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THE JESUIT AND SECULAR KNOWLEDGE

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Our Contributors

Once again the JEQ hits the stands with an issue composed of authors entirely from our own Theologates.

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The Jesuit and Secular Knowledge

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I

Why should there be Jesuit mathematicians? Why Jesuit physicists, biologists, chemists? Why even Jesuit language teachers? Why indeed must we be bothered with all these things when the world cries out for the divine life, for Christ and His truth and love? Why are we not all either theologians, preachers, or catechizers, if indeed we must teach? If one thing alone is necessary, why must so many of us spend most of our lives occupied in the cultivation and diffusion of secular knowledge? We come to the Society wanting to give our lives for the salvation of souls and end up spending them poring over manuscripts, teaching mathematics, setting up experiments in physics, conjugating Greek verbs, sitting behind administrative desks in our high schools and colleges. Again, why should Jesuits be scholars and educators in any but the field of sacred knowledge, the field of faith and theology?

It does not take a great deal of experience in the Society to become aware that such questions are actual ones for many Jesuits. And a consideration of some of the answers offered makes clear that the questions have not been clearly answered even by some older Jesuits. They are answers, but answers which open the way to more questions, therefore only partial answers.

Three such answers may be considered here: the cultivation and diffusion of secular knowledge gives us an opening through which we can reach men with our example, counselling, and other personal contact; this work with secular knowledge is for us the will of God made known to us through the command of the Superior and therefore of Christ; the life of knowledge is a good in itself, indeed even apart from teaching, and so needs no further justification.

One cannot simply reject such answers; each has a certain truth to it. But one can ask many questions which make it clear that more needs to be said. Granted that such intellectual work may give us an opening to reach the souls of men by personal contact, there are many other ways of reaching men. The Apostles had no universities or high schools or centers of research. Why is this particular opening to be sought rather than any other? And it is, to say the least, a rather unconsoling thought that we are spending most of our time operating a sideshow and using very little time for our real work with souls! Of course, one may point out that all this effort itself

draws down much grace for men because of the dedication and sacrifice involved. But this still does not reveal to us any apostolic intelligibility immanent to the work itself; one could gain much grace for the world with less risk to one's spiritual life in some monastery with its daily order. Some might, at this point, object that we are looking for too much, that there is no such apostolic intelligibility immanent in such work. If they are right, then a good deal of frustration is essential to a life spent in this way. But the very fact of such frustration seems to indicate that there is more to be said, that there is more meaning than we have yet seen in this work.

Similarly, even though it is quite true that the command of the Superior as the voice of Christ gives a special meaning to what we do in obedience to such commands, still further difficulty arises. While obedience does not suppose that every command given will be reasonable or will appear as reasonable, still it does suppose that in the ordinary course of things the commands *are* reasonable, since the ultimate norm of obedience is in the divine intelligence and reason. It is this supposition of reasonableness which ultimately grounds the possibility of representation. Therefore the question of the reasonableness of commands, and especially of those involving the disposition of a whole life of work, is not a forbidden ground even for subjects of obedience. Indeed, just as the inability of a subject to see the reasonableness of a command in its wider context is of its very nature an impediment to good obedience (though not an insurmountable impediment), so also the ability to see the reasonableness of a command in its wider context is of its very nature a help to obedience (though we must be careful not to end up disregarding authority altogether and acting only *because* our own intellectual light dictates such a course of action).

Therefore it is desirable to see the extrinsic purpose of the work one does, its place within the total context of human life, its contribution to one's own true good and the good of others. But this second answer, which sees the solution to our problem only in simple obedience to the manifest will of God, does not meet the genuine intellectual need for understanding. Moreover, still another difficulty can be raised. In order that the work be done well, it is necessary to understand not only its extrinsic purpose but also its own proper nature and inner values. Even if obedience sets us at a work, even if we can see some place for the work in the total context of human and supernatural life, the work cannot be done

properly unless we do the work according to the intrinsic nature of the work. Now, as a matter of fact, preoccupation with the reasons just considered tends to militate against the inner finality of the work of intellectual life, unless great care is taken. For unless one comes to see how the life of knowing is really a good in itself (intermediate with respect to God, but in some way ultimate in its own order), it is simply impossible to live the intellectual life according to its nature. But the whole tendency of the reasons just given, if they be considered by themselves, is to distract us from the intrinsic goodness of the work to be done. Now, in reality, such a disregard of the inner nature and values of the work to be done makes obedience itself necessarily imperfect, if not worse. For a command to do a work is a command to do it according to its nature, not simply to go through some motions. If one were told to repair a faucet and then set about it with such ignorance of the situation and general incompetence as to flood the area, he would not be thought of as an ideal of obedience. The situation is similar when one is set at scholarly or educational work, and fails to understand how knowledge is in itself a good and the diffusion of knowledge an even better thing.

Such inauthentic intellectualism is directly met by the third answer to our initial question: The life of knowledge *is* a good in itself, even apart from teaching, and so needs no further justification. Set into a supernatural context, the life of knowing becomes a part of our contemplation of God, an expansion of the vision of loving faith. Such a refined contemplative life, lived under obedience and opening up possibilities for special apostolic work through personal contact with others, may seem in a certain sense to satisfy the notion of a Jesuit as a contemplative in action. But here the apostolic value still stands outside the intellectual life itself; such an intellectual life will yield a contemplative satisfaction but a certain apostolic frustration to the Jesuit.

And it is not enough to add that to such an intellectual life there can be added the generous diffusion of knowledge in the work of teaching. For what is being diffused here is precisely *secular* knowledge, not the knowledge of God which is the basis for divine life. The generosity is good and, we trust, supernatural in its motive; but why must it be expended on giving people Latin verbs, mathematical equations, experiments in physics, etc., instead of a deeper awareness and understanding of their faith? Again, the work does not seem to have a sufficient intrinsically apostolic

character to play so large a part in the activity of the Society of Jesus.

A problem then still remains for many Jesuits regarding the apostolic significance of the cultivation and diffusion of secular knowledge. The answers that have been given shed light, but not enough light. In the remainder of this paper I shall attempt to shed a little more light by some rather general philosophical and theological considerations.

II

In man experience and history reveal a plurality of drives often in conflict with each other; but both individual experience and the history of the race reveal a natural tendency in man to subordinate all such drives to the control of reason in some manner. There have been many lapses from such control, both in every individual and in the behavior of communities and nations. The acquisition of such control is a gradual process, a slow growth, both in the individual and in the race as a whole; but we recognize that the child should become the adult with emotional maturity, and that the human race should progress from the primitive, savage, uncivilized state to the civilized state in which human relations are governed by reason. And the history of the human race does indicate just such progress, with retrogressions from time to time. We can note the emergence of reason in the early forms of tool-making, and watch it progress in the slow development of practical culture. With the growth of practical culture, large concentrations of population become possible and therefore a still more complex practical culture with its great divisions of labor. Eventually, the civilized society can even provide a degree of leisure for at least some of its members and there comes the beginning of speculative culture, of art and of philosophy and of speculative religion. (As it has turned out, the growth of speculative culture has also led to an immense development of practical culture through the positive sciences, so immense that it threatens to drown that speculative culture out of which it came.)

It is with the advent of speculative culture that the great questions of human life, its origin and its purpose, begin to be reflexively considered in a thoroughly rational way. (They were considered earlier, but by an intelligence still immersed in the life of the imagination, an intelligence which tended toward mythical rather than scientific explanation.) In the West, such rational reflection

was chiefly accomplished by the Greeks, but with much imperfection because of what Christians know as the fallen nature of man.

At this point we may leave the historical account and turn to some properly philosophical considerations concerning the finality of the human intellect and of human life. When we consider the activity of the human intellect, we discover that it resolves into two types. First there is its discursive movement. Here the intellect is never at rest; it is always discovering problems, difficulty, tensions, and seeking to resolve these. But this discursive movement is only intelligible as a movement toward intuitive understanding, which is a contemplative resting in the immediate evidence of the truth. Such intuitive understanding is at the beginning of discourse (for unless the intellect first *sees*, there can be no problem, no tension, no difficulty); and it is also at the end of discourse. But the intuitive understanding at the end is new, in so far as the original multiplicity of insights, which presented a problem and was a source of tension, is now coordinated and assimilated in some higher unity of understanding.

Yet if discourse must fructify in intuitive understanding, so also intuitive understanding must fructify in love in some manner. The question of how to order our free commitments of love, how to relate and subordinate them, is the whole question of the true purpose of human life and of the morality which must be followed so as to achieve this purpose. Christian philosophers understand that the purpose of human life must somehow consist in knowledge and love, that all the rest of human life subserves to knowledge and love. And this knowledge and love must be primarily the knowledge and love of God, a union with God begun in this life, intensified in the next, and lasting forever. All work and all service of God must tend to the increase of the knowledge and love of God by oneself and others—this knowledge and love is the *glory of God* for which God created the entire material universe. The true meaning of the slow emancipation of man from servile work is that he should be free, at leisure, to live more of this life of knowledge and love.

If men had been created by God simply to live according to their nature, what was said in the last paragraph concerning the dynamism of human life would be sufficient. But in fact God has not created us simply to live according to our natures. He has revealed to us our elevation to a supernatural order, to a higher life of knowledge and love which is a participation in the life of

God, the eternal interior life of the Trinity. It is still knowledge and love of God which is our whole purpose in being, but it is now a knowledge and love in the very depths of the divine being. But the beatific vision and exultant joy which is our goal is to be reached only after a life of faith, hope, and charity here below. And while this life of faith, hope, and charity is itself already a life of knowledge and love, engrafted upon our natural life, it cannot help but exist in us in a state of tension with our natural life. This is especially true in view of the fact of original sin, which has left us without the ready subordination of all our faculties in proper hierarchy under the love of God.

The tension is manifest in the action and interaction of even Christian men, and it exists in the deepest recesses of the human intelligence. Human intelligence is superelevated by grace, but its natural dynamism and finality remain along with the higher supernatural dynamism and finality. On the one hand, if it were not for the substratum of the natural dynamism and finality of intelligence, the supernatural life would be impossible for us; for it is, after all, a life of knowledge and love. But on the other hand, natural human intelligence of itself tends to seek its *natural* end, which is not the absolute existential end of man. This tendency, if left unchecked, will end in the rejection of the primacy of faith in the intellectual order, in the wisdom to which the Cross is utter folly, since it does not understand supernatural charity. The Christian who loves the things of man as well as the things of God is pulled in two directions, to the immanence of merely human humanism and to the transcendence of grace.

This problem has faced Christians from the very beginning. Some have resolved the tension by the rejection of human culture, at least in its more refined developments. Not all of these have followed Tatian and Tertullian out of the Church; but if they are right, Christianity is only for a few hyper-ascetics. In fact, they cannot succeed in their exclusion of human culture from the Christian world; for this culture is in accordance with the deep dynamism of human nature, which grace can only complete and never destroy. What such hyper-ascetics may, however, succeed in doing is in driving human culture in this or that place from any close tie with Christian life. This must result in the growth of a fundamentally pagan humanism alongside Christian life, but one may ask on whose side the greater fault lies in this case.

The truth is that the whole domain of the naturally human, its

proper values being respected, must somehow itself be caught up into the dynamism of the divine life. And this is not really so paradoxical as it may seem to some. In fact, grace must presuppose nature; it must use nature, all the powers of nature according to the degree of cultivation that they possess in each man. The more cultivated one is, the more there is for grace to elevate, the more freedom there is for the response to grace, the more opportunity there is for grace to make its influence felt in the person and even in the world. But such a cultivation of all that is good in human nature for the sake of the divine life itself, preparing the way for the coming of Christ and the descent of the Spirit, is nothing other than a *Christian humanism.* Let it be granted that God does, at times, disregard natural talents and cultivation in His work in the world, to show us how the power of God does not depend upon the power of men. Still, on our side, we must do what we can to prepare for the works of grace. This means that the Christian humanist attitude is demanded from the perspective of the divine life itself.

The same demand is also felt from the side of human life and human culture, not as if nature of itself demands the supernatural order, but because human nature in fact exists in a supernatural order in which man has been elevated, has fallen, and has been redeemed, and in which he is constantly subject to the impulses and demands of grace. The immanence of a merely human humanism is not enough to fulfill the desires of existential man. It is this fact which makes men ready for conversion, and which disposes cultivated Christians frequently to seek for a greater fullness of the Christian complement of human nature, to locate their natural achievement more completely within the wider context of divine life.

The tension, then, between the divine life in man and the naturally human life of man should tend toward the synthesis which is Christian humanism. This synthesis, of course, must take place in the life of the Church; but it demands a twofold work, one by the *Church as such* and the other by the *Christian world.* This twofold work is the response to the twofold demand for the advent of Christian humanism which we have just seen.

The Church as such is the channel through which divine life flows into the world; it is for the Church to see to the diffusion and growth of this life in the souls of men and to promote those conditions of human existence which allow for a greater flourishing of this divine life. But we have already seen that the growth of human

culture and civilization, humanism, is one of the major demands of the divine life itself. This means that the Church itself is committed to the fostering of Christian humanism in its own ways, through the diverse ministries of the spirit enumerated by Saint Paul in I Corinthians, 12. Some of these ministries have been committed to the hands of the clergy; others, notably the work of theological penetration of revelation and the work of Christian education, are for both clergy and laity. But always this work is carried on as the work of the Church itself, from the formal perspective of the divine life itself as descending to us from God.

