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There were various reactions to the profile of this year's college freshmen, which was reported in the initial publication of FORUM. The following letter was submitted by V. Paul Kramer of the Department of History.

Editor:

If over two-thirds of America's incoming college freshmen believe that "developing a philosophy of life" is one of their two most essential objectives, they would be hard-pressed to find anywhere a motto better than "The Spirit Makes the Master." THE Spirit is THE Master. Conforming one's own spirit to His spirit would also satisfy the second of their most essential objectives, "helping others who are in difficulty," for the spirit of God is love.

What college in the University is more concerned with man's inner life than Potter College. The historian records man's search for his fulfillment--at best, a religio-philosophical quest that has been a perennial theme in his multi-lingual drama and literature, as well as in his art and music, and which is a topic of ever-increasing coverage in today's mass media.

If the two most important objectives of our college students are to develop a philosophy of life and to help others who are in difficulty, what greater challenge and opportunity could the faculty of Potter College ask for? And, what greater responsibility! For when all is said and done, are not these student objectives the self-same objectives of the college?

Pax et Salus Vobiscum,

V. Paul Kramer
Dr. Heldman, head of the Department of English, has supplied FORUM with a mini-review (he would have liked an additional four pages) of Kenneth Minogue's *The Concept of a University* (University of California Press, 1973).

When faced with the prospect that his superiors in the Roman Catholic church might succeed in founding a university along narrowly sectarian and factional lines, John Henry Newman responded by writing *The Idea of a University*. Kenneth R. Minogue's *The Concept of a University* is an attempt--an eloquent one--to say to the twentieth century what Newman said to the nineteenth. Like Newman's work, Mr. Minogue's is an essay in definition. And like Newman also, Mr. Minogue defines in part by placing what the university has been and is in contrast to what some forces and interests within and without the university would claim that it is and would like to see it become. Mr. Minogue's presentation is historical and philosophical rather than polemical and factional, and if it reflects any predisposition or loyalty at all, it is a loyalty to the discriminating examination of the idea described in his title. Following the advice of Matthew Arnold, he attempts "to see the object as in itself it really is."

Mr. Minogue's method is to approach his subject in three steps: to define the peculiar and essential characteristics of the university and university life; to distinguish between academic activity and what only pretends to or approaches it; and to describe the major forces that would alter the university and thus deny it its identity, its vitality, and its value. Briefly stated, Mr. Minogue sees the university as a unique institution in which study, research, learning, contemplation, and reflection by both students and faculty are the primary activities--perhaps the only activities which are appropriate in it. The vitality, resilience, and endurance of the university through the eight centuries of its life lie in its continuing focus on these activities, its continuing resistance to pressures to do otherwise, and its continuing maintenance of the appropriate climate for the rejuvenating and invigorating meeting between students and teachers. Because of its potential as a source of power and influence in the "practical" world, the university is constantly under pressure from those who would use it for inappropriate ends--those who would make it a servant of society, those who would attempt to ride on the coattails of its prestige, those ideologists who would use knowledge and learning to support their narrowly defined goals, those who
insist that the university adapt to the needs of a changing society, and those who would use the university to transform the world. But for Mr. Minogue, an essential feature of the real university (he calls it "The Secret University") is that it is separate and distinct from the practical world. For him, "whoever genuinely contemplates is unworldly whilst the vision of the practical man is limited by his ends."

For those of us who are intimately involved with and concerned for the life of the university--teachers, deans, administrators, regents, legislators, and perhaps even many of the public at large--The Concept of a University should be required reading. It may not please, and it may not comfort. But it may encourage all of us who are committed to the university and its life to rethink and revalue what it is, what we are and do in it, and why.

Jacques Barzun in The American University has the following to say:

on teachers: "The presumption holds (although incorrect) that anyone who possesses certified knowledge and is not a deaf-mute can teach."

on students: "It is the pity of sophistication that it no longer allows the undergraduate to admire some of his elders: he deprives himself of models and is left with a task beyond the powers of most men, that of fashioning a self unaided."

on discussion groups: "Too many of them are but meandering exchanges of ill-expressed opinions."

on administration: "Leadership by an administrator is best when it aims at greater simplicity, efficiency, and above all coherence."

on "centers": "They make the university resemble the god of Empedocles--a circle whose center is everywhere and circumference nowhere."

on tenure: "Tenure is marriage without any pledge to obey and cherish."

on conferences: "They are the waxworks of the intellectual world."
In the continuing discussion between the disciplinary approach versus the interdisciplinary, the following excerpt from Change in Liberal Education definitely favors the latter. Right or wrong?

That the disciplines have dramatically enhanced our understanding is beyond dispute. Yet by design, disciplines are specialized constellations--paradigms--of assumptions and methodologies. They are "eyes," as it were, through which the world is seen and analysed; they impose particular agendas and points of view that have, in practice, produced ever-finer degrees of specialization and refinement. Of further concern is the increasing suspicion in at least the social sciences and the humanities that the paradigms on which they are premised have less and less correspondence to the world of experience, thus limiting their meaningfulness and generalizability.

Transposed to the undergraduate college the result is often a box-like fragmentation wherein exposure to an arbitrary number of these fragments has been equated with education. Because faculty members have little training or incentive for bridging those endless fragments, most of the purposes that presumably inform "liberal learning" have been quietly ignored. Hence, questions that speak of wholeness or coherence, of relatedness, of the skills, knowledge and imagination required to function in the modern world--these are simply defined as outside the boundaries of academic concern and thus become the responsibility of the student.

