

Wegemer: The More Society is primarily a study group which addresses those perennial and contemporary issues which each person must decide in his own personal, professional and family life. These issues are studied in light of the unchanging principles of the Catholic Faith, principles valued so highly by More that he sacrificed family, position and life for them. Like More, the Society has great respect for the Pope, and a selection of John Paul II's major writings are analyzed each semester.

Scholastic: What relevance does Thomas More have today?

Wegemer: Although More lived 450 years ago, he has rightly been called the 20th-century saint *par excellence.* The Church Herself suggests his importance by canonizing him in 1935, less than 30 years before Vatican II. This Council, of course, stressed the layman's role in the Church; and More, exceptional lawyer and family man that he was, clearly illustrates the Catholic's role in serving society through his personal and professional talents.

Scholastic: What are some of the parallels between More's life and modern life?

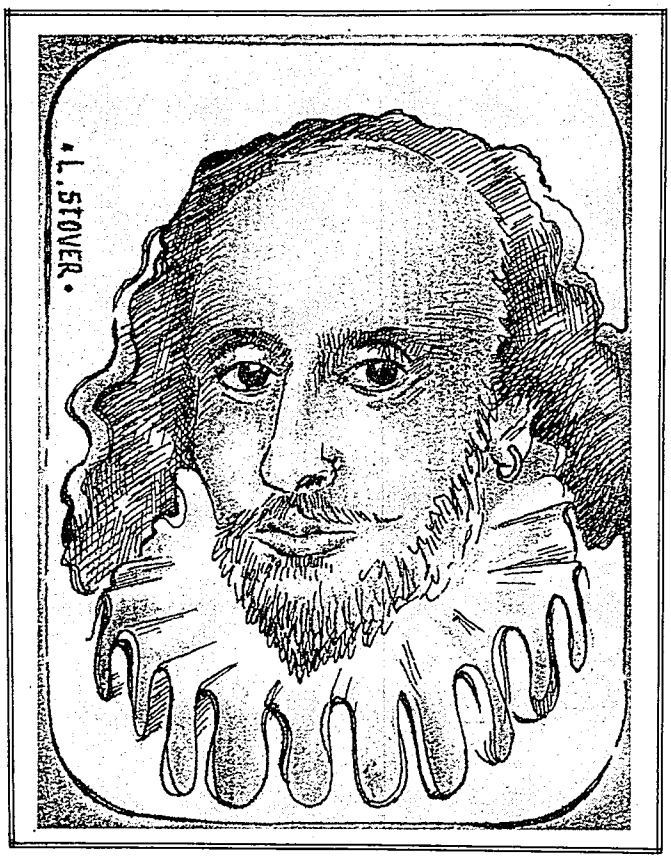
Wegemer: Most of us are guilty of picturing More as the great English statesman and chancellor who dramatically resigned from the King's service, faithful to his conscience, glorious champion of the Church. But like the decisions which most of us make, there was little drama in what More did: he stepped down quietly, for "reasons of health," with virtually no support from family or friends. We are also guilty of overemphasizing the picture of More as one of England's greatest humorists (which he was) and as the loving husband and father who doted on his wife and children (which he did). But at no point did More have a charmed and easy life. More suffered to a greater extent than most of us will ever suffer. His mother died when he was young, and two of his subsequent stepmothers also died. He was a brilliant student who thoroughly loved the "new learning," the

(continued on page 25)

Why Shakespeare?

by Julie Wodarcyk

Now with the drops of this most balmy time
My love looks fresh, and Death to me subscribes,
Since, spite of him, I'll live in this poor rhyme,
While he insults o'er dull and speechless tribes;
And thou in this shalt find thy monument,
When tyrants' crests and tombs of brass are spent.
(W. Shakespeare, "Sonnet 107," L. 9-14)



Shakespeare has, as he predicted in many of his sonnets, won the war with Time. His characters live in his words, and he himself is regarded as one of the greatest poets and dramatists of all time. And, although his works have been studied for centuries, interest in Shakespeare shows no signs of flagging. New enthusiasts of his work continue to view it with fresh perspectives, thus extending its longevity.

Notre Dame has a history of uncommon interest in Shakespearean studies. While other schools have not been touched by the growth of Shakespeare's popularity and complain about a lack of "elective interest," Notre Dame has experienced the opposite—too many students and not enough space in Shakespeare courses to accommodate them. Also evidence of a strong interest in the bard and his works are: the popularity of such films as Roman Polanski's *Macbeth,* Franco Zeffirelli's *Romeo and Juliet,* and Sir Laurence Olivier's *Henry V;* the ND-SMC Theatre's innovative production of *The Taming of the Shrew;* and the formation of a Shakespeare Club "open to all the world." Tom Koegel, a senior English major and "Lord High Chamberlain" of the club, feels that there is enough interest at Notre Dame to make the club successful. He states that the purpose of a club devoted to the study of Shakespeare's art is to provide a way for those interested to learn more about Shakespeare on a personal level, outside of a classroom setting. Koegel and Professor James Robinson — the self-proclaimed "King" of the club — hope that the activities planned for the year, which include informal discussions, film screenings, and a sonnet contest, will encourage the public to discover more about Shakespeare.

Why would the public want to learn more about Shakespeare? One reason for the popularity of Shakespeare today is the timelessness of his works, combined with their broad scope. His plays are as relevant to 20th-century America as they were to Elizabethan England. Professor Paul Rathburn, who has taught Shakespeare to over 1,000 Notre Dame students since 1968, finds that Shakespeare's plays, be they comedies, tragedies, or histories, offer a lasting message to their viewer. "Shakespeare's comedies may seem frivolous on the surface but they never really are. The comedies explore very deeply the male-female relationship, the whole world of courtship. They are reflections of the audience." He continues, "The tragedies are portraits of people in pain. They [the tragedies] are full of questions about suffering, God, our families, the brevity—indeed the very meaning—our lives." The histories, finally, provoke an intense reaction. Prof. Rathburn believes that the history plays mirror *today's* attitudes toward the savagery of war and the deception that masquerades under the name of patriotism, despite the fact that Shakespeare writes about a period of time extending from the 12th century to the 16th. It is very easy for the reader or viewer of one of Shakespeare's plays to find himself identifying with one or more characters, so perceptive is Shakespeare's view of human nature.

Not only the scope of his work but also his skill with language makes Shakespeare the object of so much serious study. Although it is not always easy to understand Shakespeare's heavily rhetorical language, this same language is a large part of the magical quality of his work. "The metamorphosis through language

[found in Shakespeare] is unparalleled," says Professor Robinson. "He was blessed (or cursed) with a great gift of language." (Shakespeare had a working vocabulary of approximately 30,000 words — five times more than that of the average person in our more literate society.) The language has a mesmerizing effect in many of the plays; it flows smoothly, with every word in just the right place. For example, when the ghost of Hamlet's father speaks in Act I, Scene V of *Hamlet,* his words cause a chill in the audience as well as in Hamlet: "But that I am forbid to tell the secrets of my prison-house, I could a tale unfold whose lightest word Would harrow up thy soul, freeze thy young blood, Make thy two eyes, like stars, start from their spheres, Thy knotted and combined locks to part, and each particular hair to stand an end. . . ." In *A Midsummer Night's Dream,* Shakespeare moves us to the world of his imagination through his use of language. The fairies' speeches are as light and airy as their movements; as they whirl about we are able to believe that such fairy creatures really exist. "Over hill, over dale,/ Through brush, through brier,/ Over park, over pale,/ Through flood, through fire,/ I do wander every where,/ Swifter than the moon's sphere;/ And I serve the Fairy Queen,/ To dew her orbs upon the green./ The cowslips tall her pensioners be./ In their gold coats spots you see;/ Those be rubies, fairy favors,/ In those freckles live their savors."

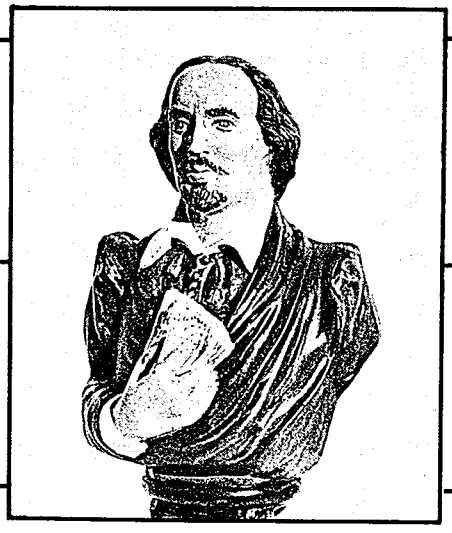
Closely connected with Shakespeare's language is his flair for the theatrical. Shakespeare's works are meant to be performed, and therefore appeal to a larger audience. Of special interest to the theatrical world is the fact that the plays lend themselves easily to interpretation. Producers were adapting and changing the plays in the 17th century and the practice continues. Notable examples in recent times, according to Prof. Rathburn, are: Peter Brooks' successful staging of *A Midsummer Night's Dream* in an auditorium setting, with the white walls of a gymnasium and other contemporary touches; the Joseph Papp production of *Much Ado About Nothing,* set in 19th-century America which opened on a Central Park stage, moved to Broadway and from there to television; and a production of *Hamlet* set amidst the espionage and counterespionage of Nazi Germany. Rathburn views the tendency to adapt Shakespeare as a natural one. "Where in the world of the late 20th century are we to find the 'proper' perspective from which to view Shakespeare?" he asks. Although he feels that "the challenge to adapt and reshape Shakespeare's plays remains irresistible," Rathburn prefers the more traditional productions. "Time and again it turns out that if you trust Shakespeare *and* the audience you can 'play it straight,' present what he wrote with great success." The emphasis on performance in the plays is evident. Note the comical troupe performance of "Pyramus and Thysbe" in *A Midsummer Night's Dream,* the dramatic soliloquies in *Macbeth* and *Richard III* and, especially, Hamlet's instructions on the art of acting: "Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature. For anything so o'erdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as't were, the mirror up to nature, to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure."