Yet, the divine life coming to us through the Church as such comes *into the world,* and demands a response from the world itself. While the first initiative is always on the side of God, the world must in turn reach out for a share in this life. The *Christian world,* then, must prepare the way for grace, striving for the fulfillment of human aspirations in openness to the descent of God into the world. This is the work of all Christians, both clergy and laity; for we are all in the world. But it is above all the proper work of the laity. It is perhaps overly simple, but it is also profoundly true, to say that the clergy must bring Christ to the world while the laity must bring the world to Christ. Yet this work of the Christian world in fact also needs the participation of the clergy. As members of the Christian world, they are a leaven in the mass along with the many laymen who are dedicated to the Christian transformation of the world. They therefore can contribute further stimulus to the response of the Christian world to the coming of God. Above all, they can contribute theological and spiritual guidance in this work, which demands a very delicate allowance for the claims of nature and of grace. But the work itself is the work of the Christian world, from the formal perspective of human life opening itself to the descent of the divine life.

The twofold effort, of the Church and of the Christian world, in the elaboration and development of a true Christian humanism is of very great importance for the salvation of the world. Through this work can be brought into being a Christian world which is not merely a world of Christians but rather a world itself suffused by the spirit of the Gospel. There has never been such a world, and it probably never will come in all its fullness until the parousia; it is always a world which is more or less "to be achieved." And it is also true that there can be Christians who live in themselves the spirit of the Gospel even in the decidedly anti-Christian world in

which we live. But if Christ is to emerge from the churches and radiate His influence in the everyday lives of men involved in the concerns of the world, we must create a Christian civilization, a Christian culture, and this through the spirit of Christian humanism. If we shrink from this, in the hyper-ascetical spirit of Tatian and Tertullian, then we must be content with keeping the fullness of Christian life in the hands of a few professional "holy men" and the beneficiaries of rare fortunate combinations of circumstances. This semi-Jansenism is rather far from Christ's own desire that all should come to Him.

III

The key to Christian humanism and Christian culture is in the intellect. The intellect is the light of the soul, and it must be right or the whole person will be fundamentally wrong. "The eye serves your person as a lamp; so long, then, as your eye is sound, your whole person will have light; but when your eye is defective, your whole person will grope in the dark. Consequently, if your inward lamp is darkened, how dense will that darkness be!" (Matt. 6, 22-23) It is necessary for the Christian humanist to *understand* the precise relations between the orders of nature and of grace, so as to do justice to the infra-valent finalities of nature, even while elevating this nature through the transcendence of grace. There must be no cheap platitudes which resolve complexities of human existence by ignoring one or the other of these two components of the dynamism of human life. Christ did not say that nature was to be despised and annihilated, nor did He suggest that the new religion was only a matter of "positive thinking."

But this work of understanding the relations between nature and grace in human life has as one of its primary problems the relation between nature and grace in the intellectual life of man. In order that the divine light may shine in human life, it is necessary that the relationship between the divine light of faith (and its human elaboration in theology) and the light which we have gained through all the human effort in the arts and sciences be clearly understood. Unless we can come to clarification, distinction and relation in this domain, there is confusion between the light of grace and the light of nature and therefore between grace and nature themselves. But in such a situation the achievement of a properly balanced Christian humanism is impossible.

More concretely, three definite results flow from such a reflection

upon the relation between the light of faith and the achievements of natural human intelligence, results of greatest importance for Christian humanism. First, in seeing the sharp distinction between these modes of knowing, it is possible to affirm more firmly the autonomy of natural human art and science in its own sphere. Second, once the true value of the natural human achievement becomes known, it is possible to put these riches at the disposal of faith and theology. Today, we see many examples of this, as in the use of archaeology, linguistics, history, anthropology, and even the physical sciences, in the service of Scripture studies; or again, the psychological advances of the past century have been of great value in moral, ascetical, and mystical theology. Third, and in a way the most valuable of all, it becomes possible to view the totality of natural knowledge in the context of the divine light, thus giving to the whole of natural truth a certain "elevation" to the supernatural order, in which this truth now reveals to us in its own feeble manner something of the riches of the Uncreated Truth of Christ, the Word of God. Such a use of the totality of natural knowledge was dear to St. Justin Martyr, St. Bonaventure, and St. Thomas Aquinas; but one may wonder whether this vision of the transfiguration of the natural and non-sacred in the light of the supernatural and sacred is missed by many Christian intellectuals today. In any event, one of the preliminary achievements of a new Christian humanism must be the attainment of this vision in the intellectual life, the fullness of the primacy of faith in the intellectual order. If there is an "intellectual apostolate," surely this is one of its most essential tasks. For in the light of such a vision, all the work of human intellectual life can become caught up into the current of divine life; but without such a vision, a great deal of this effort is lost.

If the achievement of this vision in faith is one of the requirements for a Christian humanism, it involves that twofold work we spoke of earlier in this paper: the work of the Church as such and the work of the Christian world—in this case, the work of the theologian and the work of other Christian intellectuals in their various domains of science and of art. The theologian must reflect upon the diverse intellectual works of man, view them in his theological light, and attempt to communicate his vision to the non-theologian. Other Christian intellectuals must reach out for the light of theology, trying to locate their own work in the theological context. Neither of these efforts could bear fruit at all, however, without the use of

philosophical reflection as a mediating principle; it is unfortunate that this fact is unrealized in many instances, so that much sincere effort in this area goes to waste, as in certain treatments of the "theology and modern science" problems.

IV

It is now at last possible for us to come back to the main point of this paper, the place of the Jesuit in the cultivation of secular knowledge. We have seen the enormous significance that Christian humanism has for the salvation of the world. This should itself suggest that the development of such a Christian humanism is a work toward which a Jesuit might well devote his life. Moreover, we have seen the key place of Christian intellectualism, and of what I have called "vision in faith," in the advent of Christian humanism. It would be therefore especially fitting for a Jesuit to focus his activity at this point in the overall effort. But we have seen that this activity may move in two directions, from the theological to the natural and from the natural to the theological. There is then a need for the theologian who strives to bring the divine light to human culture and for the scholar in the secular sciences who strives to bring human culture to the divine light. But both of these works can properly be attempted by the Jesuit, for both have as their ultimate purpose the catching up of all that is human in the current of divine life in the world. In a wider sense, both works are theological works; and therefore both works can be priestly works, even though the latter is more properly the work of the Christian world.

There is here a true "intellectual apostolate" for the Jesuit. The concrete manner in which this apostolate is exercised will vary according to the situation, but a few general observations about it may be made. The first few remarks are mainly negative.

One view, sometimes seriously proposed, would hold that scholars are primarily "ornaments" for the Church, that they enable the Church to put on a better "front" to the world than it would without scholars. They show that the Church is not only for the unlearned but also for the most intelligent. This is, of course, in a way true; but it does seem rather poor comfort for the scholar to think of himself as merely an ornament on the tree!

Another view, more widely diffused than one might expect, would have it that the intellectual apostolate is apostolic only in so far as it includes what we might call "surreptitious preaching" (in

plain English, sneaking in a sermon where it is neither expected nor suspected), or at least the general edification of the learners and of the learned. I know of a man who carried this idea of preaching—not even surreptitiously—to an extreme, spending much of what was supposed to be a philosophy class in pious homilies, and even coming to the point of giving his class a half hour homily on the subject "*Age quod agis.*" Several things might be said about such pious sleight of hand, but I will be content to point out that it simply *does not work.* Students, at least at the college and university level, and scholars, see through this kind of thing immediately and have for it little but contempt.

As for general edification, it is true that this is an apostolic work which can result from the activity of teaching and writing, and which should in fact so arise. It is true that the presence of a great scholar among other scholars, who is also a good Christian, is itself an excellent testimony not only to Christian morals but also to Christian faith. However, this apostolate of general edification does not yet concern the very work of the intellectual life itself, but rather only the person who is doing the work. He might edify the learned in many other ways, as do many relatively unlearned Christians. More still needs to be said as to just how the intellectual life itself is an apostolate.

So far each of the views we have considered has been found to contain a certain truth, but none has shown how the intellectual life can be intrinsically apostolic. In each of them, the apostolic soul would have more or less to "put up" with the intellectual life as a kind of necessary distraction, necessary but still distracting, from his apostolate.

In a positive way, three points may be considered concerning the meaning of this intellectual apostolate of the assimilation of human to divine culture. First, if one does give serious reflection for the achievement of the Christian vision in faith that we have spoken about above, this will inevitably manifest itself in the teaching and writing that is done. It may result in articles and books, or it may result in occasional lectures and classroom discussion; but here, as anywhere else, *ex abundantia cordis os loquitur.*

Second, as a result of reflection and meditation upon this vision in faith of created truth as mirroring the Uncreated Truth of Christ, the Christian intellectual should live this in his own intellectual life, and teach, write, and act accordingly. From this as a first principle there will follow a certain atmosphere of enthusiasm, humility, ob-

jectivity, and charity in intellectual life, which will draw other intellectuals as well to this standpoint. This is the real heart of the intellectual apostolate: enthusiastic contemplation of Christ, the Word of God, through created truth and communication to others of a desire to do the same, leading them to it so far as this be possible. When I use the word "enthusiastic," however, I do not mean with much uproar and nervous excitement. Rather, there is here the enthusiasm which God, through the Psalmist, calls for when He simply says, "Be still, and know that I am God." In this spirit, the work of the mathematician and astronomer, just as much as that of the theologian, becomes a sacred and not merely secular work.

One may, perhaps, object that this apostolate we are speaking of is, after all, directed only toward a very special type of person—the scholar and the student. Hence it would seem that this apostolate should be seen "in its perspective," as a highly specialized affair, comparatively unimportant to the mass of mankind, to be left to some people with brains but without the personality to go out into the more active apostolate.

This objection brings me to my third point concerning the meaning of the intellectual apostolate. As the objection suggests, let us look at this apostolate "in its perspective." It is, perhaps, unnecessary to dwell upon the fact that the student is after all the next generation, and that the communication to the student of the fundamental intellectual attitudes we have been speaking of will bear its fruit in the long run in some closer approach to the ideals of Christian humanism and Christian civilization somewhere in the world. But let us focus our attention upon the other person we reach through this apostolate, the scholar, the leader of thought. Is there need to show that if Christian humanism is ever to become a reality in any way, if we are ever to see a Christian civilization and Christian culture, this must ultimately be determined by the leaders of thought? In the last analysis it is the leader of thought who will determine what the sincere political leader does, and indeed what the sincere leaders of action in any domain do. Again we are concerned with a long-range good to be achieved; where we sow, others shall reap. But if the effort is actually made, it will eventually bear its fruit in a great good for the Kingdom of God, a good worthy of the best efforts of the Society of Jesus.

In the light of the remarks of this last section of this paper, we are in a position to reconsider in a better light the answers suggested at the beginning for the question, Why should Jesuits be

scholars and educators in any but the field of faith and theology? It is possible now to give a greater depth to each of these answers, so that each of them becomes somewhat more satisfactory.

First, it was said that intellectual work gives us an opening to souls. The difficulty with this answer was that it did not seem to give an *intrinsic* intelligibility to intellectual work as apostolic; it seemed that intellectual work merely provided the occasion for the apostolic activity. But in the light of our remarks concerning the development of a Christian humanism and of a Christian vision in faith including the whole domain of natural knowledge, it is now possible to see how intellectual work performed under the influence of such a Christian vision and devoted to promoting the communication of this vision and to the cultivation of true Christian humanism does indeed have an apostolic character intrinsic to its very nature.

Second, it was pointed out that intellectual work in the Society is usually manifested to us by Superiors as the will of God calling for obedience. But we asked a further question. We asked why this particular type of work should be singled out even for the dedication of a whole life, and indeed of many lives in the Society. Any such command must ultimately be directed to the glory of God; ordinarily this direction to the glory of God is understandable, capable of being seen if we stop to think about it—for obedience is founded on reason. In the case at hand, if the preceding discussion has been carefully followed, it should be easy to see that the intellectual work we have been speaking of has as its purpose the greater knowledge, and love, and praise of God in all His creatures by Christian students, educated men, and scholars in all domains of thought. But this knowledge, love, and praise of God in all things is precisely the glory of God for which He has created us. The diffusion of the Christian vision of the world in faith and of Christian humanism is a direct promotion of the greater glory of God among men, and needs no further justification, although we may also add that this greater glory of God among knowers cannot help but percolate down to doers as well so as to bring closer the reign of Christ the King over all the lives of men. Because of the eminent degree to which this intellectual work promotes the glory of God, it is especially appropriate that men of the Society be directed to this work by obedience.

Finally, the pure delight of this life quite independently of any ulterior purpose was noted as a possible, at least partial, justification

for the dedication of the life of a Jesuit to such intellectual work. But it seemed that such a view of the intellectual life, while contemplatively satisfying, would lead to a certain apostolic frustration in the Jesuit. Even when there is added the work of diffusion of acquired knowledge in teaching, such frustration still seems to exist, at least as regards the areas of secular knowledge. But in fact, if the intellectual life becomes a contemplation of Uncreated Truth through created truth, a contemplation elevated by faith, hope, and charity to the supernatural order, there is here a real anticipation of divine life in heaven. This contemplation, if it becomes a loving contemplation, of the intelligible riches of the Word in the Trinity is in itself the supreme achievement of human life and a good above all to be shared with others. Pure delight here should lead to generous diffusion of this Christian vision. But note that the generosity, the diffusion, the apostolate, are all concerned with the highest good of the intellectual order itself, not with mere *use* of the intellectual life for other interests. The failure to understand the meaning of such an "apostolate" immanent to the intellectual order itself is the source of that frustration we have been speaking of.

But it is necessary to make two remarks to avoid a possible misunderstanding of my meaning. First, I have all along been speaking of intellectual life as a purely contemplative activity. I do not deny that there is also a practical dimension of intellectual life, the order of practical knowledge, of practical sciences, of useful arts. But I have focused entirely upon the contemplative dimension because it is here that the central problem for many Jesuits lies. It is relatively easy to understand the importance of practical knowledge, relatively easy to endow it with apostolic significance. But it is not always easy to see, especially in our American milieu, the absolute primacy and superiority of the knowledge which is directed to no other end than rest in contemplative love and loving contemplation. It seems indeed very difficult for a great many, even Jesuits, to understand that the glory of God for which we work is above all simply knowledge and love of God, that service is devoted simply to the increase of knowledge and love, and that the primary key to achieving the glory of God in our world is and must be a *Christian intellectualism* dominated and permeated at every point by loving knowledge and knowing love of all things in the Word.