A related point of dissonance is the seeming clash between the liberal arts and education for a career. Whether at a two-year or four-year college, regardless of academic ability, the student is aware at some level that life beyond college revolves around one's career. For most, the experience of college is an exposure to "objective" knowledge through the eyes of the disciplines leaving the difficult matter of synthesis up to the student. This further implies that a sense of calling or a desire to integrate life and career are but peripheral matters of slight concern. This project will explore means to restore a balanced sharing of these responsibilities between those in the educational system and the student.
WHO'S WHO AT WKU (Sorry!)

The following lists of articles, honors, and activities by members of the College of Arts and Humanities will bring you more or less up to date on the professional activities of the Potter faculty.

ART

BUD CUSTEAD read a paper entitled "A Consideration of the Siva Nataraja Composition" at the South East College Art Conference in Nashville; JOHN OAKES was appointed regional art chairman of the Kentucky bicentennial celebration committee; MAURICE SEVIGNY was appointed to the advisory committee for Scholastic Regional Art Competition and selected as chief judge; LYSBETH WALLACE sold a 48" x 140" wall hanging which is on display at Mammoth Cave Production Credit Association.

ENGLISH

Four members of the English Department read papers at the Kentucky Philological Association during March: NANCY DAVIS, "Roberta Alden, Motivation, and Discovery in An American Tragedy." JAMES FLYNN, "The Breaking of the Beasts in Sir Gawain and the Green Knight." JOSEPH GLASER, "Ethopeia: Sir Philip Sidney and John Donne." WILLIAM McMAHON, "Organicism and Intentionalism: Fallacy or Form?". In addition, HOYT BOWEN served on the Resolutions Committee and JAMES HELDMAN prepared nominations for the 1974-1975 slate of officers. NANCY DAVIS was elected to serve as Archivist of the association; in the first edition of FORUM we neglected to mention the publication of an important book by KENNETH CLARK, Uncle Bud Long: Birth of Kentucky Folk Legend (University Press of Kentucky, 1973); FRANK STEELE had four poems published in The New Salt Creek Reader.

FOREIGN LANGUAGES

JIM WAYNE MILLER was visiting professor in Appalachian Studies at Berea College and is scheduled to direct the Appalachian Studies Workshop for elementary and secondary teachers in the summer of 1974; WILLIAM NOLAN was elected to the advisory committee of the Kentucky Council of Teachers of Foreign Languages.
HISTORY


MASS COMMUNICATIONS

GENE CAGLE became a member of the Nashville Song Writer's Association as a result of a song release; MARVIN MEWS has been producer-director of the OVC Game-of-the-Week, a basketball broadcast of a nine-station network in Kentucky and Tennessee; JAMES WESOLOWSKI presented a paper "Rare Species On-the-Air: Genus Judiciale, (An Historical Case Study of the Scopes Trial Broadcasts)" at the Southern Speech Communication Association in Richmond, Virginia. He also chaired a program in cinema on "How Does a Film Mean?--the (Rhetoric)(Poetic) of Cinema."
MUSIC

JAMES GODFREY adjudicated at the Missouri State Music Festival and the Jr. HS chorus festival, KMEA: EDWARD PEASE attended Ivan Illich's Center for Intercultural Documentation in Cuernavaca, Mexico, and presented a paper about his experiences there at Eastern Kentucky University. He also published "Playing the Brahms Horn Trio" in The Horn Call; BENJAMIN WOODRUFF played the solo oboe part in a performance of the Brandenburg concerto No. 2 in F Major with the Owensboro Symphony Orchestra.

PHILOSOPHY AND RELIGION

MARGARET HOWE and ROBERT MOUNCE read papers at the Southern Regional Meeting of the Institute for Biblical Research; JOHN LONG received a Fulbright research scholarship to Algeria; JULIUS SCOTT was named secretary of the Consultation of Acts for the Society of Biblical Literature, and vice-chairman of the Southern section of the Evangelical Theological Society; DONALD TUCK did travel and research in India in the summer of 1973 on a Western Kentucky University summer research grant.

SPEECH AND THEATRE

Last week there was a lively discussion in the dean's conference room between Dr. Joseph Elmore, dean of Earlham College, and members of the History Department. The question was, "Should values be taught in a history class?" The following excerpt from Santayana's The Sense of Beauty (a pivotal book in the theory of aesthetics) bears upon the question.

History, for instance, which passes for the account of facts, is in reality a collection of apperceptions of an indeterminate material; for even the material of history is not fact, but consists of memories and words subject to ever-varying interpretation. No historian can be without bias, because the bias defines the history. The memory in the first place is selective; official and other records are selective, and often intentionally partial. Monuments and ruins remain by chance. And when the historian has set himself to study these few relics of the past, the work of his own intelligence begins. He must have some guiding interest. A history is not an indiscriminate register of every known event; a file of newspapers is not an inspiration of Clio. A history is a view of the fortunes of some institution or person; it traces the development of some interest. This interest furnishes the standard by which the facts are selected, and their importance gauged. Then, after the facts are thus chosen, marshalled, and emphasized, comes the indication of causes and relations; and in this part of his work the historian plunges avowedly into speculation, and becomes a philosophical poet. Everything will then depend on his genius, on his principles, on his passions, -- in a word, on his apperceptive forms. And the value of history is similar to that of poetry, and varies with the beauty, power, and adequacy of the form in which the indeterminate material of human life is presented.