The essence of Shakespeare's success is that he was able "to hold the mirror up to nature." How he did this remains a mystery, especially when one considers that he did not spend all of his time writing, and that he was not especially well-educated. He was, however, able to remember what he had read and seen, and incorporated his perceptions into his work. He took the world of reality, mixed it with the world of his imagination, and created art of lasting importance. Shakespeare observed man and used his observations in the creation of the mirrors we call drama and poetry. Maybe he did not really believe that his work would survive him, yet, as we look at it today, that does not seem possible. I, for one, would rather believe that he knew his contribution to literature would be a lasting one, a victor over Time.

Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for this scythe to mow.
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.
("Sonnet 60" L. 9-14) □

Julie Wodarcyk is a senior English/German major from Grove City, Ohio. She is presently copy-editing for Scholastic. *This is her first contribution.*

In Search of the Bard



by Tim Vercellotti

As with most students, my interest in Shakespeare began after a high school survey of his "greatest hits." I was awed by his genius as a playwright, and touched by his perception of the basic truths about some very complex men and women. I decided to learn more about the man.

Aside from the dates marking Shakespeare's baptism, marriage and death, however, there was little to learn. I thought my search was over until last semester when, while studying in London, I had the chance to visit Shakespeare's home, Stratford-upon-Avon. On a beautiful morning in mid-May, I set out upon my pilgrimage. The sun was shining, and the tall grass and goldenrod waved in the breeze as the train carried me the 92 miles from London to Stratford.

I had hoped to find a simple, Elizabethan village nestled in the Warwickshire hills, untouched by the progress of the centuries. The bubble burst as I saw a bustling town, complete with department stores, Wimpy's (the British version of McDonald's and a true sign of progress) and the ever-present souvenir shops. Not exactly the Tudor hamlet that I had imagined, but I'd deal with that later. My first destination was Shottery, a small village about a mile outside of Stratford and the home of Anne Hathaway, Shakespeare's wife.

I scorned the tour coaches as I hiked out to Shottery. To trace the footsteps of Shakespeare from a tour bus would be sacrilege! As I neared the house, I questioned the use of the word "cottage" to describe the Hathaway residence. The 12-room Tudor home was evidence that the Hathaways had been a family of means. The sparkling, whitewashed walls, the thatched roof and the timber-framed windows at odd angles — this is what I had hoped to see. The cottage, maintained by the Shakespeare Birthplace Trust, had been spared the ravages of modernization.

The interior was also historically preserved, from the copper kettles hanging in the kitchen's fireplace to the Elizabethan period four-poster bed upstairs. I was quickly brought back into 1982, however, when I walked into one of the back rooms of the cottage, now used as a souvenir shop. Cringing, I hurriedly walked past the Shakespeare tea towels and coffee mugs, and out the back door. I was told that the money from the sales would be used to keep the cottage from showing the wear and tear of thousands of visitors, but I was still disappointed to see the Shakespeare Birthplace Trust give in to commercialism.

I forgot about the souvenirs when I came upon the Hathaway garden, filled with bright yellow crocuses, orange and red tulips and other colorful flora. Now this was more like it. I could picture a quiet moonlit night, and could hear the soft crunch of gravel underfoot along the paths as a young Will courted Anne. Perhaps it was here that the romantic entreaties of Orlando, Lysander and Romeo came to Shakespeare's mind?

My trek continued as I headed back to Stratford. Dodging the other tourists along Henley Street, one of the main streets in town, I made my way to what I considered to be "the shrine," Shakespeare's birthplace and family home. The house was actually two buildings, the second annexed to the first as John Shakespeare improved his fortunes as a leatherer and town bailiff, or mayor.

While the three-storey shingle-roofed, timber-framed house was large, it was also simple and orderly, a rarity in a period when structures were built upward and outward. Inside, the furnishings were sparse. The most prominent piece in the front room was a desk said to have

been used by Shakespeare in grammar school, possibly where he learned his "little Latin and less Greek." The next room was a minimuseum, with display cases filled with playbills and drawings from 18th- and 19th-century Shakespeare productions.

Located upstairs was the focal point of the home, the birth room. Here was the bed where Shakespeare was born, as well as a small cradle used by Mary Shakespeare to rock her young son to sleep at night. The room, as well as Shakespeare's bedroom down the hall, was simply furnished, which struck me as appropriate for the beginnings of a man who occasionally showed the beauty of the simple life in his writing.

Unfortunately, the spell was once again broken on my way out of the house, when I encountered the customary souvenir shop. I told myself I could do without the Bard bookmarks and the plastic Globe Theatres as I exited.

From Henley Street I set my sights upon the Shakespeare Memorial Theatre, a large brick auditorium set on the bank of the Avon River. En route I passed the home of Shakespeare's daughter, Judith. Judith's home, sad to say, has lost much of its charm now that it is used as Stratford's Tourist Information office.

The Shakespeare Memorial Theatre is the Stratford home of the Royal Shakespeare Company. *Macbeth* was being performed that day, and I was disappointed to discover that the performance had been sold out. (I had seen three RSC productions in London, though, which tempered my disappointment.) The building itself, built in the 1930s, was fairly plain, but the realization that many of theatre's greats had performed there made the auditorium very impressive. I would imagine an earlier production of *Macbeth,* with Laurence Olivier, as Macbeth, sorrowfully intoning "Out, out, brief candle! Life's but a walking shadow, a poor player, that struts and frets his hour upon the stage, then is heard no more." As I left this veritable temple of acting, I resisted the temptations of the RSC sweat shirts and posters that were being hawked at the door.

At this point I decided that I needed a break from the noisy sightseers that crowded the town, so I crossed the Avon and walked along the bank along which I found a shady spot across the river from Holy Trinity Church, Shakespeare's burial site. I lay down in the grass, closed my eyes, and tried to picture a Warwickshire country lad doing the same thing. A spot like this could easily spark flights of imagination. Maybe it was here, on a similar afternoon, that Shakespeare envisioned the courageous Richmond doing battle with Richard III at Bosworth Field, or the thrilling play of rapier and dagger between Hamlet and Laertes, or the pastoral escapades of Orlando and Rosalind in the Forest of Arden. (The Forest of Arden is just north of Stratford. On that perfect spring day I could have sworn I heard Orlando as he nailed one of his love sonnets to a nearby tree.)

Now this was what I had come for, to see Shakespeare's surroundings, and to imagine what it must have been like in his day. I was pleased to see, as I walked back along the Avon, that there were no souvenir shops around to sell "I slept on the bank of the Avon" T-shirts.

The final stop in my pilgrimage was the most important of all, a visit to Holy Trinity Church, where Shakespeare was baptized and buried. The 15th-century church had weathered the passage of the centuries well. As I entered the spacious, cool church, I gratefully noticed a surprising lack of tourists. Sunlight shone through the tall stained-glass windows, creating a collage of oranges and reds, blues and greens on the church floor.

Standing at the back of the church, I saw that the chapel behind the altar curved to the right, breaking the straight line of the nave. The attendant there, an elderly woman, said that the foundation of the church had been laid that way in imitation of Christ's tilted head as he hung on the cross. It was in that chapel that Shakespeare was buried.

I walked back to the chapel expecting to find a grand memorial to Stratford's favorite son. Instead, all I saw was a simple plaque marking the place where Shakespeare is buried. I should not have been surprised, for throughout my visit I had been able to see past the 20th-century hustle and bustle to the simple surroundings of the man. I thought it fitting that Shakespeare, who gleaned basic truths from the complexities of man, should spring from such simple roots.

While standing at Shakespeare's grave, I felt that I ought to do something in honor of the playwright, poet, man. It would have been fitting to recite a soliloquy or a sonnet, but my memory failed me there. What could I do to honor a simple but brilliant man, whose work had evoked laughter, sorrow and most of all, a better understanding of the maze of human nature? I simply said "Thank you." My pilgrimage was complete. □

Tim Vercellotti is a senior Government major from Pittsburgh, Pennsylvania. This is his first contribution to Scholastic.

Max Lerner: We Have a Lot to Lea

After 50 years of teaching across the United States and abroad, Max Lerner knows the ropes of education. Now he teaches in the American Studies department at Notre Dame, and tells his students that American civilization and education have a long way to go.

Recipient of an endowed professorship, the W. Harold and Martha Welch chair in American Studies, Lerner lectures on the past, present, and future of American civilization, its changes, crises and commitments. He is regarded as one of the founders of the academic discipline of American Studies.