Second, let no one interpret this paper as a case for introducing some kind of apologetics and/or preaching into every aspect of our intellectual work. Fundamentally, it is true, the intellectual apos-

tolate consists in showing to others fragments of the truth and showing how such fragments should be understood precisely *as fragments* of the intelligible richness of the Word. But this end is to be achieved in diverse manners, sometimes by an explicit discussion of the theological integration of knowledges, sometimes simply by carrying on the cultivation and diffusion of secular knowledge in a Christian way, that is, with a spirit itself suffused by the Christian vision of which we have been speaking. I have already suggested how a work of this kind will bear its fruit.

V

Finally, it seems appropriate to situate the remarks of this paper in the context of a current discussion concerning "incarnationalism" and "eschatologism." These are names for two ways of viewing the things of time in relation to the things of eternity, the former tending to emphasize the importance of time as that in which and somehow out of which we fashion our eternity with God, and the latter tending to minimize the importance of time as that which passes and which must eventually give way completely to the advent of the Kingdom of God. The Christian truth obviously must include both ideas in some manner, but some have attempted to break the two apart and to proclaim that the Christian truth is one or the other but not both. Such a radical dichotomy causes much failure to realize the essential analogicity of the Christian vocation. There are diverse psychologies, diverse vocations, diverse ministries, but the same Spirit. Diverse spirits according to incarnationalist or eschatologist emphasis, but still one Spirit.

And it must also be said that there is room even in the Society of Jesus for both spirits, for the Society has many works. But at the same time it seems clear that the incarnationalist spirit has been in a manner predominant in the Society, in its traditional respect for and insistence upon cultivating the powers of nature, in its emphasis upon ascetical method (not closing the door to the descent of God in mystical prayer but rather preparing the way for whatever prayer God should choose to give), in the common sense practicality of much of its apostolate, in its whole atmosphere of life which is evident to those who know it well. In the light of this prevalent spirit in the Society, I believe that in the Providence of God it is oriented toward, adapted to the development of a Christian humanism of the kind described in this paper. It cannot be denied that the very common sense practicality and

atmosphere of life of the Society in America do in fact present serious obstacles in their own way to the type of intellectual apostolate I have described, and even to the possibility of understanding the meaning and value of such an apostolate, on the part of many Jesuits. But these obstacles are not insuperable, especially if initiative comes from above as well as from below in the Society.

One may perhaps object that such incarnationalist thoughts are somewhat inappropriate at this point in history, that nuclear bombs should make eschatologists of us all. I think that it may well be true that the times are not ripe for the advent of a real Christian humanism and Christian civilization, not only because utter catastrophe may overtake us at any time, but for other reasons as well. Yet all those who can and will should do their part to leaven the mass, sowing the seeds of a future Christian humanism, culture, civilization, with confidence that such seeds will bear their fruit in some manner in the designs of God.

Functional Latin in High School

PAUL J. MAHER, S.J.

Criticism of secondary school Latin has been with us for a long time. Students complain that they never really learn it, that the course content is too hard, and that they do not get enough out of it to justify all the blood, sweat, and tears they put into it. Teachers, on the other hand, complain that their students do not put enough blood, sweat, and tears into Latin! But on the first two counts of the indictment there is frequent agreement between teacher and student. This criticism and, more importantly, a feeling that Latin wasn't producing the results it was supposed to, has led to a critical re-examination of teaching methods and course content in many areas of the American Assistancy.

Four years ago the New York Province Prefect of Studies called together a group of province Latin teachers to discuss these problems, to re-evaluate the basic objectives of our Latin course, and to suggest possible changes in standard teaching methods to meet the changing needs on the high school scene. There was a feeling that after four years of study many of our students had too little to show for their work, could not read Latin, and had not acquired an appreciation for the language on which they and their teachers had labored so long. It was also felt that teaching methods had become somewhat over-scientific and that not only was much of the literary richness of Latin being sacrificed on the altar of grammatical-analysis and literal translation but also that an uncomfortably large number of students could not even cope with an ordinary Latin paragraph. Many students seemed to have lost the art of simple comprehension.

Students themselves are, of course, not without blame for this situation but the main burden of imparting fundamental reading skills and literary appreciation lies with the teacher. The problem is how to give the boys a reading ability, which necessitates a thorough grounding in grammar and syntax and, at the same time, how to communicate the richness and excellence that is contained in Latin literature.

A study of the recommendations of the *General Report* of the Classical Investigation, as these recommendations have been developed in a long succession of articles in the *Classical Journal* and other classical periodicals, offered the key to a solution of the problem. In addition, the recent work of Father John Culkin, S.J.,

was invaluable in working out the functional method of teaching Latin.

Objectives

Before determining a precise method of procedure, it is necessary to establish clear objectives. Three ultimate objectives thought to best exemplify the traditional aims of the Society, which has always put a premium on literary and humanistic values, were chosen from among the many excellent ones offered by various scholars in the field of Latin. These three objectives, which are not meant to be exclusive, are: an elementary understanding of the structure of language, a literary appreciation of the works of the Latin authors read, and an understanding of western man in western civilization.

An elementary understanding of the structure of language is one of the most desired ends of an education that is orientated toward humanistic and literary studies. By structure of language is meant the functioning *in context* of the basic elements of language, words and word-units. To understand how words are used and how they are inter-related with one another; to understand how word-units (phrases and clauses) add additional meaning and are co-ordinated or subordinated to produce intelligent thought communication is to understand the elemental structure of a language. We will return to this idea in the body of the article.

Literary appreciation of the works of the Latin authors read is more familiar to the Jesuit Latin teacher. It is hoped that even more attention, particularly in the upper years of high school, will be given to the literary qualities of the authors under study. Discussions of poetic interpretation, of denotation and connotation, of symbolism and figures of speech, of history and imperialism, of Roman legalism and mob psychology, for example, would have a more prominent place in a functional Latin classroom. The functional method attempts to fuse the cultural context more intimately with the text.

An understanding of western man in western civilization is, perhaps, the most important of the ultimate objectives. What ideas are important to western man, what feelings are deepest in him, how does he view the world in which he finds himself? It is through language that men communicate cultural knowledge of this sort. The humanistic study of western man must begin with language and artful communication of thought to be truly profitable.

Translations of great books fail us to a large extent because they lose the style of the author and his precise expression of thought. How can one adequately translate an emotion or a cultural outlook on life? How can one judge the proper connotation of words—*rex, servus, salus* in the Ciceronian context—unless he understands these words as the Latin authors understood them? How does one get a feel for style and subtlety of thought without experiencing it first hand? The answer to these questions and the key to an understanding of much of our western heritage of law, politics, and literature seems to lie in the ability to read Latin as Latin, to comprehend Latin thought and style as the Latin people themselves did.

Hence the immediate objective of the functional Latin program flows out of the ultimate ones; namely, to teach boys how *to read Latin as Latin;* to read it directly in the proper word order and in the same way as the Latins themselves read it.

Functional Latin—General Notions

To read Latin as Latin it is necessary to read according to a method that makes full use of all the characteristics of the Latin language. This necessitates a clear knowledge of the special functions of Latin words. Latin is an inflected language in which meaning is derived from two sources: the vocabulary element which gives the bare meaning of the stems and the functional element which gives the working role (indicated by the endings) which each plays in the meaning of the sentence. *Matrem,* for example, conveys meaning through its form rather than through its position in the sentence. The functional ending *m* tells the reader that something is happening to the mother. English, on the other hand, is positional in structure; meaning is usually conveyed through the position of words rather than through inflection. *Mother* tells me very little of itself but *the boy loves his mother* tells the story. In Latin position is relatively unimportant; in English it is vital to intelligent communication.

> This difference may be clarified by an analogy. The forms of the Latin noun may be compared to a set of matched golf clubs. Each club has the same type of handle and shaft, but the club face *is bent or declined at a different angle,* because each club has a different *job* to do, a different *function* to perform. Once you see which club a golfer selects you know which type of shot he wants to make. Similarly, by the bend or ending of a Latin word you see what type of job the author wants it to do.
>
> The English noun might be compared to a baseball bat. Golfers and

> Latin can change their clubs when they want to change their style. Baseball players and Americans have to make the same bat serve for all jobs. Hitters don't come to the plate with a bunting bat, or a Texas-Leaguer bat or a hit-to-the-opposite-field bat. They use the same type of bat for all types of hitting, but they get the different jobs done by changing the position of their hands and feet or by controlling their swing. Similarly, by the position of an English word you see what type of job the author wants it to do.
>
> (*Province Handbook*, p. 15)

There are four basic functions in Latin. The *nominal* function includes all words, phrases, and clauses which fulfill the subjective, objective (called object-nominal for clarity), or appositional functions; *the adnominal* function includes all words, phrases, and clauses which modify, define, or limit units in the nominal class; the *verbal* function includes words whose job it is to indicate action, occurrence, or state of being; the *adverbial* function includes all words, phrases, and clauses used to modify, define, or limit verbs. The fifth functional is *directional* and contains the connectives used to indicate relations of co-ordination and subordination in a sentence (*cum, et, ut,* etc.).

Forms of declensions and conjugations are taught in a functional context. From the beginning students are exposed to Latin sentences and paragraphs containing the forms and functions that are under consideration. They are taught to read in the Latin word order using the clues provided by the functional endings instead of searching out subject and predicate, rearranging Latin words in English order, and trying to match up previously memorized forms with those on the page before them. They do not meet declensions for the first time in the form of paradigms; they meet them in a functional way in model sentences, in a definite and intelligent context. Students read, recognize, and *then* memorize. Synthesis of declensions and conjugations comes late in the process and not at the beginning.

What kind of reading proficiency is desirable? The optimum would be achieved if a student were able to pick up a Latin text, read through it, and comprehend its meaning in the same way he frequently does with an English text, without going through the mental process of changing Latin words into English ones or, worse still, of matching Latin words with ready-made English ideas that fall far short of the Latin original. (This Pavlovian transliteration, by the way, seems a complete dissipation of energy. The student does not learn Latin and, in addition, develops a horrible

interlinear style in his English prose.) Therefore, to ensure proper reading skills, the emphasis shifts to comprehension, and parsing takes a subordinate though still valuable place in the curriculum.

The primary goal of reading proficiency determines the emphasis to be placed on rules of grammar and syntax. They, too, must be subordinated to reading comprehension.

> Another characteristic principle of the functional method is the use of frequency as the basis for emphasis in teaching Latin. Grammar is a codification of good practice. Grammar rules have been made up from the analysis of the writings of established authors. These authors have already highlighted through their writings, the important and unimportant elements of the language.
>
> There are 134 forms of the Latin verb in any conjugation. Twelve of these forms represent 70% of verb usage in classical Latin. Thirty-three forms embrace 91% of all verb forms used. The present tense occurs 40% of the time, the future perfect, 1%. The third person occurs 85% of the time, the second person, 6%.
>
> Since our goal is to read Latin, we should teach the Latin forms in such a way that students will recognize most readily the forms which they will meet most frequently in their reading.
>
> (*Province Handbook*, pp. 15-16)

In so far as these rules and forms help to understand a Latin author they are necessary. In so far as they usurp the primary end of Latin study and become ends in themselves they are no longer tools and must be relegated to their proper place or discarded. The purpose is not to acquire knowledge *about* Latin. The best criterion of a good Latin student is not necessarily his ability to name datives and ablatives, to form declensions and conjugations and to recognize, in or out of context, myriad forms of parsing peculiarities. These and similar skills may have their place but the real goal is to know how grammatical forms and syntax affect, change, add, or subtract from the total meaning intended by the Latin author; i.e., to know how the functions of words and word-units are related to an author's style and precise expression of thought.

The functional method seeks to bridge this gap between grammar and context and to show how intimate the connection is between grammar and style. It is not interested in tags and drills as such.

> In summary, then, the functional approach to Latin involves a distinction between the essential and the accidental components of a language. It places stronger stress on the notion of the subjunctive than on the varieties of the subjunctive. It emphasizes the generic notion of the ablative rather than the specific notion of instrumental-

> ity. It stresses the function of clauses and phrases rather than the grammatical description of these elements. It underscores the horizontal approach to case syntax rather than the declension approach. It emphasizes essential linguistic and semantic ideas like the nature of language, the structure of language, inflection, modification, influence of context, and the functional value of individual words in an inflected language. It is more concerned with bringing similar things together than with separating them by minute analysis.
>
> (*Province Handbook*, p. 16)

Functional Grammar–Basic Insight

If you were to attempt to develop a person's ability to understand, appreciate, and enjoy good music what method of procedure would you use? Would you begin by having your new pupil memorize scales, names of chords and notes, clef signs, and all the other rules that govern good music or would you immediately expose him to simple musical statements? And if you chose the latter course where would you go from there? You would, it seems, begin to search for a structure, for some key to explain how this musical statement to which you introduced your pupil came about. To accomplish this you would have to show what scales and notes do in a musical statement and how simple chords produce different harmonies that affect and/or change a musical statement. Your investigation of music in the western world would reveal an uncomplicated structure at its core. Simple musical statements or melodies are formed out of the familiar major and minor diatonic scales and the simple chords created by the 3rd and 5th tones of the scale. The important point of your elementary instruction would not be the memorization of these scales and chords but rather how these instruments of musical expression influence a composer's statement and how additions to and manipulations of this basic sound structure can change a musical statement. Memory and drill would come only after the pupil had grasped the fundamental structure of music. Gradually, as he became more familiar with the structure and its more complicated development, the student would be led to a deeper understanding and appreciation of the medium under study. The end product would be a person who could listen to a piece of music, see in what particular way the musician's tools were blended together, and consequently understand and appreciate the musical statement expressed. Note that the net result is not a person who can compose music or sing well.