With a wealth of experience, Lerner's perspective is not just that of a professor. Born in Russia, he emigrated to the U.S. in 1907 and now lives in New York. He is nearly 80 years old, sharp, witty, funny, personable, and extremely intelligent. He has participated in numerous journalistic endeavors. Currently a syndicated columnist for the *Los Angeles Times* and the *New York Post,* Lerner has been the managing editor of the Encyclopedia of Social Sciences, editor of *The Nation,* editorial director of *PM,* columnist of *The New York Star,* and the author of 15 books, the most celebrated being *Values in Education* and *America as a Civilization,* from which he teaches his Notre Dame class.

In a recent interview, Max Lerner shared some of his views on Notre Dame, liberal education, American Studies, the future of America, and life in general, offering experienced views and candid advice.

Lerner likes to look at things as organisms. Civilizations, families, individuals, universities, and even classes — are not machines, he says, but living, growing organisms that should each be a unified whole.

Classes are organisms with a common purpose, according to Lerner, "to bring about a meeting of minds and personalities between young people who are getting ready for their life experience and older people who bring to the confrontation experiences they've had.

"The purpose (of education) is not only to help young students to develop potential, but also to help teachers to examine and test the meaning of their experience," he continued.

Lerner also views the classroom as an arena for "a confrontation of values between teacher and student, and student and student." He added, "I find in the history of Notre Dame that there has been a good deal of this — I find it's been true in my classes. There is a greater sense of peace here than I find in the turbulent world outside.

"I think Notre Dame — because it is a private University, because it is specialized, because it has a history as a Catholic University — is different from big public, secular universities," Lerner added. "I welcome that difference very much. I find that the concern here for values is greater.

"There are very few colleges I

rn

by Michele Dietz

haven't at some point touched in the last 50 to 55 years," he continued. "I am very impressed with the mood of the students and their sensitivity to values; also with their self-discipline."

When asked how universities parallel to civilization, Lerner said, "It is hard to say Notre Dame reflects civilization. No one university can reflect the whole society. Various universities reflect different segments of the society."

Professor Lerner tries in his classes to give an overview of American civilization revisited a quarter-century after his book was published. "It is a good thing for students and teachers alike to become civilization watchers," Lerner suggests.

In his Welch chair inaugural address, he said that the past two decades have been in rapid flux — with Vietnam, assassinations, and Watergate — and that the 80s are still in a stormy present, with political leaders who fail to command confidence, a struggling economy, and the piling up of lethal nuclear weapons. With conflict abundant today and no ready answers in sight, Lerner urges students to take on the responsibility of finding the cure for the "spells of sickness" America has suffered and suffers now.

The proliferation of American Studies programs and departments in the 60s and 70s has made a start in finding a cure, he said in his speech, "yet we have still a long way to go before we find a true connective pattern." Anthropologists have tried, psychologists have tried — yet Lerner maintains that no discipline has "been able to supply the overarching frame that American Studies requires."

Presenting America as a "system of interlinked systems" of knowledge and education, incentive and achievement, class and ethnicity, power and authority, arts and play, values and beliefs, Lerner strives toward a holistic view. This wholeness in American civilization, he argues, has not yet been found.

His advice for students in affecting American civilization is twofold. First, students must try to understand what is happening in civilization, in the world outside, and within themselves. Second, Lerner urges students to develop their will and intelligence so that it can become part of the collective will and intelligence.

He also thinks students should take part in the passions and actions of our time, not just as "partisans," but as actors in an effort to find a consensus, to find what holds us together.

"The question we ask should not be 'how can I be better than you?' but 'how am I like you, how are you like me, how can we think together and act together toward common goals and methods?' " Lerner said.

The American Studies professor claims we have a lot to learn from the 60s — in a parallel, not an identical sense. He believes "the time has come to have the same sense of being part of each other, not for fragmentary purposes (such as Vietnam or the draft or ethnic morality, as in the 60s), but for the nation as a whole."

Max Lerner is not down on society; he is much the opposite. He does not fail to see and admit the problems American civilization faces, but he feels far from hopeless. It just takes cooperation, will and intelligence. Education, according to Lerner, should be a primary concern in making the future better — in making civilization more whole.

Liberal education, in particular, should be a means to finding the answers. Liberal education itself must also be unified as a whole, Lerner claims. "The essence of liberal education is to try to find, in the whole tradition, what is best of what's been thought and written and felt," he said. "We must take a bit of that and bring together what is helpful for our own personal development and collective effort."

Illustrating the significance of a liberal education, he said: "If we are dealing only with a vocational or professional or technical education, we are not dealing with something deeply human. If we are dealing with liberal education, then we are dealing with universals." This is what is needed for the effort of learning from experience and applying it to present development, Lerner emphasizes.

Yet he also stresses that we must include in this effort a lot of young

Americans who have not had a liberal education. "We can't exclude their energies because that's where abilities lie," Lerner says. "I hope we won't define liberal education so narrowly as to exclude the vast majority of young Americans. But for those who will lead this movement, a liberal education is crucial."

Here again he advises to "go with the organism" — and if computer technology and science technology are part of the knowledge revolution — then we should *include* them within liberal arts — not exclude them. "I have no contempt for technology — it simply carries out society's purposes," Lerner said. "It is the means, and we better know that means very well."

The learned scholar offered concrete suggestions to accompany his ideas. First, he would like to see liberal education expanded. "Basically in America, we have failed to break the past (European) tradition of liberal education, which has concentrated so much on humanities and social sciences," he said. "We need to break down the division between the various disciplines. We are too involved with independent disciplines, such as history, literature, psychology, sociology—I would like to include everything that gears on the strength and bearability of civilization — which includes life sciences and hard sciences as well as humanities."

How should this be done? "I would like to see teachers not just working in solitary in their own classes — not just researching together, but in teams, panels — actually teaching their views together. This is still uncultivated," he remarked.

Lerner got down to specifics: "I would like to see a continuing teaching group from various disciplines teach a group of students from various disciplines to get at a total meaning of liberal education."

"The purpose (of education) is not only to help young students develop potential, but also to help teachers to examine and test the meaning of their experience."

He would also like to see American Studies and American civilization become more a part of liberal education. He defined American Studies, in his inaugural, as "one area of studies which is not stale or exhausted — a happy member of the human sciences — interdisciplinary, best carried on in sustained dialogues of a group of teachers and students, with the laboratory of an unfinished civilization all around them."

He adds, nowever, that "up to now there has not really been a unity in American Studies, and growth still lies ahead." He explains that American Studies is mostly several courses on literature, history, and politics, and he thinks we should expand our view of what holds them together. He also suggests teaching teams in American Studies. Lerner will be on the panel for the "Responsibilities of Journalism" conference, among other notable speakers, on November 22-23.

Before seeing the American Studies program at Notre Dame, the Welch chair professor had never come across the idea of including the media as a part of American Studies. "I like this linkage that they (at Notre Dame) have established," Lerner said of this concept. "I think it's a good idea — as good as the one linking literature, history and politics — if anything, it's better. It's a linkage which is true of civilization right now. We have to study America in action."

Whatever discipline a student chooses, "getting a job" should not be the primary learning objective, according to Lerner. He sees this as another disease, also not incurable.

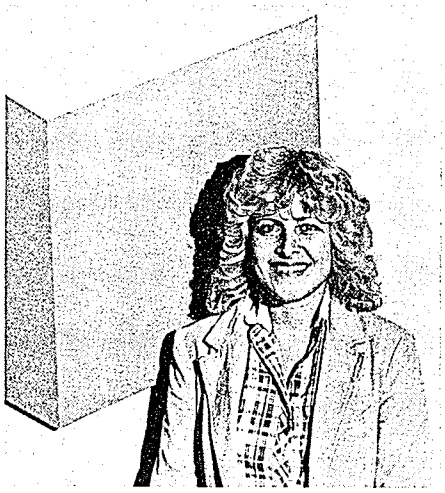
He attributes the problem to a long economic series of ups and downs resulting in everyone feeling their first objective is to get a job. "Once we get over the insecurities of the job, we can focus on the work itself," he said.

"Love and work" are the two centers of life to Lerner. "Love your work and work for the love of it," is one of his mottos.

Lerner likes college students. He even likes college football games, as witnessed by his enthusiasm at the Notre Dame-Michigan game, his first football game since about 15 years ago. Bundled up next to Father Hesburgh (who filled him in on the rules of the game), Max Lerner was soon jumping up and down for his new loyalty.

Students are the next generation of heroes; they are heroes now. Football players "may someday become football professionals and dun their team owners for a share in the big money game," Lerner reflected. "But right now they are still boys training for engineering or business posts and their thing is team loyalty and glory. The rest will come all too soon. Meanwhile they strike me as closer to the elemental strength and skill of the warriors of the *Iliad,* and a good counterweight to the anti-hero strain in American life."

Notre Dame students have a long road ahead — just like the rest of American civilization. But for now, "there can be heroism in the college classroom and library, wrestling with ideas and values," Lerner says, working within a system of systems and trying to find a tolerable common set of values to hold them — to hold us — together. □



Michele Dietz is a senior American Studies major from Baltimore, Maryland. This is her first contribution to Scholastic.