The analogy limps, it is true, but it is only used to underline the basic insight of functional grammar. Contrary to widespread practice, the teacher does not present the declensions on the first day for dutiful memory by the confused student. He presents the student with a set of Latin statements just as our hypothetical music teacher presented his student with musical statements. From this humble beginning an attempt is made to get at the structure of the Latin language. An understanding of structure must eventually produce a man who can comprehend the written thought of that language. The basic insight stripped to its barest essential is: UNDERSTAND THE STRUCTURE OF LATIN AND YOU WILL KNOW HOW TO READ LATIN AS LATIN. The insight includes an understanding of word structure, sentence structure, and paragraph structure. Structure will tell a reader how words, phrases, and clauses are strung together to produce intelligent thought. It is only after the function of cases and moods has been learned and only after the function of nouns, adjectives, verbs, and adverbs has been learned by actually seeing them at work in a concrete Latin context that a student can move on to memory, formation of words and sentences, Latin-to-English and English-to-Latin drill work, etc. These functions of which we speak have a twofold structure: an external one (what is visible to the eye—the functional endings joined to stems, etc.) and an internal one (what is not immediately evident—the *meaning* of cases and moods, what words and word-units actually do in a sentence.)

Application to Word Structure

The most fundamental application of this basic insight is in determining word structure. The structure of words plays a vital part in the presentation of declensions and conjugations. Before any discussion of declensions a student should understand precisely how words convey their meaning in sentences. The best way to do this is to establish an immediate connection with English. Working with a variety of model sentences the teacher can draw the obvious conclusion that English words convey their meaning through position and Latin words through inflection. For example, *the soldier killed the man.* It makes all the difference in the world on what side of the verb the soldier is standing. But when you find *hominem miles interfecit*—it makes no difference at all where *hominem* is in the sentence; the functional ending *m* joined to the stem conveys the meaning and reveals the structural

nature of Latin words. Latin words rarely appear without some inflection that necessarily puts them in a determined context; e.g., the word *soldier* tells me very little of itself but *militem* tells me a great deal; the functional ending *m* tells me that something is happening to this soldier. In the case of verbs, *fight* tells me almost nothing but *pugnat* tells me one person is actually fighting now and that person is neither you nor I. Latin words generally contain all the necessary information for comprehension while English words require help either from other words or from position in a sentence.

Application to Declensions

To the beginning student the external structure (stem plus ending) of the five declensions seems quite disparate. He is required to learn five different sets of endings for five very different types of words. But is the structure of each declension really so different? Is there some way to cut through such involved and compartmentalized memory work? Is there some key to the whole picture? Instead of all the memory work, could the student approach the problem from a horizontal point of view? Teaching declensions according to function will permit just such a horizontal approach.

If a student takes another look at the model sentences he used to determine word structure he will begin to see a different pattern emerging out of the primitive one he first saw. With the help of countless Latin statements containing vocabulary from all five declensions it is not too difficult for an alert student to draw valid conclusions about case endings for all declensions. The external structure of the declensions begins to take shape. He notices that words that perform the same function have very similar endings no matter what declensions they belong to. The external difference in declensions does not spring from the endings—these almost always follow a determined and easily recognizable pattern, nor does it spring from the stem of the word—each stem even within a declension is of necessity different or one could not tell one word from another. The external difference lies in the vowel signs *(a,o,e-i,u,e)* used to designate the different declensions. For instance, the ablative singular noun endings—*a,o,e,u,e*—are simply the vowel signs of each declension; the ablative plural pattern—*is, is, bus, bus, bus*—is equally easy to grasp. The teacher can, therefore, present a functional and horizontal view of declensions *before* he requires memory

of paradigms. It is only after the student has seen the structure of the declensions that his memory will become effective and meaningful.

Pari passu with an explanation of the external structure of declensions, there must be an explanation of their internal structure (the real meaning of the cases, what they actually do and why they are used, etc.). The dative case, for instance, indicates that the person named is implicated and/or vitally interested in the action or state of affairs described by the verb. The person in the dative case is acted upon but not in the same way as the direct receiver of the action. The ablative case, on the other hand, usually gives the circumstances that affect the action of the verb and has special reference to time, place, manner, or means of action. Since both these cases qualify and limit the verb, they perform the same function as an ordinary adverb and are called ad-verbial functions. The genitive case always limits another noun and is ad-nominal in function. *Exercitus Romanorum*—the function of *Romanorum* is to tell me something about the army; it is not just any army we are talking about, it is the famous army of Rome. The nominative case is the naming case; its function is to single out the doer of action or subject under discussion, hence its function is nominal.

Application to Conjugations

The same basic approach can be made to conjugations. The external structure of conjugations is similar to that of the declensions; i.e., each is formed from stems plus endings. But the structure of verbs is more complex. In addition to the stem (*pugn*) there is the conjugation and mood sign (*a*), the tense sign (*ba*), and the personal sign (*mus*). This structure has been compared to making up a freight train. Three engines or stems (the principle parts—*pugnare, pugnavi, pugnatus*) pull all 134 forms of the verb; whenever you want more meaning, simply couple the desired ending onto the proper engine and the result will be a compact statement pressed into one Latin word: *pugnabamus*—a great many people kept on fighting and I was one of them. The size of the train may vary but the structure remains basically the same. In the case of nouns, stems plus function endings told the complete story; with verbs other "ending-parts" are also important in determining tense, mood, person and number and, consequently, total meaning.

The internal structure of verbs presents more of a challenge. The notion of time is important as is the proper understanding of tense

relationships. Each tense has its own story to tell. The imperfect tense tells of continued action that happened in the past (*oppugnabant*—they kept up the attack) while the perfect tense has a ring of finality to it (*oppugnaverunt*—they attacked once and for all). The key to comprehension in sentences that contain subordinate verbs and/or verbals is in the inter-relationships these verbs have to one another and to the main verb. *Cum hostes interfecti essent, Caesar in Italiam transivit.* What does the plu-perfect *interfecti essent* tell me through its relation to the perfect *transivit?* It tells me that the death of the enemy, clearly a very important circumstance influencing Caesar's decision to return to Italy, had to happen *before* the main action of crossing over into Italy was even begun. Confused ideas on the significance of tenses and their inter-relationships are the real source of many so-called careless errors in Latin theme work.

A similar explanation of the true meaning of mood is necessary in any presentation of verbal functions. The indicative is the mood of fact and the subjunctive that of doubt, desire, opinion, or conjecture. Purpose clauses, for example, provide motivation for action and are quite logically placed in the subjunctive—the mood of the mind.

These and other fundamental linguistic concepts are not always easy to grasp but they are at the heart of literary communication and are absolutely necessary if we are to teach boys how to read well. To properly understand declensions one has to have a firm grasp on the job performed by subjects and objects and by the other cases as they appear in a determined context. What good is it to be able to classify a word as an ablative of means if the student does not know what an ablative is in itself? What good is it to know that certain words, phrases, and clauses modify other words or word-units if the student does not understand the concept of modification? And what good is it to pin the tag '*cum* causal clause' or '*ut* purpose clause' on a word-unit if one does not know what these clauses are doing in the sentence?

> Classification is a separate process from grasping meaning, a process which belongs to Latin as a science, rather than to Latin as an art. A grammarian analyses and classifies ablatives or *ut*-clauses as a scientist classifies flora and fauna, or acids and bases. This process has its value, too, but it is not as a means of comprehending the thought, but rather in coming to a full understanding of the structure of the Latin language. (*Province Handbook*, p. 15)

Frequently a much deeper and somewhat different type of class preparation is required for this matter and, of course, the more skilled a teacher is in his own English grammar, the more successful he will be with this kind of grammatical work.

English and Latin

There is an intimate connection between Latin and English grammar. Although the word structures are different, the language structures are quite similar. The functions mentioned above can be applied just as easily to English and, as a matter of fact, are best understood in an English frame of reference that should precede the entire Latin process. As the term progresses an appeal to the more familiar concepts of English grammar and syntax will help to clarify the work that has been done in Latin class. Even a quick look at the *Adult Writing* text book for sophomore year, for example, reveals a striking parallel in subject matter. In English class the student is taught how to write sentences and paragraphs that are clear, unified, and coherent. He is taught to value combination, expansion, and all the other methods necessary to achieve a smooth, varied, and adult style in his writing. In Latin class, on the other hand, the student is taught how to read and recognize a smooth, varied, and adult style–for style is the key to comprehension and enjoyment. In one language he builds a structure, in the other he recognizes and analyses structure. In both he is required to recognize how sentences and paragraphs are developed; in Latin he calls this recognition "parsing." The possibilities for teaching Latin students the basic elements of style through the more familiar medium of English are unlimited and in perfect harmony with the functional objective of reading and appreciating good Latin literature. We might also suggest, in view of the modern student's frequent lack of grammatical proficiency in both languages, a real necessity for this type of clarification and synthesis.

Application to Syntax

Knowledge of sentence and paragraph structure is critical in forming good reading habits. Once a student learns Latin sentence structure he will be able, like our student of music appreciation, to read and enjoy most of the Latin authors with whom he will come in contact. Through his study of word structure the student's reading skills have already begun to take shape. He has learned that in reading an inflected language he does not have to search out

words and put them into an English positional word order. He has been reading repeatedly from the first day of Latin class and this steady diet of simple Latin sentences and paragraphs has already shown him the heart of language—action, doer, and receiver. Now he will step out into the more complicated areas of syntax and learn that all new additions to the Latin language are actually built on this same, simple foundation.

Just as Latin word-endings communicate meaning by performing their proper functions, so too, do words and word units (phrases and clauses) become intelligible in sentences by performing their proper functions. Adjectives and relative clauses, for instance, modify nouns. They both look toward nouns to limit their meaning—hence they are both adnominal in function. *Miles bonus* or *miles qui est bonus*—the function of *bonus* or *qui est bonus* is the same: to tell me that this soldier is good, competent, well trained, and effective.

What is true of adjectives and relative clauses is true of other words and word-units. They all perform one of the five basic functions that constitute the linguistic structure of Latin. Some words and units are nominal in function (subject nouns and pronouns, *ut* noun clauses as subject, subject infinitives) and others are object nominal (object nouns and pronouns, object or complementary infinitives, accusative with infinitive units, indirect questions, *ut* noun clauses as object). Still others are adnominal (adjectives, genitives, gerundives, some prepositional phrases, relative clauses), adverbial (datives and ablatives, other prepositional phrases, ablative absolutes, purpose and result clauses, circumstantial, temporal, and causal clauses), or verbal in function.

Thus even long sentences containing a variety of different word-units and modifiers can be reduced to the basic structural pattern. In tackling long sentences teacher and student would read them carefully first. Repetition of the reading according to sense with proper voice inflection would follow. After each successive reading more comprehension would be expected in response to the teacher's questions; e.g., who is the doer? what is he doing? to whom is he doing it? where? why? when? under what circumstances? It is highly desirable and much more effective if these questions are asked and answered in Latin.

Directional Function

There remains one category before we complete the whole struc-

ture—the function of conjunctions and other transitional words that point to a change in the direction of the thought. Such words as *et, sed, itaque, enim, tamen, qui, ut,* and *cum* also have their proper functions:

> These words are like signposts that warn the reader that there is a change in the direction of the thought. Or, they are like railroad switches that shunt the thought on to a side track (subordinate idea) for a time, until the subordinate idea comes to an end and the thought goes back to the main track. These signal words are invaluable for grasping the thought of a Latin passage. They also help readers to grasp words by thought units. They teach co-ordination and subordination of ideas. And they play a large part in the "logic of grammar" which can have such good disciplinary effect.
>
> (*Province Handbook,* pp. 26-27)

Tamen, for example, always points to an obstacle overcome, to the unexpected. This can be a valuable clue when a student is reading and can add to immediate comprehension. *Hostes milites magnos et multos habuerunt, tamen Caesar* . . . Without reading any further we can predict what the rest of the sentence will say. Even though the odds are all in favor of the enemy we know that Caesar is going to come out the winner or that he and his men are going to fight on bravely, etc. The frequent use of a directional like this gives some insight into the style and personality of Caesar. It is one of his favorite ways of praising his men (or himself) without resorting to the obvious. A good idea when you are writing battle reports back home!

In a nutshell, therefore, the structure of Latin can be built upon five basic linguistic functions (nominal, adnominal, verbal, adverbial, and directional) which contain within their notions most of the traditional forms and constructions of Latin syntax.

Functional Vocabulary

Two prime requisites for reading Latin are the development of correct reading habits and the acquisition of a full vocabulary. Although assigning word lists seems to be the time-honored way to teach vocabulary, there are many teachers who deny that this mechanical memory work is effective. Abstract memory work is seldom effective, especially in the case of high school youngsters. Words have to be read in context to be meaningful; they should be seen, explained, and then memorized. Functional Latin, with its stress on a reading context, lends itself perfectly to this type of vocabulary training. After students have seen words at work in a literary context,

other vocabulary building exercises can be employed. For instance, instead of merely assigning ten new words for memory, the teacher could spend several profitable minutes working out English derivatives with his students—*hostis:* hostile, hostility; *repello:* repulsive, repellent, etc. The technique of tracing English derivatives often evokes a far more meaningful response on the part of both student and teacher.

Determining proper word connotation can also be an effective instrument in teaching vocabulary and introducing some ideas on style. *Permoveo* and *moveo* have the same basic meaning—to move. But the former has two built-in meanings that depend on the context; "to incite" has an emotional overtone (usually preceded by an ablative of cause to indicate the source of the emotion) while "to influence" has an intellectual one (indicating a change of opinion or attitude and also frequently preceded by an ablative of cause). *Moveo,* on the other hand, usually refers to physical motion. A simple adjective like *magnus* can have many different shades of meaning. *Magnus homo*—a physically big man or maybe a great man, full of insight, experience, leadership ability, cunning, etc. Proper understanding of the context is absolutely necessary in determining proper word connotation. The possibilities for exercises of this nature are almost unlimited and can provide, in addition to an increase of learning, many stimulating items for vocabulary quizes that have been pushed to the background by an overemphasis on bare, abstract meaning. Why not, for example, present a series of Latin statements and ask the students to select from several possibilities offered the word that best indicates the proper connotation of key expressions in each statement instead of merely demanding the Latin nominative of an English word or vice versa?

Active and Passive Mastery

In an earlier section of this paper we stated that Latin forms and constructions should be taught in such a way that students will readily recognize the forms which they will meet most frequently in their reading. This basic reading orientation must influence course content as well as teaching methods. The most significant step to date is the introduction of an important distinction between the active mastery of forms and constructions that will be studied intensively in class and the passive mastery of other items that will be studied less intensively in class.

DEFINITION: (*Province Handbook*, p. 66)

ACTIVE MASTERY: A point of grammar is actively mastered if the student not only recognizes it when he reads it in a Latin author or sentence but also can reproduce it in *English-to-Latin* composition work. He has more than a passive mastery—he can use the construction himself when writing Latin themes.

Passive Mastery: A point of grammar is mastered passively when the student has such a knowledge of it that, as soon as he comes upon it in a *Latin* author or sentence, he immediately knows its meaning without being required to explain the grammatical niceties of the construction. These points are to be *taught* by the teacher and some will, of course, demand time and drill. The essential point of difference is simply that these points will be stricken from all *English-to-Latin* phrases, sentences, and composition (not, therefore, from Latin-to-English exercises) on all office, mid-year, and province examinations.

The distinction between active and passive mastery of rules of syntax is based on the frequency with which these grammatical forms and constructions appear in the Latin authors that the students will read in each of their courses. This is done to take the emphasis off exceptions to rules, little-used forms of the verb, and other grammatical exotica. It seems that a great deal of energy could be more profitably expended in teaching students how to read Latin as Latin and in drilling those forms and constructions which the students will use to comprehend the thought and style of classical Latin authors.

GENERAL CONCLUSIONS:

1. This paper is explanatory in nature, not definitive. It has its roots in the author's own experience, experiment, and reflection on the province's functional Latin program. It has deliberately dealt in generalities in the hope that further discussion and refinement will be forthcoming from those engaged in the teaching process. Given the Society's determination to continue teaching Latin in high school, the functional method is an attempt to adapt to modern demands and also to be free of the stresses and strains of 19th and early 20th century grammatical-analysis pedagogy.
2. We are in a period of transition. The marriage of functional Latin to our present series of text books is impossible. New text books for all four years are needed.

3. The present course content has not been changed. It should be. Many sections of Caesar and Cicero, for example, are irrelevant to our present objectives. They are too demanding and subtle for general reading. In addition, the syllabus for first and second year is too difficult and comprehensive. There is simply too much work to be covered in these years to teach adequately according to any method, let alone a functional one!
4. If the method is to succeed, class preparations (especially in the lower years of high school) will be more time consuming. Certain tools that the Henle series does not provide are needed immediately:
    a) English and Latin model sentences that are specifically orientated to the functional method.
    b) Latin paragraphs of graded difficulty that can be used for grammatical and stylistic purposes.
    c) carefully prepared sight passages.
    d) complete lesson plans for teaching forms and constructions according to function.
5. A time of transition is a time of compromise and adaptation. But the basic insight of functional Latin as outlined at length in this paper has an immediate application to the classroom. There is a tendency to panic when a teacher hears other students from other classes recite paradigms that he has not even as yet introduced! Great patience (and not a little faith) is needed at this point but the hurdle can be cleared and soon his own students will not only be able to recite paradigms but they will also be able to understand what they have memorized.
6. The scope of this paper has been limited to functional grammar because it is in this area that the teacher faces the greatest challenge. Further comments will have to be made on the application of functional Latin to comprehension and translation.

A High School Writing Course

WILLIAM J. O'MALLEY, S.J.

It was a day of which we all live in cold terror. Suddenly, in the very act of slashing a misplaced modifier in a model sentence, young Kevin Flynn reared back and demanded: "Father, just why are we doing this? What the heck are we supposed to get out of it?"

Egad. What is poor Father to say? Perhaps it's best to try sweet reasonableness on the upstart before using the big stick. The first and certainly the most honest answer is a scalding: "It's on the syllabus. It's always been done." But, presuming the young seeker-for-truth is brash enough, he might well retort with: "A lot of things have been going on for a long time, like cancer."

The poor teacher clears his throat. No use tangling with that one. "Writing is a good thing to know how to do." Undaunted, Quixote raises his pike and charges again: "But so are first-aid and wood-working and driver ed."

"Well, what I meant was that writing is necessary for later life. You're going to be writing letters and memoranda all your lives."

"Let's face it, Father. Anybody who's a professional man is going to have a secretary. The rest will leave all the letters of condolence and invitations and thank-yous to their wives. And if you want to order something without your wife or your secretary knowing, they've got those order blanks. And if it's part of your job, they'll give you on-the-job training."

"Hm. What if you have to give a speech?"

"I guess I'll just have to face that when it comes. But it won't happen often. I'm not going to be a professional after-dinner speaker. You can hire guys to do that. And I'm not going to be a *nov*elist or a *play*wright or anything. Why do I have to spend so much time writing compositions and snooping around for non-restrictive appositives and all?"

"Well, did you ever think it might help to clarify your thinking?"

"You mean these things about 'My Last Summer Vacation'?"

Father is an honest man. "Okay. Let me think about it for awhile."

Although we're never likely to be at such a total loss nor our wee bairns at such a total advantage, the little parable does provoke thought. Actually all of Father's answers were true, but the basic question was never answered: Why? Why is writing on the syllabus? Why have we always taught it? Why is it a good thing to know? Why does it have a usefulness far beyond the business letter?

WHY DO WE TEACH WRITING?

We can't understand why we teach writing unless we also understand why we teach literature, for writing and reading are two sides of the same coin.[1] The printed or hand-written page is experience (or ideas or desires) concentrated into words. Writing is the magic operation which packs it in; reading is the magic operation which draws it out. And if we object to the word "magic" used here, we should not be teaching either one.

When a wise old teacher was asked what he taught, he answered simply: "Men." Once we lose sight of the humanizing purpose of the reading-writing coin, we can be trapped by any Kevin Flynn brash enough to try it. And the pain of your writing class might well drive him to it.

Ask yourself (and ask your classes) just what is a good writer? He's someone "interesting" or "whom I can understand" or "who knows what he's talking about" or "who says things well." Note that neither they nor we will often say that a work was good because the grammar was correct.

Real writing means many things, all of them good and all of them humanizing.

First, writing means *perception.* The boy who has been trained to be aware of the richness of his everyday experience and to reflect on it will rarely complain "I have nothing to write about!" This is why, though not necessary, the course should begin with observation and then poetry, which makes the sensing young animal aware of the worlds inside and outside himself. The objection that city boys have no contact with the daffodils which are the stuff of poetry is a specious one. We think of poetry as Samarkand and the South Seas and the stark black-and-white New England winter. *This* is the stuff poetry is made of. But is not poetry rather woven from their colors and smells and music and people? Does it not take merely its particular tinge from the locale? In the modern city there are scents and hues and sounds and human beings more numerous, more varied, and more fascinating than Omar Khayyam or Coleridge or even we ever dreamed of. But we—students and teachers alike—are not aware of them. And this step, without which there is no writing worth reading, our course very definitely omits.

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[1] Right here I would like to make a precision on a suggestion which I made in an earlier article (JEQ, March, 1961, "Wanted: Drastic Surgery for English"). I no longer even vaguely believe that the writing and literature teachers should be different, although I do believe the grammar teacher could well be. This will become clearer in section #(4).

Secondly, writing means *analysis,* grappling with an idea or a situation or a character which is familiar and spreading out all the pieces. This involves seeing similarities and *grouping* segments of the idea back together in a new, clearer, more meaningful way. It also involves *selecting* the details which are most forceful or most poignant or most anything-you-want. This selection is governed solely by the *writer's purpose* and his *audience,* and then the selected elements with all their details must be put into an *order* (temporal, logical, local, emphatic). All of these steps are painfully simple and second-nature to all of us, and, unfortunately, our approach presumes the same to be true of our students. On the contrary, each of these steps leading up to the actual writing must be worked on separately, again and again.

Third, writing means sitting with a red-hot idea and an outline in mind and a pile of empty sheets of paper on the desk. This is the time when the teacher must step back into the wings. He can prepare the student beforehand and badger afterward, and he can try to keep the student from writing the same dull stuff the next time. But this is the student's moment alone. He must struggle with his own ideas, his own vocabulary, his own style, his own fire.

Fourth, writing means *revision.* Here the teacher steps back into the theatre and tries to be interested in the theme. If he has no respect for the boy's attempt and no respect for the topic assigned, all that has gone before is useless. In his correction, the teacher must tell the boy all that has helped or hindered his reading interest and understanding. But not all at once!

Last, and by all means least, writing means *mechanics.* After all the really important work has been done, teacher and boy set about to clear up the bits of unpleasant grit. Unfortunately, we send many on to life believing that this is the beginning and end of writing. The only "corrections" they have seen on their work have been in regard to spelling, punctuation and syntax.

The aim, then, of the English course (reading-writing) is to produce a human being who is sensitive and perceptive of human experience and human ideas, aware of the importance of order, conscious that interest and clarity are the keys to communication, and that communication is fundamental to human life.

PRESENT FALLACIES

Present courses are ordered and progress along a logical line from parts of speech to source paper, though many concrete implementa-

tions are often ODTAA. But there is little awareness of the psychological make-up, either of adolescence or of the writing process. A writing course must begin and continue to be intriguing; it must progress; it must have a known purpose not only at every stage but in fact in every composition and exercise.

Any writer, professional or amateur, sitting down to his desk, does not begin by proof-reading or sentence-polishing. This is Fallacy #1.

No writer takes out pen and paper looking for an idea. He writes because he has an idea he wants to communicate. He doesn't start by looking around for some old thing to write about. This is Fallacy #2.

A writer sets his ideas down on paper because they *mean* something to him. Neither J. D. Salinger nor Red Smith sit down to write seriously about a subject because it was assigned despite their ignorance of the subject and their apathy toward it. Without mulling over the idea, talking it out, fighting for it, a writer produces only sterile verbiage. Fallacy #3.

Only the man long devoted to words and truth can set down his ideas merely for his own satisfaction. Communication requires not only words and ideas but also an audience. Compositions left unread do not merely waste writing; they kill it at the roots. Fallacy #4 wants merely to keep them scribbling.

Finally, a writing course must always work with its obverse, literature. Though this inter-relation, like classroom writing time, is much talked of in syllabi and teachers' meetings, no one seems to know exactly what to do about it. So nothing is done. Fallacy #5.

A REALISTIC WRITING COURSE

Therefore we need a writing course which: (1) puts grammar in its proper perspective; (2) stimulates ideas, perception, and reflection on personal experience; (3) prelects in such a way that the student forms an opinion or at least a feeling which he wants to communicate; (4) gives him an interested, critical, personal audience who will show him how to revise and improve; and (5) feeds and is fed by his growing appreciation for the good writing and craftsmanship of other men.

(1) GRAMMAR

Grammar scares them off. If this be writing, let me have none of it—thus the Kevin Flynns who sit silently seething in our writing

classes. It seems rather obvious and tragic that endless drill in grammar and punctuation will never produce a man with something to say and an ability to say it well. Nor will definitions of unity, coherence and emphasis. Nor will all the disconnected compositions in the world. The boys feel this, even though their writing education has not made them articulate enough to focus their problem and word it intelligently.

Yet grammar must be taught and a certain amount has to be presumed before the first writing assignment. The question is how much, what, and when.

The problem begins all the way back with the notional, dictated definitions of the parts of speech. "Nouns" means little more than the words of the definition. Terms like "modifier" are used again and again despite the fact that, to the students, it means no more than "goes with." The suggestions of Fr. Robert Boyle, S.J., in past issues of *JEQ* and the developments of his ideas in the New York Province *Handbook for Latin Teachers* show the meaning of such terms by showing their functions. This seems far more profitable than starting from a set of dutifully accepted definitions.

First, ask what words are for. Let them kick it around for awhile until they see that the purpose of words is to get meaning across. Then have one of them look out the window. Ask him to tell you one thing he sees. Invariably, "a tree" or "a car." Call attention to the fact that *what* he sees is always a noun. He doesn't see running or standing or stupid. Continue asking the following questions in order and putting the responses on the board:

a) What?	THE TREE	d) Doing anything?	MOVES
b) What kind?	TALL, MAPLE	e) How?	SLOWLY
c) Where?	IN THE YARD	f) Why?	BECAUSE WIND HAS RISEN

Sometimes a word does a job by itself, e.g., "tree," "slowly." Sometimes you need a whole group of words taken-as-a-unit because no one of the words gives the full meaning separately (because / the / wind / has / risen). Each word or word-unit has a job (or function) in the sentence. But the THING and the ACTION it performs are the aristocracy of language, since they are doing the most essential job in the sentence: getting across the *core* idea. Without them the rest of the sentence is meaningless. Yet alone these core words leave a lot unexplained.