Fiction

In the Sun

by M. Katharine Stalter

The four o'clock sun cast a large reflected streak onto the Gulf of Mexico. The streak was at an angle to the left of the people on the beach, so that if they wanted to watch the sailboats and sea gulls without squinting, they had to look to the right. A few people, mostly children, were actually in the water, but it was December and too cold for most of the tourists to swim.

The girl on the Budweiser beach towel shifted her weight from one elbow to the other. She was lying on her stomach, reading *Seventeen,* her left hand resting on her forehead to block out the sun. The December issue of *Seventeen* featured Christmas stories, fashions, and a nine-page fun-at-the-Christmas-parties-with-your-friends section. She closed the magazine and rolled over on her side.

"It's not Christmas without snow."

The girl's mother was applying more sunscreen to her nose. Her nose burned easily. "I know. I don't have much Christmas spirit here either."

The girl flipped through the pages of her magazine again, then tossed it aside. "I missed Amy O'Brien's party last night." She scowled towards the Gulf.

Her mother wasn't listening. Her attention was fixed on the ten-year-old boy riding a styrofoam float over miniature waves. "Tim!" she called. "Don't go out any farther than that!" She turned to the girl. "I'm a little worried about him."

"The water's not deep. Did you hear what I said? I missed Amy O'Brien's party last night. *Everyone* was there except me."

"There'll be other parties. Tim! Come in closer to the shore!"

The girl sat up straight. "Yeah, but not like this one. I mean, absolutely *everyone* was there. Other families don't go to Florida for Christmas; they have a nice Christmas party at home. . . ."

"Don't complain so much! The other girls would kill for the chance to go to Florida and get a tan in December."

"Then let the other girls come instead of me. I don't care if I get a tan." A few yards down the beach, three boys around her age were listening to a Rolling Stones *Emotional Rescue* tape and drinking Miller High Life. The girl frowned at the boys. The boys stared at two girls in bikinis walking past.

"Mom, it's just so boring here. There's nothing to do."

As she spoke, an old man slowly rose from his lawn chair a short distance away. His faded green swimsuit was too big for him. He fiddled with the elastic around the waist, then made his way to the water.

The girl was absentmindedly digging a hole in the sand. "Why did *my* grandparents have to move to Florida? And why do we have to visit over Christmas? Why not in the summer?"

A hermit crab scuttled across the sand in front of the girl. The three boys began tossing a Frisbee.

"Mom, are we all going out for dinner tonight?"

"Yes, and I want you to get dressed up."

"Damn!" The girl picked up *Seventeen* and threw it into the sand. "I've been dressed up every night this week and you know it!"

"I didn't say you weren't."

"No, well, you acted like . . . ." But she had momentarily lost interest in arguing with her mother. She was watching the old man wade into the water. He stopped when the water reached his waist, and made large circles in the waves with his arms. He looked up at the sky and smiled.

The girl sighed and looked at her mother again. "Well, where are we going?"

"Nana was talking about the Spring House. It's supposed to be very good."

"Yeah, okay. I'll wear my brown dress." She rolled over onto her back and put suntan lotion on her shoulders. "I want to be back in time for that movie on TV, though."

"What time is it on?"

"Eight."

"No, I don't think we'll be back that early."

"Okay. Fine. I'll have to miss it, then. Same as I'm missing all the parties at home."

"If you were home, you'd be shovelling the driveway right now instead of sitting on the beach. Be glad you're here." As she spoke, the girl's mother rubbed lotion on her thighs.

"I'd rather be shovelling the driveway," the girl mumbled.

Her mother looked around for the little boy. "Do you see Tim?"

"He's right there. Building a sand castle."

The girl's mother closed her eyes. The girl realized that there was nothing else to say, not for the moment. She got up and started walking towards her brother. As she walked, she noticed the old man swimming parallel to the shoreline. He stopped, stood up, readjusted the elastic on his swimsuit, and began the slow walk up the beach. The girl crouched down to examine her brother's sand castle. As the old man passed the girl, he smiled at her. □

M. Katherine Stalter is a former Saga employee. This is her first contribution to Scholastic.

Gallery

Jeff is a junior in the Notre Dame Art Department.

Figurative Works

by Jeff Ripple

In my drawing at this point, I am interested in producing a strong accurate image of the figure. Line quality, value, and gesture are the aspects of drawing that I find most important. I have always had a strong respect for drawing and see it as fundamental to most other artistic activities, as well as an important form of expression.

My early experiences in drawing led me towards a realistic, traditional approach. I have stuck with realism because I enjoy the subject matter and the discipline in strong draughtsmanship.

The figure has always been important. Historically, the visual arts have explored the figure as a universal and personal subject. I am drawn to both the ambiguity of some of the poses and the obvious emotion of others.

Jeff Ripple

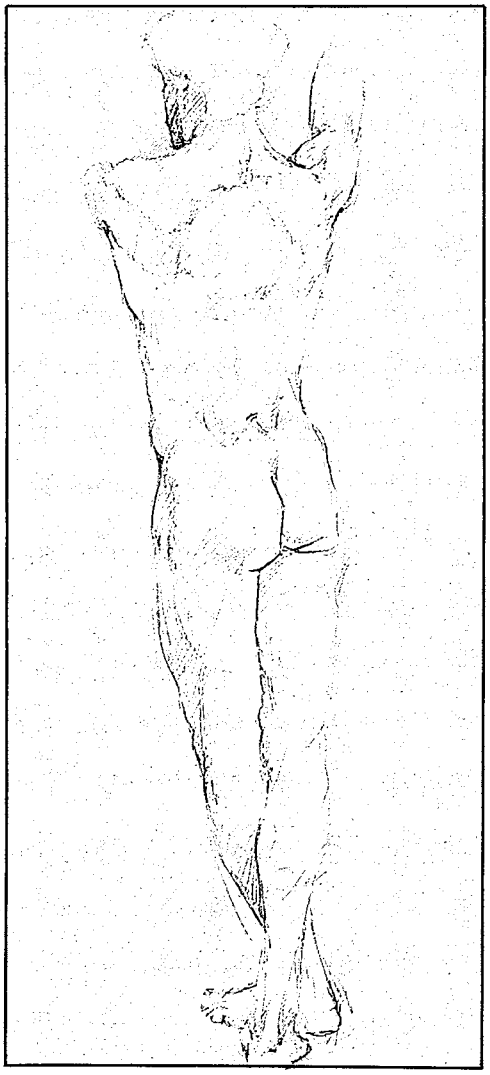


Figure I Pencil 8 in. x 18 in. 1982

Figure II Pencil 13 in. x 13 in. 1982

Figure III Pencil 24 in. x 14 in. 1982

Figure IV Pencil 20 in. x 12 in. 1982

Perspective

Pro

The Program Studies:

by Alice Douglas

Liberal education is the freeing of the student from the prejudices and assumptions of his age and the blinders of specialized study. It should enlarge his knowledge to include a personal encounter with his Western tradition. The university student who graduates unaware of the history that has shaped his present situation is powerless in his ignorance to accurately interpret current events. For instance, learning about biology in a systematic way may train the mind to think critically, make clear distinctions and true syntheses, but such a specialized education neglects the major component of liberal education — learning one's cultural heritage.

Training in a particular science does not equip one to practice that science in a truly informed manner. This may sound paradoxical, but consider the well-trained biologist who sees no wrong in performing in vitro fertilizations: that person has failed to study the nature of man and his functions. He may know the mechanics of man, but he is ignorant of the humanity of man. If he had studied his cultural heritage, which includes morality, our biologist would have a personal knowledge of man's nature that would direct the morality of his scientific practice.

We need to know our tradition and its teachings about man, his place in the world, and his relationship to God to interpret our situation and direct our actions. I think that no other major offers such an extensive, thorough and structured approach to the wisdom of the world as the Program of Liberal Studies. Students encounter the best that has been thought in the history of man's consideration of himself, the world and God. By reading almost exclusively original works, students pursue knowledge remarkably free from the usual prejudices and biases of textbook writers who are often under the influence of ideologies. One might fear that reading original sources would be very difficult and that one would need the help of later commentators. But in the Program, as students gain some historical perspective and ability to read challenging texts, they more easily discern the prevailing themes and each author's special contribution.

Not only are Program students schooled in great thinkers' ideas, but more importantly, they share their responses to the world's great books and discuss their views in seminars. This is pure liberal education — the disciplined study of the components of our cultural heritage, and the discussion of these ideas. In the seminar, the student practices and develops his powers of understanding, elucidation and persuasion. He learns to listen carefully to others' views, analyze them, compare them to his own, and synthesize all views with the author's towards the truth of the matter. No other classroom situation develops communication skills as well as the seminar does. Whereas in the seminar, students read works of every genre, in the tutorials they study specific disciplines. One learns not only the history, but the guiding principles of art, literature, philosophy, natural science, theology, government and history. Knowledge of the history and essential concepts of these disciplines is crucial to an educated view of the world.

The structured and connected study of the Program of Liberal Studies avoids the randomness of the required liberal arts classes for other majors. Any other major is bound to some degree by its concentration on one particular subject and consequently neglects other important approaches to knowledge. Only an architectonic approach will be free enough to afford a view of all learning and thus facilitate the proper ordering of knowledge.

Because there is so much to know, and so few people are gifted and dedicated enough to become Renaissance men, the Program is sometimes accused of producing dilettantes. But a view and appreciation of the whole of knowledge is preferable to a narrow vocational training. One can always deepen one's understanding of particular areas of our culture, but the first step is to be aware that there is indeed a cultural tradition that orders and directs all endeavors.