The non-essential, sub-ordinate words and word-units make the THING and the ACTION more particular, easier to picture be-

cause the writer has sketched in a few helpful details. Thus "tree" is not just any old tree, but "the tall maple tree in the yard." "Moves" is not just any old movement but a slow movement because the wind has risen. Anything—and stress this—whether it is a word or a word-unit, which makes a THING more particular is an adjective. Anything which makes an ACTION more particular is an ad-verb.

So now you have a set of slots into which any word or word-unit can go. It is a simpler diagram than the ordinary syntax form and its sole purpose is to stress the simplicity of the five language functions.

DOER NOUN (thing) VERB (action) RECEIVER NOUN
ADJECTIVE (ad-nominal) ADVERB (ad-verbial) ADJECTIVE

A noun (*nomen*) names the doer or receiver of the action, whether it is a single word or a whole clause. A verb (*verbum*) is *the* word in the sentence since, without it, nothing happens. This scheme is general and obviously over-simplified. The welter of exceptions, however, is so utterly confusing when taken all at once that the students never grasp the basic and more important general functions of language. All the precisions and exotica can be added gradually once the boys have a firm understanding of the fundamentals.

To test their understanding of the general functions, have them diagram "Jabberwocky" with you. ("'Twas brillig and the slithy toves, Did gyre and gymsy in the wabe . . .") Or have them puzzle over a sentence like: One day a plagmic kronk mongled into a srout because the srout had zonked the glom. Though the words are meaningless, the students come to recognize that the kronk was doing something and that that something was mongling. Let them tell you that it is *position* which gives the key, a valuable insight which makes them more willing to admit that there is a reason why misplaced modifiers are nasty.

Therefore, the job of nouns and verbs is to give the core meaning. The job of adverbs and adjectives is to particularize, to limit, to modify. But what does "modify" mean? Don't presume they know. They don't. Instead, tell them the story of the boy whose mother asked him to pick up Aunt Minnie at the railroad station, although he'd never seen her. He asks his mother to give him a few hints so he won't have to go up to every woman in the place. Mother tells him Minnie wears tennis sneakers and is six-foot-six.

(Do they tell you about the person or the action?) She also sings ribald sea chanties very loudly when she's waiting for someone because she gets very nervous. He has narrowed her down quite satisfactorily.

AUNT MINNIE	SINGS	SEA-CHANTIES
WHO WEARS SNEAKERS	BECAUSE SHE GETS NERVOUS	RIBALD
WHO IS 6′ 6″	VERY LOUDLY	
	WHEN SHE'S WAITING . . .	

With a little drill they can see that all words, phrases and clauses have one of these five general jobs. If they get the word-unit mentality of such things as relative-clauses-as-adjectives and temporal-clauses-as-particularizing-the-verb, without the picayune sub-diagramming of every word, you have such problems as the misplaced modifier virtually licked. What is more, with some discussion, they begin to *understand* what syntax does and why subordination is necessary.[2]

Closely associated with the functions of subordinate clauses is the class of words which the *Handbook* calls "directionals." This term is more meaningful than "conjunction." Ask your students what the two words connote. "Conjunction" merely says "joiner," but "directional" shows that it does more than merely join. It changes the whole path of the thought, like a railway signal or a signpost. Get a list of conjunctions and ask the students precisely what each tells about the change in thought. "And" is a word often used when the young writer really means "because" or "until," as in "You stay here and I'll come back for you." Our present courses insist that the lads will never be clear writers unless they use conjunctions correctly. That's all it says. And, as a dictated statement, it just doesn't work. The boys must be *shown* what job a directional word does, what precisely each one means, and why they make thought more precise. Like so much else in the English course, we presume invalidly that they have a working knowledge of such concepts merely because they manifest a notional understanding of them. If the teacher will take only a little more time to ask "What does 'because' mean in ordinary conversation? What does it tell you about the

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2 cf. *Handbook for Latin Teachers* (New York Province, 1959), pp. 14-19, 31-74, 99-119. These are exercises in language, and what they say is equally true of English, Latin, and Swahili.

and Sauer, Edwin H., *English in the Secondary School* (New York: Holt, Rinehart, and Winston, 1961), pp. 51-80. This book, echoed shamelessly throughout this article, should be in every teachers' room. It is a masterful study of our problems and their solutions;

and Boyle, S.J., Robert, *JEQ*, Vols. 15 and 18.

ACTION?" the later use of such words will be done knowledgeably and not merely at your dictation.

I hesitate to repeat that grammar should not be too much too soon. But it seems true that most modern men—even most modern novelists—can get by rather well with no more than the following basic rules:

1) Every sentence should have a subject, verb, and object.
2) Every sentence should express a complete thought.
3) Modifiers should be as close as possible to the word they modify.
4) It should always be clear to whom or to what pronouns refer.
5) Put a period always and only at the end of a complete sentence.
6) Use a comma where it helps the reader to understand more clearly; but don't overdo it.

The exceptions and delicacies can be explained when and if they come up often enough to warrant it. And one can easily be understood without much more than the above. How rarely do you yourself use semi-colons? Check any good magazine to see if they write life-*comma*-liberty-*comma*-and the pursuit of happiness. In fact since the beginning of this article I have purposely left out at least seven commas in situations for which the poor freshman is drilled and drilled and drilled. It would be interesting to see how many grammar teachers found the passages unclear or even noticed the commas' absence.

These rules are, of course, more lastingly taught by correcting actual ungrammatical paragraphs which they can just barely understand. Ask them why the paragraphs are unclear and what can be done about it. Though punctuation is an arbitrary convention, it has its reasons, and the ordinary boy can find them for himself with a little prodding. This takes more time, but there is more time available when we weed out from our courses the pages and pages of drill in exotic exceptions.

(2) STIMULATING

We often get the horrible feeling that behind those bright eyes which face us every morning there are vast, hollow caverns of thoughtlessness. In a sense, that is perhaps true. But these boys are not *tabulae rasae*. Each day they bring to school with them at least nine or ten years of real, though subconscious, thoughts and feelings. And each evening they lug their treasure home with them, unused, unnoticed, unsuspected. These storehouses are there to be exploited. By calculated and developmental exercises we must

make them aware of the things they have seen and more keenly interested in the things which their senses store up in the dark wells of their imaginations.[3]

The first problem, then, is convincing them that they have something worth saying. Here we will discuss the WHAT of the reading-writing operation. Later, in section (4), we will consider the HOW.

(a) *Advice.* Dr. Sauer suggests problem-solving as an almost foolproof method of stimulating class discussion leading to thought and further discussion at home and finally to the actual writing done in class the next day.

> Tommy Halloran is Student Council president and basketball captain. He's a regular guy and everybody likes him. But Tommy has a problem. Tommy's brother, Ed, is three years younger, but very bright. In fact he was so bright in grammar school that he skipped two years. Now he's fourteen and a junior, but he has few friends. He's "just a kid" and he "doesn't know the score." What's worse he's always reading books, and he doesn't know a football from a volleyball.
>
> A few days ago, Tommy's best friend told him he saw a gang of juniors pushing Ed around and calling him "sissy" and "little girl."
>
> You can see Tommy's problem. He likes his brother and wants to help him. But he can't just "have a talk with him." They've never been able to talk much together, much less give one another advice. And Tommy respects Ed's interests as being at least as worthwhile as his own. Nor does he want to embarrass Ed by fighting his battles for him.
>
> In about a hundred words tell what you think Tommy should do.

The advantages of such an approach, not only in thinking, discussing, and writing, but also in sheer "growing up," are obvious enough to preclude further description. The problem should be described somewhat at length and with enough hooks to ward off the too-simple answer. We used to call them the "Dear Abby" exercises. The possibilities are endless and often serve a double purpose, e.g., an eighth-grader writes a letter to "you" telling you he's being forced by his parents to go to a Jesuit school. He can't see why education is important. His other friends don't have to study. It's unfair.

You will be surprised. If you keep offering objections, they *will* have an opinion after the discussion and therefore something to write about. The grammar may be abysmal, but they're thinking!

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[3] All the examples used in the following pages are taken from actual themes handed in by make-up students in the summer school of McQuaid Jesuit High School, Rochester, New York.

(b) *Opinions.* Play the record of Oscar Hammerstein's "My Favorite Things" ("Raindrops on roses and whiskers on kittens . . .") a couple of times. Ditto the lyrics and pass them out. Tell the boys a few of your own favorite things: the sweat on a glass of cold beer, the smell of the subway after seven years in the seminary. Then let them list their own, emphasizing that it must be something they can feel or smell or taste or hear and that it must be something special: "the way the water looks green and white when you come to the surface," "my baby sister when she smiles."

The same can be done for things they dislike, always emphasizing sense reactions. Also, as a beginning of analysis, have them tell you all the best qualities of a girl. (Better make this one more abstract.) Cover the board with their suggestions and vote on the most important (usually "personality," which is itself a good subject for analysis). And your composition for the weekend is prelected!

c) *Starter Words.* Give them a word like "eggs" or "silver" or "soldier," "Autumn," "August" and have them write on each for about five minutes. Then distribute and read the image-filled poems which obviously come to mind. Any one of the topics is a prelected composition.

(d) *Experiences.* In an extremely worthwhile pamphlet, *A Creative Approach to Writing,* distributed free by *The Reader's Digest* Educational Department, Mary Glenn Hamilton suggests many fine devices for using looseleaf notebooks, compiled by the students in class, as source material for compositions. One of the methods is the "I Remember" list. The teacher begins the class by reading the last act of "The Miracle Worker" which describes Helen Keller's sudden flash of contact with the outside world. (There are few books more likely to make a boy aware that he has eyes and ears.)

Then the teacher begins to list briefly on the board several things he personally remembers, not the lifeless suggestions which he has copied from a book, and he gives a brief description of each, showing the strong emotion which made the event memorable. The following is a list I used, but each teacher must make his own. As the boys get sudden recollections themselves, they write them down.

1. First Communion—Pouring rain; my mother dressing me in my white suit and "unaccountably" crying.
2. 1936 snow in Buffalo—so deep that my Dad and I jumped off the upstairs porch into the drifts; fear, elation.
3. Tied up in the woods—while playing cowboys with "big kids"; left there for three hours; terror.

In all such classroom assignments stress the fact that spelling and punctuation are nowhere near as important as the memory and the feeling it recalls. Let them go till they slow down, exchange ideas, and expand at night.

Another long-range, skeleton exercise for many future themes is the outline autobiography. List the years from the first thing they remember, in fact stud the list with "firsts" (first day of school, first date, etc.). Have them fill it out as one assignment and later assignments can develop individual events, as one McQuaid boy described his first Christmas tree:

> I inched up to it and peered into one of the gaily colored globes which was supported by a prickly arm. There, staring back at me, was a long, thin-faced little man with a large fat nose. POP! There at my feet was the little man's home, smashed into small fragments. I looked high and low for him, but he was nowhere to be seen.

The spelling and punctuation are, unfortunately, mine; but the feeling, the knowledge, and the words belong to the boy.

(e) *People.* Also at the McQuaid summer school last year, Mr. Richard Sheridan, S.J., read a class "Levy Silver" by Edgar Lee Masters ("Why did I sell you plated silver? . . . The question at stake is why did you buy?") The boys were told to write briefly a picture of the faces and clothes and actions of a couple who buy imitation jewelry in a pawn shop. After their initial impressions were aired and commented on, the topic was assigned for an overnight theme of one hundred words. Some of the results: "His shoes were a mess of dirt and shoe-polish ground in together". . . "their 1954 Cadillac idled like a tractor". . ."Through the papery shirt you could see his stomach bright as daylight". . . "Her shoes were thin and surprisingly small . . . Each word was followed with 'Hon' and the distressing scent of denture gum."

All of these exercises in imaginative writing take advantage of sense memories. The teacher should also be careful to stimulate more careful perception in the future, e.g. (1) Take a pose as if to dictate and say "Write down all you hear." Your protracted silence makes them realize suddenly that what you want is: radiator knocking, clock ticking, Edgar Marsalla cleared his throat, etc. (2) Plan a seemingly routine intrusion of another teacher. When he has left have them write exactly what happened and compare results. (3) Describe the person whom you sat next to in the bus, whom you saw first when you came into school this morning, etc. Why *don't* you remember? (4) What color eyes does your mother

have? The lady next door? Your little brother? (5) What's the difference between an oak leaf and a maple leaf? Orchids and iris? Wheat and rye? ("One they make Wheaties out of and the other they make Rye-Krisp out of.")

All these necessary preparations before the planning stages of the composition presume one all-important factor: time. The weekly theme by itself is mere lip-service to writing and is just as devastating as a solid year of syntax. The teacher must devote at least fifty percent of his class time to writing in order for it to be effective. But few teachers are "able to."

Actually this "inability" is not unwillingness nor lack of conviction that writing is important. It is usually a lack of know-how. Few teachers have done much writing themselves (chalk one up for Kevin Flynn) or have thought out just what happens when a man sits down to write. Syllabi are exasperatingly vague and general about the meaning of writing, its purpose in the curriculum, and the concrete means to achieve the unclear end. Literature, on the other hand, is easier and pleasanter because we delude ourselves that no special training is needed to teach literature to high school boys. And yet colleges rarely complain that their freshmen don't know how to read. They do complain, however, and vigorously, that freshmen don't know how to perceive, analyze, order, select details, revise—in short, that they don't know how to think or write.

It seems obvious that, if the writing course intrigued the teacher as much as the literature course does, he would ordinarily be able to make writing intriguing to his class. It also seems that the suggestions above, though only sketchy, are more pleasant and more productive for teacher and class than older methods.

There are fewer groans when the teacher announces writing class. And the European schools are wiser with age than we. When the students dislike a course they stomp their feet and pound the desks. In medieval times they thrashed the teacher, with impunity. The authorities realized that a teacher's worst sin is to be boring and that any subject worth learning can be made intriguing. If the whole class is bored, there is something wrong with the teacher.

(3) AN AUDIENCE

The teacher-as-audience involves two problems: how to read all those writing exercises and themes, and how to suggest revision.

a) *Correcting.*

1. Make assignments brief. There is no need for more than 100 words

in the first couple of years. And have them leave wide margins for comments and suggestions.

2. Relate the assignment's purpose to the overall build-up of the course. Let them see where it fits in.
3. Don't correct every mistake. If the course is ordered and if the student has seen the outline of the whole course beforehand, you can concentrate on one thing in each assignment, e.g., clarity *or* exhaustive analysis *or* order *or* jargon, etc.
4. Find a simple set of symbols for the stage of mechanical revision, e.g., MM = misplaced modifier; UC = unclear.
5. Give letter grades. Theme marks are approximate judgments anyway. In your mark book, the theme counts 5 points. A=6, B+=5, B=4, etc.
6. Publish the best somehow. Anything from reading them aloud to convincing the school magazine or the diocesan paper to print them will encourage better writing and make your correcting job easier. Besides, proofreading for publication is the best way to understand mechanics. We had a two-page spread in our magazine called "Shreds and Patches." In it were published paragraphs or even sentences from compositions which happened to say something unusually well ("Spring came down the street with a smile on her face and a wiggle in her walk.") At the very least ditto these once a week and hand them out as a part of the "Commonplace Book" section of the writing notebook. In this way the "illiterates" find themselves suddenly famous.

b) *Revision.* Obviously marks on a paper will not be as effective as a man-to-man conference over the boy's work. Almost anyone will admit this is desirable, but in the concrete situation it seems impossible. With a little scheduling shuffle, however, it doesn't seem totally unattainable.

If English teachers could be relieved of speech and study periods, they would have at least five periods free for discussion, a sort of tutorial writing "lab." Students could keep their corrected themes in a looseleaf binder, submit them a day or two before the conference is scheduled, and give the teacher a chance to check over the individual's strong points and shortcomings. Then the teacher could summon one or two boys per day to the library, just as the student counsellor, prefect of discipline, senior ring committee, yearbook photographer, and others do. No one could claim that every single class he taught was too valuable or integral to be missed. Though one or two such conferences is not the ideal, it is far better than nothing.

Just as the course itself and the approach to each theme should

have an order recognized by the student, so too the revision should be ordered, both in class and at home. The order suggested here can be followed through in successive stages of revising the same theme and also as the basis of several weeks of revising different themes at the same stage, e.g., clarity *or* mechanics.

A. Idea (The WHAT)

1. What is the core idea? Are there any elements here which don't belong? Scratch them.
2. What kind of build-up is used (temporal, logical, local, emphatic)? Are there any flaws in the order; does each idea follow from the one before it? Does the whole thing "go anywhere"?
3. Is the core idea clear in every sentence?
4. Box in the conjunctions. How is each sentence-idea connected with the preceding and following sentence-ideas? Do you really mean "and" or something more precise?

B. Expression (The HOW)

1. Does the first sentence grab the reader? Does the last sentence pack a punch that will stay with him?
2. Check the words. Apply George Orwell's *Five Rules:*
   a. Never use a metaphor, simile or other figure which you are used to seeing in print.
   b. Never use a long word where a short one will do.
   c. If it is possible to cut a word, always cut it.
   d. Never use the passive where you can use the active.
   e. Never use jargon, wind-baggy words, gobbledegook, etc.
3. Underline all adjective and adverbial words and phrases. Where the meaning comes across better in a single "packed" noun or verb, make the change. (e.g., "walked awkwardly"="clumped" or "lurched.")
4. Do you always have a subject-verb-object sentence order? Switch clauses around, hook some together with conjunctions. (But be careful that you still make sense!)

C. Mechanics—Finally, check through for violations of the six basic rules.

(4) LITERATURE AND WRITING

In section (2) we considered the problem of convincing the students that they had something (WHAT) to say. Once this is done, the teacher must show them HOW to say it better.

It is a truism that the more experience, personal or vicarious, which a mind brings to a book, the more it can get out of the book. Sympathy or antagonism for an author's characters and ideas are heightened by comparison and contrast with one's own. Brilliant

recasting by an author of experiences we have had ourselves is seen more brilliantly by the man who has himself wrestled with words and ideas.

The purpose of the writing course is to explicitate the student's experiences and ideas by making him perceive them, reflect on them, and communicate them. Therefore, the literature and writing courses should progress together, step by step.

A man does not fully appreciate Van Gogh until he has tried to reproduce his apparently artless dabs of color. A man does not fully appreciate the interplay of voices in a chorus until he has directed one (preferably composed of football players) and seen the thing grow from cacophanous chaos to organic harmony.

The analogy is obvious. A man does not fully appreciate the words, the rhythm, the details, the metaphors, the structure, or the experience that they try to communicate until he has skirmished with his own story, not once but often, over several weeks. Fr. Donnelly had a great insight, but unfortunately his method became calcified into slavish, merely external imitation of vocabulary and sentence structure. To "real-ize" as a creative reader, one must "real-ize" as a creative writer. To "real-ize" makes an occurrence in life or literature into a felt experience, something possessed and alive, rather than a mere happening or adventure. And, in the truest of cliches, we learn to live only by experience. It seems to me that this is why we have high schools.

The following is a rough sketch of one way in which the four years of high school could integrate reading and writing, using an inductive, personal approach. There are lacunae caused by lack of space and simple oversight. And, since Mr. Naumann and I are gradually assembling such an integrated course, we would be most grateful for criticism and suggestions, especially adverse criticism.

FIRST YEAR

Writing aims:

1) Understanding of the basic functions and structures of syntax.
2) Observation (concreteness, particular vs. general)
3) Description (Order: local, intensive)
4) Perception of the stories imbedded in things (e.g. facial lines)
5) Sensitivity to words (connotations, sound, color, metaphor)
6) Unity: topic sentence in narration and description
7) Revision: unity, words, rules 1-6, directionals

The year should begin with a two-week course in the functions

of language. The realizations it provides would seem mutually profitable to both Latin and English and it would seem to justify taking both sets of classes for two weeks.

The course itself would begin with the writing of exercises suggested in (2). These exercises gradually begin to describe in prose the type of insight a poet usually expresses in verse: crisp leaves, snowflake, "loneliness is looking out a rainy window," and the like. Once the general idea has been grasped, the teacher can show through poems how a writer gradually draws meaning, "something bigger," out of the ordinary things he has observed. Finally, toward the end of the poetry-descriptive writing course, the themes should begin to see the stories behind things, e.g., the lady on the bus this morning had runny eyes and hard lines around her mouth. Why? Tell her story briefly. You are now ready to launch into fiction.

The poems studied in connection with these exercises should be simple and pored over with a view to stimulating reaction rather than as subjects for close analysis. Since there is no common literature text in the Assistancy, we can say only "poems like" Earle Birney's "Winter Saturday" ("Furred from the farmhouse like caterpillars from wood they emerge . . .") or Wilfred Owen's "Dulce et Decorum Est" ("Bent double, like beggars, under sacks, Knock-kneed, coughing like hags, we cursed the sludge . . ."). The purpose of such poems is to stimulate a sensitivity to words as expressing feeling with greater or lesser effect. This stimulates the student's own writing and, in turn, heightens his savoring of poetry.

It is therefore profitable to discuss (not analyze) the simpler forms of word-craftsmanship, following the order of some text like Perrine's *Sound and Sense,* without however demanding its degree of analysis and understanding. Give them a feel for words first, and examine the feeling later. Without the feeling the analysis is generally sterile. Such elements as connotation, imagery, metaphor, personification, and onomotopoeia are within the everyday patois of the freshman and can easily be understood. Metonymy, understatement, assonance, etc., can wait till second year. The further analysis even of the basic elements can be left till second year.

The following is a sample of an exercise on metaphor and the completions are taken from actual answers of the McQuaid freshmen and sophomores in summer school:

—The old man's eyes looked like (freshly opened oysters).
—Her boy friend's eyes were like (popped flashbulbs).

—Thoughts filled his mind like (nickels in a slot machine).
—crooked as (a snake in a tuba).
—happy as (a ghost in a sheet factory).
—Loneliness is the color of (dirty smokestacks).

And the same thing can be done for personification (Poverty is "a child with a runny nose."), concreteness (Loneliness is "the scream of a train whistle."), onomotopoeia (the "whump" of mortar shells).

As contrast to the effective use of words, take a few classes to show the harm done by jargon ("contemporary phenomena"), gobbledegook ("finalize," "advertising-wise"), euphemisms ("comfort station," "cocktail lounge," "gardens of memory"). For exercise material dittograph sections of your own philosophate refectory sermons and term papers or use the ads on TV and in the newspapers ("bathroom tissue," "iron deficiency anemia," "Gardol") or any article in the society pages ("presided at the urn"). Then make the contrast back to Robert Frost and A. E. Housman. And the purpose is not that boys be able to put the proper tab on each type but rather that they recognize a phoney when they see one.

If the boy has seen at least vaguely how the poetic use of words gives his ideas more force, he will be more attentive to the signficant details of character, atmosphere, and action in short stories. The "I Remember" lists and themes will be a natural bridge to fiction. The freshman need have no more than a beginner's knowledge of the basic ideas of struggle (plot), character description, and atmosphere to see that his ordinary cursory readings have been cheating him of a good deal. Study of stories and exercises in writing should concentrate on the selection of significant details, and the evolution of character through struggle can be left for detailed study in sophomore year. The lady on the bus can be described as meaningfully as Hazen Kinch merely by choosing the physical details which summarize her character. This is not an easy concept for them to fathom. One possible exercise: the old lady has been mopping floors all night in the Rand Building to put her daughter through boarding school. What does she have on her head? What does she have on her feet? What is she carrying? What does her coat look like? Her hair? Her eyes? Her cheeks? When they have written their answers, compare them and assign the character description as an overnight theme.

High school boys should be interested in the drama early, especially because of their addiction to television. Personally, I would prefer to take four one-act plays and two full-length plays by

Chayefsky and Serling than to add the burden of Shakespearean language and culture to the job of interesting youngsters in written drama. The bridge from story-writing exercises is in the revelation of character not through facial expressions but through the character's own choice of words and ideas, in dialogue only. Type up a few three-by-five cards with short character descriptions and have the students "reveal" them to the class in an extempore dialogue. Have them write short passages of character-revealing dialogue about, say, a fat butcher trying to convince a penny-pinching spinster that he didn't have the old thumb on the scale.

Revision exercises can be done all through the year, but some time should be spent on revision as such, using only the narrative and descriptive type of exercises the boys are already used to. Dr. Sauer has a method to show that the mode of paragraph development is inherent in the topic sentence of any paragraph. Given the topic sentence of a descriptive paragraph, the class can discuss the methods of development which are made seemingly inevitable by the nature of the sentence itself. For instance, "Ebenezer Scrooge was a miserly old man." Selection of detail for physical description of Scrooge is automatically narrowed down to those details which point directly to his age and his stinginess. Any detail which doesn't, scratch it.

Later compositions can be given which will be revised in class for their use of concentration of language and use of Orwell's five rules. Care should be taken that they don't become flowery, although it is far better to have them taking pains at expression and overdoing it than to have them dashing off the theme between dinner and "Maverick" on Sunday night.

Occasionally, compositions can be set aside for revision according to the six basic rules of mechanics. This lack of attention to grammar will demand a great deal of patience on the teacher's part since it is far easier merely to circle spelling errors than it is to make comments which will improve the more essential elements of a boy's writing. But we must remember that interesting writing is more important than "correct" writing and a far better incentive.

SECOND YEAR

Writing aims:

1) Further interpretation of experience
2) Increased observation and penetration of detail
3) Increased sensitivity to words.
4) More analytic approach to poetry, fiction, drama.
5) The Essay: Planning and Revising
6) How to answer essay questions

The literature syllabus at the beginning of second year should serve as an initial re-cap of the general notions studied in first, and should progress to more accurate analysis of the methods of communicating experience. At all costs, however, the teacher should be wary of making the English course a study of definitions and methods-as-such. Methods of concentrating experience into words are means, not an end in themselves. They should be discovered as far as possible by induction and put to use in the student's own writing.

The stories studied should be put into some type of progressive order and the Brooks-Warren and Perrine books will provide such a build-up. The uses of plot should be more explicit than the vague idea of struggle seen in first year, emphasizing such important elements as details of character and action which are sown in the opening scene, mutations in outlook, and so forth. The student's writing should emphasize the imaginative re-working of his own personal experience to be used as a kind of "concrete universal," a single situation summing up a truth of life common to all adolescents. The more intricate aspects of theme can be left until third year.

Poetry can be treated in a similar fashion, studying the more sophisticated forms of poetic concentration: understatement, irony, complicated metrics and patterns. Some time should be spent on the difference in word usage, both the different levels (phoney high brow, literary, conversational, vulgar) and the different use of Anglo-Saxon derivatives and Romance derivations. The teacher should stress that none of the levels or derivatives is bad in itself but each must be chosen according to the writer's situation, viewpoint, and audience.

The reason for delaying the essay until second term of second year is two-fold: first, it is a type of literature unknown and therefore unpleasant. Freshmen rarely read more than the picture captions even in LIFE magazine. Secondly, there is a far more natural approach to their real reading and thinking habits through the imaginative processes of description and story-telling. But the essay is something that should be studied long before senior year, not only because of the increased popularity of non-fiction today but also because of its value for demanding clarity of thought and expression. There is no complaint made more frequently by college English professors than the one about "their total (sic) inability to write a clear, unified, coherent paragraph." The danger in

such terms is that the high school teacher takes what seems to be the shortest cut to them: memorized definitions, which have little, if any, practical value. And the proof of the prodding is in the writing.