One of the most exciting features of the Program is the fact that it is common for the students and faculty to continue their discussions past the classroom; needless to say, the bell often rings before any definitive decisions have been made about the issues under consideration, but the process is well begun. This sincere interest in ideas and unaffected discussion outside of class is perplexing to many students whose studies and extracurricular lives are fragmented, but such dialogue is natural and essential to truly liberal education. This love of learning leads to contact outside the classroom between faculty and students in the most pleasant and fruitful manner. Seldom does genuine friendship develop in other majors as it does in the Program's atmosphere of mutual search for truth. Students come to know each other better and more easily than do those in other majors, thanks to the constant dialogue and openness in and out of class.

This common pursuit of knowledge involves each student in a personal odyssey through a critical evaluation of our heritage towards the meaning of life. This voyage is at once the most difficult and personally agonizing of the Program's studies, but the most fruitful. Only when a student moves from understanding concepts

(continued on page 27)

Two Views of Liberal Education — Con

by Jeffrey L. Monaghan

I find it appropriate that a discussion of liberal education at this University includes some thoughts on the Program of Liberal Studies, which by virtue of its title seems to suggest the premier embodiment of what liberal education is about. In my short tenure as a sophomore in the then General Program of Liberal Studies, however, I found this assertion to be unfounded. For sure, the doggone thing ought to be renamed because it falls well short of a proper program in liberal studies, most especially within a Catholic university context.

Theoretically, Notre Dame's PLS seeks to expose and to broaden a student's mind with classical understanding. As with this essay, however, in practice it amounts to no better than a noble attempt. Among other things, the pity of its curricula is the cloistering of the students. In their requiring four departmental courses each semester, the PLS programmers for some reason feel they can be their own political scientists, philosophers, theologians, and economists. Empirically, I found them quite conservative in these disciplines and, hence, hardly liberal.

Indeed, the emphasis in PLS cannot be placed on *Liberal,* since this is not a department in which liberally minded people would be inclined to study. Rather, the emphasis is on Studies, since liberalism is an interpretation frequently critiqued and castigated. Often, it is a criticism as shallow as my use of the term "liberal" so far in this essay.

The fact is that the most distinguishing characteristic of the Program is its conservative homogeneity. The possibility that education broadens the mind through exposure and discussion of varying interpretations is eradicated in PLS. Such color is simply not there. I think the problem with the craft of liberal education in PLS lies not with the possibility that the tools are not there, but with the probability that they are not being used wisely.

Perhaps the greatest tragedy with PLS lies beyond its "sameness" and in its scholarly attempt at being a study in the simple Humanities. The Program seeks to educate its students in the power and potential of humankind by looking toward those civilizations and classical thinkers who are said to scale the heights of human ability. The humanism PLS teaches, however, is one which is romanticized. Exposure to the fine arts and natural sciences, for example, leaves the PLS student in a sense of awe at the wisdom of the Great Books. And rightly so, since if there is one motif in the great thinkers it is that human nature is exclusive in its awesome potential. That awesomeness, however, is not in any direction away from God. As a matter of emphasis, I think, a proper study in the Humanities recognizes this and guards against human pride. Pride is born out of an attempt for humankind to be its own god: we think we know so much, yet ironically our greatest wisdom is that we must admit there are things which we do not and cannot know. Wise men like Socrates realized this, and his message has survived the test of time. This is what makes a Classic.

It is my feeling that Jesus of Nazareth best captured the classical sentiment of liberal education when he said, "I tell you solemnly: unless you change and become like little children, you will never enter the kingdom of heaven" (Mt 18:2). Reinhold Niebuhr punctuated this notion by saying, "Every child is a born theologian" (p. 146, *Beyond Tragedy).* It is because children confront life with a basic and sincere curiosity that they make this impression to the wise, sometimes embarrassingly so. Children are prone to say what is on their minds, when it is on their minds. This is their sanctity. If, then, we are to identify with the classical mind-set, we see that humankind will enter the kingdom asking, "What's that? And that? And that?" Like Cub Scouts in the Smithsonian, humankind will be dwarfed by what we thought was "the real world."

I regret to say that because PLS fails, in its sophistication, it cannot boast of being a microcosm of liberal education, much less liberal studies. The subtle ideological close-mindedness of the Program is steadily disquieting, and quickly led to my own frustration with the Program. I do not regret the change, for I feel the greater College of Arts and Letters can boast of a much wider ideological spectrum. My guess is, however, that PLS will only continue to enjoy its exclusivity simply because it would topple under any ideological *"aggiornamento."* But I bet the Classics would still stand. And that's my point: the PLS programmers have sought out a strain of interpretation, namely conservatism, and veiled it behind the Classics. In this way, a PLS education is simply conservative conformity rather than an invitation to think things through on one's own. The Classics are not used with the greatest of liberal foresight.

Possibly PLS is only symptomatic of how through life our education leads us away from our ignorance and innocence merely by demanding that we simply accept knowledge as true rather than emphasizing our rational approach in coming to know of it ourselves. Knowledge, I think, is not simply saying, "O.K., I accept that," but rather, "I see, and I want to see more." Education, then, might be said to be God's action as well as our own. Rev. Michael L. Cook, S.J., once said:

> God's action makes possible our response but it is only in actually responding to the divine initiative that we can "know" in the experiential sense the divine activity at the very center of our being.
> (p. 62, *The Jesus of Faith*)

Life is so full of joy when we are fully alive to want to pursue knowl-

(continued on page 26)

Poetry

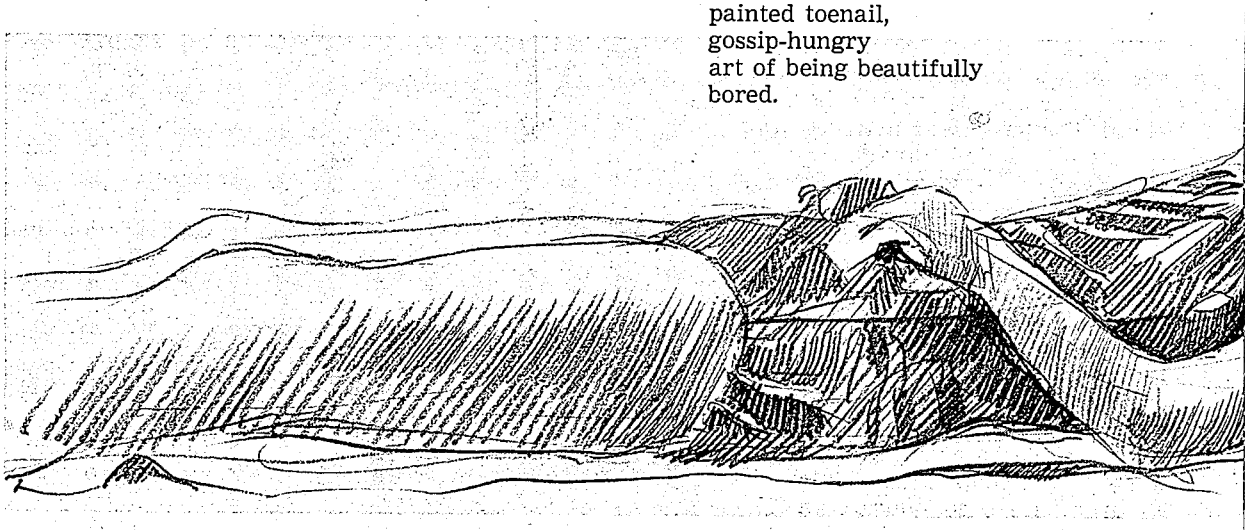
There is No Want

by Teri Schindler

At the country club,
on Mondays,
women discuss diets
between meals,
bob their bodies
in the tepid pool,
clusters of bouncing bathing caps—
orange and red
and blue-flowered—
a tropical fruit basket
bobbing to work up an appetite.

Their children
belie the belief that
all of America is overweight.
They move continuously,
knobby knees and ribby chests,
absorb the sun so naturally
that suddenly
in July
you see how tan they are.
They don't care.

But the women do.
In the ultraviolet regions
of 10 to 2
they wonder at
the ripe, skinny children
as they thumb their paperback romances
held to avoid shadows
but still
block out the summer shrieks of children.
They shimmer in the heat
and they sweat with the effort
of filling the hours before dinner,
in the irritated,
painted toenail,
gossip-hungry
art of being beautifully
bored.

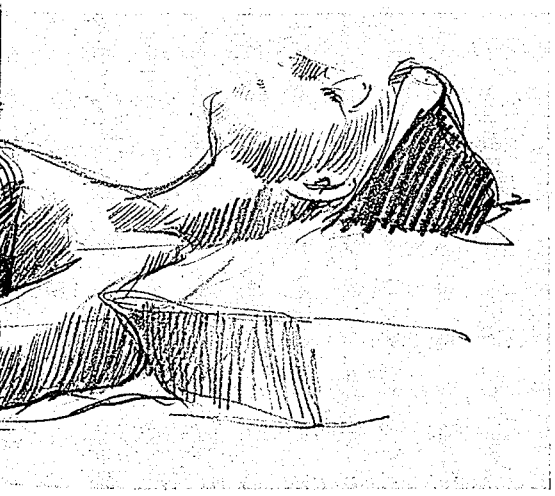


The Young Sophisticates

by Teri Schindler

I
Her highness with the half-dead permanent
smiles, enjoying self-consciousness.
Her loose, blue sweater runs sloppily down the shoulder
she rests her cheek on,
affecting the casual air of magazine abandon.
Stirring random curls idly with tentative nails
her fingers extend and mingle
with the grace of dangling, summer-slim bare legs.

With eyes too practiced to squint
she swallows the room with delicate deliberateness.
The hand drops abruptly
and confident nails tap a victory march
on the hardwood tabletop.
II
He sits beside her,
clean-cut young man with a scrubbed face shine,
includes her in his personal jokes
with direct glances
He grins in response to her smirk
and rubs with pleasure the
smooth rubber of new duck shoes.
His brimmed hat and matching umbrella are
carefully placed beside his books,
and he arranges his face as well—
smiling, not eagerly,
not easily,
but with the careful precision of balanced glass.
III
Less sure than the girl
he leans on her through the air—
exclusive smiles exchanged—
They rise and hover overhead
as obviously as insects—
humming—
a constant drone of derision.



The Convert

by Kathy McGarvey

Tight lips, a leathered canvas
Stretched across velvet black;
A mouthed silence,
Amidst two rows of pearly niblets.
You capped your smile in.

Brown hands, languid lost Summer's
Final handshake, sun-sealed;
Your sandbox now an hourglass,
To house a twilight castle;
Your kingdom made of clay.

Old eyes, sea-green oceans
Shed a salty tear
Upon a weathered beach;
And strain a dusk's horizoned
Shore you walk alone.

Bent head, braced against a wind
That blows inside;
Whispered drafts that kiss
A weary conscience
Good night, good-bye.

Molding the "Renaissance Man"

by Tom Allen and Sue Schuller

Traditional education sought the development of the student who fit the "Renaissance man" ideal. Acquisition of vast amounts of literary information and skills constituted real education in the past. Such knowledge was applicable in a business- and free-lance-oriented society. In today's technologically advanced society, however, practicality dictates more of a technically oriented mind. As the demands of society change, so, too, must educational strategies and subjects. In this fashion have American institutions of higher learning altered their course concentrations and emphases. As a result of this detour, universities have increasingly graduated technical trainees such as engineers and business-disciplined individuals. This is not to say that students are not afforded a choice of educational paths, but influences such as future income and overall marketability make the technical aspect more of a feasible choice.

The value and practicality of a modern-day liberal arts education are an issue currently under extensive study. Education has essentially transformed its focus from thought and communication development to statistical and methodical practice. Questions concerning the merit of this shift have created a separate school of thought; one which urges the need for a commingling of the two educational spheres. But before such a synthesis can be popularly acceptable, the value of the liberal arts education must be emphasized to regain its credibility and practicality in the modern world.

The term "education" itself is the principal agent with which to work. The distinction of the scholar was assumed, before as well as now, by those who benefitted from development of their human skills of thought and communication. These characteristics constituted the very essence of university education. Formal education is the starting point from which perennial education emanates. Depravation of such an invaluable fixture can only serve to starve an individual from continuous growth. Undertakings such as the study of history enable one to evaluate governmental and world situations and venture effective suggestions. Additionally it promotes foresight of developing patterns and trends, which can prove drastically important to a society. Familiarity with literature aids the scholar in formulating serviceable opinions on any given issue. Conceptual development and ideas generated by thought are precious fruits of education.

"The most meritorious education is one which fuses vital Arts and Letters instruction with practical technical knowledge."

As members of a society, we have certain responsibilities with which to concern ourselves. The existence of social problems acts as an exemplary issue. In order to establish a more cohesive and functional society, we, as educated individuals, must contribute practical ideas. Political issues also concern our world greatly, thereby requiring attention. We bear an obligation to seek improvements in government, avoiding complacency at all cost.

More pertinent to the role which the University of Notre Dame plays is the religious issue. The value of being reflective in a religious sense becomes apparent when taken in the context of the overall meaning of life. Active reflection on the perennial concerns of man highlights the Notre Dame educational intent. In particular, the Arts and Letters Core Course inspires contemplation on this and other matters. This course aims to stimulate the student by presenting a wide range of material relative to larger questions and concerns.

Professor Donald Sniegowski, former Dean of the College of Arts and Letters, recognizes a decline in the presentation of liberal arts material in modern-day education. It has been pointed out that faculty members have become more specialized of late. Because of this the likelihood of more integrated course themes has decreased. Sniegowski sees liberal arts education as the factor necessary in understanding the basics. "A liberal education gives one the ability to think analytically and to articulate one's thoughts; doing so in an effective manner," he maintains.

At the Panel Forum on Liberal Education sponsored by the Thomas More Society of Notre Dame, Walter Nicgorski, chairman of the Program of Liberal Studies, held that skills of communication are both necessary and practical in today's professional world. Such a belief is supported by a current rise in the employment status of Bachelor of Arts graduates. These graduates are said to be moving more swiftly than technically oriented graduates into higher management positions. Thus, the employment outlook for liberal arts majors today is one of great opportunity.

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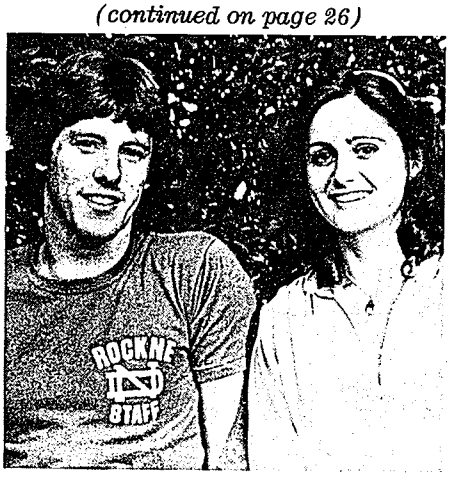

Tom Allen is a junior English major from New City, New York. Sue Schuller is a junior English/Mechanical Engineer double major from Seattle, Washington. This is their first contribution to Scholastic.

Comedy

by Professor Robert Lordi

Man has often been defined, too easily perhaps, as a laughing animal. What makes man laugh is not so easily defined. Partly this is so because of popular misconceptions about what makes us laugh—is it comedy? or is it what is funny, comic, or humorous? Though these terms are popularly conceived to be synonymous, they are not. We respond with laughter to what is perceived by the mind to be funny, comic or humorous, but we may or may not be expected to respond with laughter to a comedy. A comedy is a structure (*i.e.,* a means of organizing experience) and as such may be funny or serious, as it often is in countless novels, plays, or movies that have happy endings. Dante's *Commedia* is not funny except in isolated episodes in the *Inferno*), but it is, as its title suggests, a comedy, *i.e.,* a structure which begins in hell with personal unhappiness, despair, and sense of loss and ends in heaven with supreme happiness, joy, and eternal union.

Comedy, then, as distinct from the comic, funny or humorous, is a structure for organizing human experience in a literary or nonliterary form. Comedy, as Susanne Langer informs us, is one of many ways man has of projecting his feelings about life in a permanent artistic form. Man is the only animal whose "semantically enlarged horizons" make him conscious of life as a process, proceeding through phases from birth, to maturation, decline, and death. The first part of that process man projects in various art forms (most prominently in dramatic comedy) as the vital principle, incarnated generally as a youth struggling to overcome life-impeding obstacles in the path of his happiness, who by adaptation, flexibility and wit eventually succeeds in bringing to birth a new and better social unit (usually symbolized by marriage, reunion, recognition, and reconciliation).

The flexibility, adaptability, and wit of the comic hero are an expression of the élan vital in the human organism, and these and such associated capacities as his ability to change or to compromise make it possible for him to overcome whatever impedes his progress toward happiness, or threatens his well-being. Conversely, the tragic hero (since tragedy as a structure projects the second part of the life process leading to decline and death) is by nature unwilling to change: he is absolute in his determination never to compromise his ideals, never to yield in the face of the obstacles, internal and external, that inevitably must destroy him.

Let us look now at what makes us laugh. A "humour" character (derived from medieval and Renaissance psychology of the four humours) is one who is so fixed, so inflexible in his habits or conduct that he will respond automatically to a given stimulus. For example, when the thief threatens the "humour" character Jack Benny-as-miser with the choice of "your money or your life!" we begin laughing before Benny answers. Why? Because we know his answer will not be free, but will instead be preconditioned by the stereotypic miserly character he portrays. Any time a person acts automatically, *i.e.,* not freely or as a machine (implying as it does nonlife), we laugh in our mental perception of that person's variance from the human norm. In *Don Quixote,* when Sancho Panza is tossed in a blanket, we laugh (as Bergson informs us) because a human being is reduced to an object (a ball), and in this nonhuman aspect we laugh at him. So too with Charlie Chaplin in *Modern Times* when Chaplin's monotonous and rhythmic repetition of tightening a series of bolts passing along on an assembly line makes us perceive him as part of the machinery.

"Comedy is a structure and as such may be funny or serious . . ."