Therefore, much time must go to analyzing ideas and problems, as we have described earlier. Then much time must be given to choosing the more worthwhile elements, according to the chosen point of view and the audience. Never give a theme without telling them the audience, just as you would never write a sermon without knowing the receptivities of the congregation.

Order is something which we know is not a notable quality of the adolescent mind, and yet we presume it in our composition assignments, scribbled hastily on the corner of the board on Friday morning. The short stories and descriptive exercises of first year have given the vague idea of temporal, local, and intensive order, and the more demanding study of plot in second year should have reinforced their appreciation through study of suspense. These three preparatory steps (analysis, selection, order) should be stressed over and over again in classroom work and prelections, since forethought precludes most omissions and a good outline is a giant step toward unity.

Student paragraphs are appallingly underdeveloped. An idea is stated and dropped, with the result that the composition jerks along like a Model T. Full analysis beforehand will help, and Dr. Sauer's topic sentence exercises are valuable: e.g., What would be the best way to handle these topics? (1) I never thought Col. Glenn would make it. (Why? Cause); (2) Oscar is a real schnook. (Examples, effects); (3) Llewellyn is a better choice for captain than Llewis. (Contrast, examples)

Moreover, if the students have made a good outline, the individual divisions and sub-divisions of it can be rewritten as a topic sentence outline, all set to go. The reverse process—drawing a sentence outline, all set to go. The reverse process—drawing a topic sentence outline from an essay already read—is equally valuable.

Several revision classes should be spent on the precise meanings of the directionals again. This consciousness of subordination of thought as shown in syntactical subordination is the beginning of logical thinking, which will be taken up more explicitly in fourth year and which is, ultimately, the foundation of college logic courses.

One set of essay exercises which summarize much of the foregoing and which are eminently practical: how to answer essay

questions on exams. It is strange that at least a third of every exam requires clear, precise thought and expression (and on the spot, to boot!) and yet we never give the students any explicit training in answering such questions. The topic sentence exercise is one approach, e.g., There is no hero in "Julius Caesar." The planning stages of analysis, selection, order, and coherence-through-directionals apply just as aptly to such a question as to a weekly theme, yet we never even expect it when approaching a pile of bluebooks. Another type question is: So-and-so said such-and-such about Macbeth. Obviously the first thing to determine is exactly what are the main points of So-and-so's claim and what is mere rhetorical addition. Again: analysis, selection, and order.

In close connection with the writing exercises, the students should be reading essays which they would normally be expected to like. This excludes, for a time at least, such venerable and worthwhile essays as "A Night Among the Pines" and "The Death of a Ship." Boys at this age are interested neither in the ideas nor in the style. The *Book of Essays* of the Macmillan Pageant Series, edited by Fr. Joseph Browne, S.J., seems to capitalize on the interests of early adolescents and is gathered from exclusively contemporary authors. And since the essay ages more quickly than any other type of literature, *The Reader's Digest* is a good source of material and will give reduced rates and supplementary materials which are usable.

THIRD YEAR

If all has gone reasonably well thus far, the student should have a fairly good grasp of the writing techniques of narration, description, and exposition. Plot, character, "packed" words, and the like should be more or less second-nature to him. Third year is the time to test this.

Rather than group the third year around American literature, a decision which necessitates the inclusion of readings which have little more than historical value and which are properly the realm of a graduate history course, it would seem much more profitable to group the third year around themes in all the various genres studied thus far, with the writing course given to expository discussions of the themes. The advantage of such a scheme is that no idea becomes predominant and the student begins to see the varying results of treating the same theme from different points of view and with differing techniques.

Several themes suggest themselves immediately. The basic

struggles: Man vs. God, Nature, Other Man, Himself. Dr. Sauer's list includes: the hero, the Grail (pursuit of an idea). defiance, *la belle dame sans merci*, Utopia (the South-Seas type and the *1984* type), atonement, etc. These themes, or some of them, provide suggestions not only for literary selections but also for essay and creative assignments. Another source of ideas is William Boutwell's series of advanced placement texts for Scholastic Books, Inc.

Take for example the theme of "realization" during the maturing years:

Stories

"The Celestial Omnibus'
"The Killers"
"Paul's Case"
"Clothe the Naked"
"Water Never Hurt a Man"
"Sixteen"
"The Trouble"

Poems

"When I Was One and Twenty"
"Loveliest of Trees"
"To an Athlete"
"The Man He Killed"
"The Road Not Taken"
"To His Coy Mistress"
"When I Have Fears"

Novels

The Once and Future King
A Separate Peace
To Kill a Mockingbird
Catcher in the Rye
A Death in the Family
Huck Finn
Great Expectations

Plays

"Hamlet"
"The Tempest"
"Death of a Salesman"
"You Can't Take It With You"
"Printer's Measure"

Biography—selections from Anne Frank, Helen Keller, Gene Fowler, C. S. Lewis

Essays—"The Ethics of Elfland" in *Orthodoxy*

Some of the selections are good, some poorer, and the average reader can think of ten or twelve more of each genre which would be equally good or better. But it is profitable that the students understand the difference between good and bad, or poorer, works and that it is craftsmanship, not the loftiness of the idea, which makes the difference.

By this time, of course, all exams should be "sight" exams and consist in four or five essay questions. Province keys can contain four or five sample answers to each question, giving the corrector some kind of quasi-objective norm.

FOURTH YEAR

Writing aims: 1) Logical development
2) Perception of faulty logic
3) Ability to develop an idea in different styles

Most present fourth-year composition texts spend a good deal of time on false argumentation, and this is certainly a help to clear writing. But it certainly also presumes all that has gone before in this sketch. Without a fairly clear idea of order the student is not likely to be capable of finding a lack of order in a fairly intricate argumentation.

Again, I believe that the considerations should be relatively simple. This is not a course in logic but a preparation for one. Therefore it should concentrate on general patterns of false logic and not concern itself with "barbara celarent darii ferio." In fact, if the fourth year produced nothing more than young men capable of discerning false enthymemes, it would be very productive indeed.

Advertising has the two-fold advantage of being a source of false argumentation which is both current and inexhaustible. "Always milder . . ." than what? The various motivations can be understood and used by the senior. And if the teacher has no time to plow through magazines for material, he has only to get hold of any copy of MAD magazine. It will provide the cosmic *reductio ad absurdum:* (Paying for) A Diamond Is Forever; If it hasn't got it here—you can fool some of the people some of the time.

One very important exercise is filling in the suppressed premises, and explicitating the false causal relation implied between two statements, e.g., "Elect Wallis Boink your mayor; he is a veteran of both World Wars"—so was Adolf Hitler; "El Ropos are the best; Roger Maris smokes them"—when he's in training? Another is further study of the uses of denotation and connotation. There are "snarl" words and "purr" words: OUR beer, cigarettes, Edsel rides, scotch, pancake mix are all "impro-oo-ved" and "smo-oo-ther." All the respective brand X's are "harsh," "ineffective," "irritating," "common," "fattening," "old-fashioned," "Communist-inspired."

It seems more important that the student be able to recognize that there is a fallacy than that he be able to put a tried-and-trusty tag on it. Much work must be spent merely getting to this rather vague suspicion before sorting errors into their particular pigeonholes. Remember that these boys have been the mesmerized slaves of Madison Avenue pitchmen since they were old enough to sit up on the living room rug.

Syllabi suggest quite glibly that "We should devote most of our attention to the content and style of the literary selection itself." The idea will, nine times out of ten, take care of itself. Discussion

of it is automatic and, though training is not a hindrance, common sense will usually suffice for handling it. But style is harder to pin down, and handling it most definitely requires a man who knows what it is, who has studied what makes it tick, and who has achieved a certain style of his own.

The exercises in previous years of this outline have been calculated to expose the student not only to the idea but also to the style of an author: his perception, analysis, order, words, figures, as compared with those of others with the same theme. It would also be helpful if the students could express their understanding of the varying approaches by treating an identical subject from varying points of view and with varying styles. For example, the students read the first chapter of Bruce Catton's *This Hallowed Ground* in which he presents, as objectively as possible yet with a certain warmth of detail, Senator Sumner's abolitionist speech in Congress and the Southern reaction to it. Here are three distinct approaches to the same topic (slavery): violently pro, violently con, and objective. And one's choice of words is governed wholly by one's particular point of view. Sumner speaks of slave owners with snarl words and overstatement; the Southerners use euphemisms; all three use metaphorical language and allusions which, in a sense, are always falsifications. A plantation owner was not a brutish Egyptian killer, but we know what the Senator intended. And the art of persuasion often plays on this willingness in the listener to accept something in a metaphorical guise which he never would accept if stated as cold fact.

Once this has been assimilated, the student is ready to try for himself. With a bit of slavery-work, the teacher can dittograph and distribute packets of material which concern a hypothetical juvenile gang murder involving a Puerto Rican stabbed by an Irish-American thug. The packet contains a police report, cold and factual; typescripts of interviews with each boy's parents, with damning details, parental eagerness to absolve, yet tinged with a very human desire to hurt their ungrateful children; and perhaps the depositions of a few confused eye-witnesses, some voluble, some evasive. The first assignment is to write a newpaper account for either the Spanish or the "rich white" daily. This emphasizes how much easier it is to put all the blame on one side. The second assignment, however, is to write an objective statement along the style of Bruce Catton, stating not only facts but feelings, judging

neither side even in the choice of words, yet eliciting reader-interest. Finally, if the teacher wishes, the students can write a short story about it.

There are plenty of possibilities for such exercises. The newspapers are full of them. The plot of almost any novel, play, or movie can be redone in the same manner, but the assignments should gradually become less starkly dramatic than this first one on the murder. They should involve ordinary daily situations and can even be used as a source of editorials for the school paper or feature articles for the school magazine. The aim of the exercise is to train men who are able to assess "orderless" situations, weigh the value of conflicting details, arrive at a solution, and express their opinions objectively and yet in a style which will hold the reader.

CONCLUSION

The preceding suggestions are open to the charge that they make literature subordinate to writing or that such a course is all technique and no idea. And yet we ourselves will quite breezily put a paragraph on the exam which demands a criticism of "style." What *is* style? To the boys and to many teachers style is "something" that makes this man's writing different from that of another, and the discussion usually ends up considering merely the difference between viewpoints.

We must remember that literature is organic, the idea affects the methods of concentration used and they in turn affect the idea. But loneliness, for example, considered merely as an idea, is indifferent. It becomes great, trivial, or vulgar only because it has been handled by Alan Paton or Edgar Guest or a deodorant company. It is technique, craftsmanship, use of the means of concentrating thought into words, style—call it what you will—which makes literature great. And for the skeptical Kevin Flynns, without communication you can neither apply for a job nor keep it. But, what is far more important, without communication you cannot live.

News from the Field

THE NEW ROCKHURST HIGH SCHOOL has received a grant of $500 from the Ridgefield Foundation of New York City toward the cost of a 35 place modern language laboratory. The gift is not exactly notable in size but it is notable in that the gifts to secondary education are not often given by foundations. There have been some gifts to groups of secondary schools and some foundation grants for special studies in secondary school studies but gifts to individual institutions are few and far between. Be that as it may, Rockhurst will still have to find $4,900 more in order to pay for its new lab.

GEORGETOWN PREP is still accepting applicants for the seventh and eighth grades. A previous mention in the JEQ had indicated that Georgetown Prep had dropped their grammar school classes.

TEXTBOOKS IN BRAILLE are the specialty of the Xaxier Society for the Blind of 154 East 23rd Street, New York 10, N.Y. The director of the Society, Father Arthur R. McGratty, S.J., announces that the Society is the official clearing house for all textbook information on braille and tape books for the blind. The texts would cover elementary, secondary, and college texts.

The UNIV. OF DETROIT HIGH SCHOOL won the state debate championship of Michigan this past scholastic year. It was the first time in the school's history. It was also only the second Catholic high school to do the trick in the forty year duration of the competition.

The Medical School of LOYOLA of CHICAGO is trying to keep pace with its Dental brother institution. The Medical School announced two gifts of $75,000 and $50,000 for the new five-story, 300 bed University Teaching Hospital and five-story Stritch School of Medicine. The buildings will be linked by a clinical research wing. Groundbreaking for the new Loyola Medical Center is presently planned for the summer of 1964, with occupancy in September of 1966.

LOYOLA UNIVERSITY OF CHICAGO conducted its fourth annual debaters' institute for high school students with a record number of 70 boys and girls enrolled. As far as is known Loyola University is the only Catholic college offering such an institute out of forty-eight colleges doing so in the nation. The institute last for three weeks.

LOYOLA UNIVERSITY of CHICAGO announced a $100,000 bequest from the estate of Mrs. Cornelius O'Leary. The gift will be used to establish a memorial in the new five million dollar Dental School soon to be built. The new four story dental school will have four times the area of the present school and will allow larger student classes, increased graduate research, and post-graduate refresher courses for practicing dentists. The entire building will be air-conditioned and provision is being made for complete closed circuit television for all teaching areas.

CREIGHTON UNIVERSITY of OMAHA is thinking big these days. Plans were recently announced for the construction of six major building complexes and the general redesign of the entire University campus.

The six major construction objectives are:

The first three buildings of the Criss Medical Center, consisting of a Medical Research Center building, a basic Medical Science building, and a third structure to house the School of Pharmacy and Out-Patient Clinic.

A Pre-Professional Science Building, a five story structure to house classrooms, laboratories and related facilities for teaching the physical and life sciences.

A two-story Communications-Fine Arts Building containing a Little Theatre, a University radio station, television facilities and the speech department.

An eight-floor Men's Residence Hall to accommodate 500 male students.

A similar size Women's Residence Hall to provide accommodations for 500 women students.

A three story addition to the Mary Rogers Brandeis Student Center to provide increased food facilities and needed space for a growing range of activities.