But the inflexible, nonhuman aspects of life are only one source of laughter. Strangely enough we also laugh at the opposite, at anything that reminds us that we are essentially human. Thus, in *Henry IV* we laugh at Falstaff in his "humour" aspect as a braggart soldier when he feigns death in order to save himself from death at the hands of Hotspur. We laugh *at* Falstaff's mechanical, automatic response here. But we also laugh at something else in this complex character. As the incarnation of the comic spirit, Falstaff never allows life to get him down. When cornered or endangered, he adapts, yields, compromises to maintain his self-image, or to survive; and we laugh *with* him for that. When Falstaff remarks that "the better part of valor is discretion," we recognize the wisdom of what he says, but we also recognize that he is calling attention to man's physical nature, as opposed to his spiritual ideals. Our spiritual side tells us that honor and valor are good and necessary ideals, and that cowardice is neither. So when Falstaff plays dead, he calls attention to the self-preservative instincts we share with him, but we

Robert Lordi is professor of English at Notre Dame.

laugh at his failure to live up to the ideal of honor we also approve. Any time anyone's behavior calls attention to his (and our) common humanity (whether in a crude sexual joke or in a witty dialogue of Shaw), we tend to laugh when we perceive the distance between the behavior and the ideal. When Hjalmer in Isben's *Wild Duck* strikes a pose and declares his heroic determination to adhere to Werle's "demand of the ideal" by leaving his wife and child immediately, and then delays before leaving to accept his wife's offer of coffee and toast, we laugh at how easily his heroic stance is deflated, at how easily he yields to the "human demand," to the necessity of eating.

Thus, oddly, we laugh at the comic hero when he is nonhuman or inflexible, and also when oppositely he bends, yields, or compromises an ideal on his way to embracing the socially acceptable norm that pertains at the end of a pure comedy (I say "pure" because satire and modern tragicomedy, or "dark" comedy are different from pure comedy and beyond my scope here). But even more oddly, we pity and fear the comic hero's tragic counterpart whose inflexibility, resolute and unbending will, and inability or refusal to compromise an ideal drive him relentlessly to destruction and death. How come such antithetic responses — laughter at the inflexibility of the comic hero, and pity and even admiration for the unchanging resolve of the tragic hero? We can laugh when pained (as in "dark" comedy) and cry when happy. But physiologically we ordinarily cannot laugh and cry at the same time. We can alternately, but usually not at the same time (although occasionally we do when we watch a comic genius like Charlie Chaplin) because the respective sources of laughter and pathos are different, antithetical. Laughter is a product of our mind's perception: what is comic appeals to our intellect. Pathos is a product of our emotions: what is tragic appeals to our heart. The comic, as primarily intellectual and hence unfeeling, is often unfair, even cruel, as when a character is satirized or ridiculed. The answer seems to be that our laughter or sympathy depends on whether we are emotionally detached or involved. When a character is presented not as an individual but as a stereotype, we see him only from the outside, allowing us to remain emotionally detached from him so that we can laugh at what we perceive in him as varying from the social norm or ideal. Although the tragic hero similarly varies from the norm, we do not laugh at him (unless we are like Melina Mercouri in *Never on Sunday*) because he is highly individualized; we get inside him (either by means of soliloquy or of private intimate scenes with loved ones) and so become emotionally involved with him. Our detachment from the comic hero permits us to laugh free of guilt at his variations from the norm. Our involvement with the tragic hero prevents our laughing at his variations from the norm, and instead arouses our pity (and fear) for him as we see them leading him to inevitable destruction.

Comic structure is almost as severe with those who cannot or will not change as is tragic structure. At the end of a comedy, any unregenerate comic character (such as Shylock or Malvolio) is rejected from the comic harmony. Only those comic characters who change, who recognize their false identities, who repent, in short, only those who yield and return to the social norm are welcomed into the renewed society at the end.

The harshness with which comedy often treats such complex comic characters as Shylock and Falstaff (as well as Don Quixote and a host of others) will suggest perhaps that comedy has a serious side. As observed earlier, comedy is a projection of life understood as a biological and social process by means of which society is renewed. But it is more. Comedy, as an imitator of life, reflects how vitally necessary comedy, in its festive aspect, is for the psychological health of the individual and society. In the center of pure comedy, we generally arrive at a festive state where the normal world of law, reason, and responsibility is turned upside down. In *Midsummer Night's Dream,* the gross ass-headed Bottom is made love to against all reason by the ethereal Fairy Queen; and in *Henry IV* the licentious lord of misrule Falstaff is enthroned as king in the tavern world. Such inversions from the norm, or topsy-turvydom, we find in life on holidays, or vacations (*i.e.,* when the normal time and activities of the workaday world are vacated or suspended), which are society's means of allowing its members to renew themselves by indulging freely in modes of behavior completely at odds with normal everyday behavior. Thus it is that during New Year's and Mardi Gras festivities, sober adults dress themselves for masquerade balls to play roles contrary to their true selves. Thus it is that at spring break students like lemmings head for the antithetical world of Florida beaches, and when they return engage in An Tostal festivities. On such "festive" occasions, normality is turned on its head, social and

moral norms are abrogated and often mocked, license or freedom from restraint prevails, while the participants engage in a frenzy of abnormal, irrational behavior. The height of fun is reached at the point furthest from the norm.

The aim of such seemingly aimless holiday activities is recreation, really re-creation, of the human psyche as a result of the participant's release of the pent-up energies restrained in his normal society, thus ensuring his social and mental health. But, although comedy's therapeutic effect is necessary for life, that does not mean comedy is a substitute for life. For, as Shakespeare reminds us, in the words of that temporary truant from the world of care and responsibility Prince Hal, "If all the year were playing holidays, To sport would be as tedious as to work." That is to say, holiday and work have a complementary relationship. Each is important for setting the limits of and for defining the other. One without the other would be tedious, destructive. It is fun to leave the normal world to partake of the license and freedom from restraint that prevails on festive occasions, but if the comic hero is to achieve happiness in the end, he must give over his abnormal behavior and return to the responsibilities of the normal world. When Hal rejects Falstaff, the incarnation of the holiday spirit in life, he is rejecting the holiday spirit in himself in order to become a successful king. And depending on how we respond to the relationship between work and play, Hal's rejection may be viewed as comic or tragic. □

(continued from page 7)

beginnings of the Renaissance in England, but at 16 after only two years at Oxford, his father brought him home to study law. He went through a 4-year crisis of faith in his late teens, his dearly beloved wife died after only six years of marriage, and he was constantly pressed by the many demands of his professional, spiritual, and family life.

In short, More faced as many personal, family and social problems as any of us will; he faced the same problems of faith and loyalty to the Church that any of us will face. More ran the same race each of us runs, and he won with style: with good humor, with loyalty to his commitments, and with the ability to create an environment both attractive and sound.

Scholastic: Do you think that his type of association is a valuable one to promote student enthusiasm?

Wegemer: The enthusiasm definitely exists here at Notre Dame, and given the demands of professional life and the complexity of contemporary issues, I am convinced that the popularity — and necessity — of such groups will definitely grow. Every generation needs saints: examples of incarnate virtue, proof that heroism is not dead, encouragement that the battle — no matter how hard — can be won.

Scholastic: Personally, what have your interest and involvement in the Thomas More Society been?

Wegemer: Having worked in Washington for six years, I am anxious to spend my short time at Notre Dame rethinking major problems and issues before entering the "arena" once again. The problems of this country, of the individual professions, of the inner city, of schools and families can most adequately be addressed in light of the Church's social and moral teaching. And I think More is an outstanding example of one who was both faithful and effective in manifesting that tradition.

Scholastic: What future do you see for the Thomas More Society at Notre Dame?

Wegemer: That is hard to say. Its direction will depend upon the interests and initiatives of the individual members; the officers simply facilitate those efforts. We will, however, continue the Wednesday night lecture series and the periodic mailings this year; through the Society's efforts, a new philosophy course will be offered next semester, "Natural Law and Professional Ethics." We will also conduct an extensive survey this fall on student views on education, with subsequent panel discussions in the spring. □

Culture Update

ART

. . . at the Snite Museum of Art

Until Dec. 26 — The Golden Age of Dutch Art: The Dreesmann Collection-Print, Drawing and Photography Gallery.

Oct. 24-Dec. 19 — Traditional African Art in the Britt Family Collection — O'Shaughnessy Galleries.

Oct. 31-Dec. 12 — William Kremer: One Man Exhibition — O'Shaughnessy Galleries.

Nov. 7-Dec. 19 — Hedrich-Blessing: Architectural Photography 1930-1980 — O'Shaughnessy Galleries.

LECTURES

Nov. 3 — "Sculpture: The Space Connection" — Glenn Zweygardt, Asst. Professor of Sculpture, NY State College of Ceramics, Alfred Univ. — 8:00 p.m. — Annenberg Auditorium.

Nov. 9 — "Nigerian Naturalism: The Art of Ife" — Douglas Bradley, Curator, Snite Museum of Art — 12:10 p.m. — Annenberg Auditorium.

Nov. 14 — "Fiber Art" — Magdalena Abakonwitz — 2:30 p.m. — Annenberg Auditorium.

(Gallery hours: T-F, 10 a.m.-4 p.m.; S-S, 1-4 p.m.; Closed M)

. . . at Saint Mary's College

Nov. 8-11 — Portfolio Review — All galleries.

(Gallery hours: M-F, 9:30 a.m.-12 p.m., 1 p.m.-3 p.m.; Sun., 1-3 p.m.; Closed Sat.)

MUSIC

. . . at Notre Dame

Nov. 4 — Noon concert: Notre Dame Jazz Band — Directed by Rev. George Wiskirchen, C.S.C. — 12:15 p.m. — Annenberg Auditorium.

. . . at Saint Mary's

Nov. 4 — Guest Voice Recital — Little Theatre — 8 p.m.

*Nov. 10 — Rhythmic Union — O'Loughlin Auditorium — 8 p.m.

Nov. 11 — Area Composers Concert — Roger Briggs, coordinator — Little Theatre — 8 p.m.

Nov. 14 — SMC Wind Ensemble Concert — Roger Briggs, coordinator — Little Theatre — 8 p.m.

(continued from page 22)

The suggestion of an integrated education, however, is still held in highest regard, both for reasons of practicality and value. The Arts and Letters/Engineering double major is of increasing popularity here at Notre Dame since its inception in 1952. Currently there are seventy students, sophomore through fifth year, in this category.

Kathleen Maas Weigert, Dean of the College of Arts and Letters, believes that liberal arts students need to develop a familiarity with the technological direction of our age. Recognizing the value of the Arts and Letters/Engineering double major, she projects computer literacy courses for wholly liberal arts majors. "In the next ten years I foresee a computer course for liberal arts majors, required in the same sense as is mathematics today." A need for familiarity with the technical aspects of our society has necessitated these requirements.

Historically, math and science have always been a part of the liberal arts. Jerry Marley, Dean of Engineering, stated that this is often forgotten by those who criticize four years of engineering study as being too technical. Dean Marley agreed upon the value of the additional degree in liberal arts. "The benefits gained from the extra year cannot necessarily be measured in terms of salary or job position. Rather, the personal rewards justify the time spent in the program." Neither college allows anything to be eliminated. It is a rigorous program, asserted Marley, but highly beneficial.

In conclusion, the most meritorious education is one which fuses vital arts and letters instruction with practical technical knowledge. The benefits of such a well-rounded study remind one of the enduring ideal of the Renaissance man. □

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edge with the understanding that with each new thing we learn we are a different person, blessed not with more knowledge, as acceptance but knowledge as perseverance.

Perhaps our problem with liberal education on the whole, then, is that we do not yet know its means because we fall short in our perception of what it is. Liberal education, like people, should be treated as an end and not a means only. That end, I think, is a childlike curiosity with this world so as to prepare us for the next. Reinhold Niebuhr said another thing worth remembering:

> childlikeness . . . lies on the other side of sophistication. It is not the childlikeness of a primitive ignorance but the childlikeness of a wisdom which has learned the limits of human knowledge. It is therefore an approach to life with awe, hope, and fear. With awe because it knows the mystery of life is something more than an unknown region not yet explored by an advancing science; with hope because "it doth not yet appear what we shall be" and no record of past history gives us an adequate clue of what creative omnipotence may bring forth out of the infinite possibilities of existence; with fear because it knows the possibilities of evil, which appear at each new turn of history, are never adequately anticipated by an analysis of the past. The wisdom of such childlikeness will prefer its hopes to its fears, knowing that good is more primary than evil, that the world could not exist at all if it were not good. . . .
>
> (pp. 148-149, *Beyond Tragedy*)

Liberal education can be a wonderful approach to life because it is so actively an approach to God. We become less haughty and more tolerant of our fellow human beings. We value our gift to see a deeper meaning in life and to act in such a way as to help others know life's goodness through our words and by our deeds. Liberal education leaves that much of a responsibility to those who are a product of its curricula, and it is a responsibility which rises above ideology. PLS can neither claim to do this, nor to be a liberal approach to the Classics. The color is simply not there. □

Jeffrey Monaghan is a senior Theology major from Superior, Wisconsin. This is his first contribution to Scholastic.

THEATRE

*Nov. 3 — Mark Twain in Person — O'Laughlin Auditorium — SMC — 8 p.m.

*Nov. 12, 13, 18, 19, 20 — The Maids by Jean Genet—Directed by Leonard Powlick — Washington Hall, ND — 8 p.m.

DANCE

Nov. 13, 14 — Abiogenesis — LaFortune Ballroom, ND — 8 p.m. (13); 1:30 p.m. (14) — Donations accepted. Call 283-7976 for information.

(*Tickets required; for reservations, information call (219) 284-4626.)

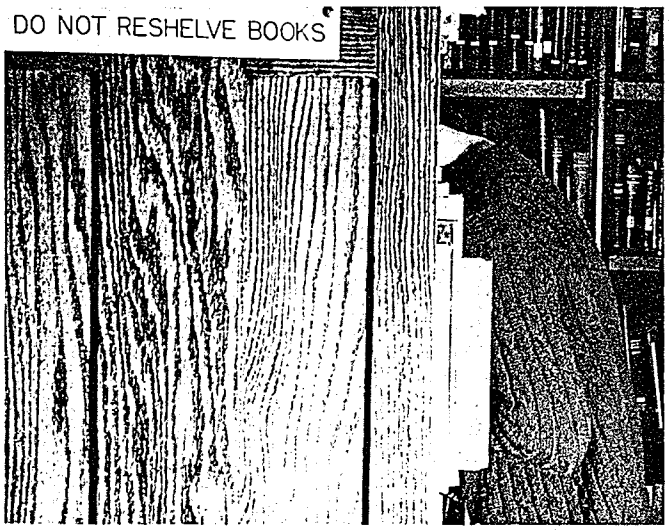
(continued from page 18)

to personal acceptance or rejection of their claims is he truly "liberally educated." While he spends three years learning what man has made of the world, the student is constantly comparing the ideas of our culture's great minds to his own concepts. One deals not with "dead questions," but with urgent issues faced in daily life. The concepts and values studied are often ancient in their origin, but have immediate modern relevance. The knowledge gained through the Program will never become obsolete, indeed, the study of the classic ideas has the most far-reaching and long-term application of any pursuit. Hence students are confident upon graduation that they have received an eminently valuable education and are well prepared for any pursuit. A graduate of the Program is not trained for any particular career, rather, he is trained for life — trained to live and think as a conscious, knowledgeable heir of his Western cultural tradition. I think this personal growth in wisdom is the ultimate aim of any education, and is best afforded at Notre Dame in the Program of Liberal Studies. □

Alice Douglas is a senior Program of Liberal Arts major from Memphis, Tennessee.

—The Last Word—

by Beth Healy



St. Thomas Aquinas wrote, "The discovery of truth is the fruit of studious enquiry." Notre Dame is most definitely a place of studious enquiry. Therefore, it should also foster the discovery of truth, the Truth.

Historically, the liberal arts have been the avenues to the discovery of truth. In that the liberal arts influence reality, they search for truth beyond observation and experimentation, beyond what man can know through the senses. Education as a means of seeking the end must seek the proper end which for every man is participation in eternal life with God.

The liberal arts are designed to help man discover his end. We view history as a discussion of man in society; theology as a study to acquaint man with his final end, God; philosophy as an exploration of man's intellectual and spiritual being; and language and art as an avenue for man's expressive and creative soul. The premises of these disciplines cannot be proven by scientific methods. They surpass the boundaries of man's experimentation.

Education addresses both the material and nonmaterial realms of reality. To ground education in the material is to condemn man to a finite end. To limit education to the nonmaterial is to ignore man's responsibility as a member of society, to provide for himself and others. Neither is mutually exclusive.

If modern education seeks to develop the whole man, it must seek to integrate both the material and nonmaterial realities. The real danger surfaces when students seek the material end before, or instead of, the nonmaterial.

Educators often cry that learning is threatened by technology. However, this cannot be of grave concern if the proper end of education, the discovery of truth, is kept in focus. The question of the validity of the liberal arts has only arisen in light of scientific advancement. The sciences only threaten the discovery of truth if bound by the senses, the material end. However, it is possible, indeed necessary, to couple man's material talents with his discovery of the truth.

The value of the liberal arts revolves around the concept that there is something beyond the sensory, beyond collected data. Whether the chicken or the egg came first is of little importance compared to the fact that they exist, that they were created. Ideally, education must liberate man to look beyond what he sees. Man is not merely a biological mass of flesh and bones. The liberal arts free man to discover his soul, the creativity of man modeled after the Creator.

Moreover, man's responsibility to material reality, to his fellow man, stems from the mystery of creation. In creation, man experiences the gift of existence. In that God, in his unlimited love, takes responsibility for man's existence, it follows that man must take responsibility to advance, improve, and develop that existence.

Man does not live by bread alone. His soul must also be fed. It appears that education in the discovery of truth feeds both hungers. In fact, it is Jesus Christ, God became man, the "non-material" became "material," who best illustrates this dual responsibility. Christ fed men's souls and bodies. He brought the Word of God, the ultimate truth, to the people. He also multiplied loaves and fishes and changed water to wine.

Man has the responsibility to pursue the liberal arts, the discovery of truth, if for no other reason than that God exists and the end is nonmaterial. Secondly, because God does exist, he has the responsibility to carry his commitment to material reality to completion. Believing this, he must also surrender to God's will, for life does not end with the material and God will provide.

And that, my friends, is the truth. □

Coming Next Issue . . .