ONLINE GREAT BOOKS HANDBOOK

BY SCOTT HAMBRICK

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ACKNOWLEDGMENTS

Thank you, Brett McKay. Brett is founder of www.artofmanliness.com and www.strenuouslife.co. I'm sure many of you are members of both OGB and The Strenuous Life. You'll recognize that I've borrowed a lot from Brett. He's been a mentor and inspiration to me in forming this project. He and I were barbell training one morning at my home and he told me I should create the OGB service. I protested that I didn't need another job, but Brett knew better and told me that I did. He was right. Thank you for the encouragement. Thanks for blazing the way. Thanks for sharing your knowledge and experience. Thanks for doing what you do for the world. Thank you, Brett.

Thank you, Matt Reynolds. Matt is founder of www.startingstrengthonlinecoaching.com. Matt is my boss. I coach for him. He's also one of my best friends. Matt told me the same thing Brett did. He said, "Hambrick, guys like you need lots of jobs to feel alive." He's right. I also borrowed and stole liberally from the work Matt has done in creating SSOC. He has created the finest online concierge service of any kind, ever. Hopefully I've learned enough from him to make this as great a service for my clients as SSOC is for his. Matt has been a constant supporter of this project from before day one. Matt leaves people stronger, and the cosmic woodpile taller, every day. Thank you, Matt.

Thank you, Jim Furr. Jim is the co-founder of the Tulsa group that meets in my home. Jim has encouraged me and supported me at every step of the way from setting up our first meeting in my home, to proofreading all of the website and every other piece of content at OGB, to arguing out every detail of how OGB should work in order to best help the members. You will likely run into Jim here at OGB. You'll love him too. He's a fervent reader and advocate for the Great Books program. I call him Saint James the Evangelist. He leads groups here from time to time, does podcasts with me, and has drank many a pour of whiskey with me. He's a fantastic ally. He's a great friend. He's a gentleman and a scholar. He's who I want to be like when I grow up. Thank you, Jim.

Thank you, Karl Schudt. I met Karl at the 2016 Starting Strength Coaches Association Conference and knew immediately that I wanted to work with him. He's kinder and smarter than he is strong (he's crazy, crazy strong), and dedicated to helping more people get stronger both mentally and physically. Karl wrote our Seminar Guidelines and Standards of Conduct, tons of Seminar Host training materials, and more. I couldn't do this without his calm, cool presence. Karl is a fantastic father and Seminar Host. I think he'd be surprised to know he's a damned good midwife to internet Great Books programs too. Thank you, Karl.

Thank you to The Tulsa Group. The folks who have read the

THOUSANDS of pages of text that we have covered and devotedly worked through this program with me have shown me this works. I absolutely would not have proceeded with OGB if the Tulsa Group wasn't so amazing. Clay Atwood, Thad Hensley, Dallas Shell, Aren Johnstone, Jim Furr, Steve Lusk, and Brett McKay show up on the third Thursday and are intellectually vulnerable and ready to work. Every. Time. Others have cycled through our group and I thank them as well. Thanks to those who joined us for a while, we benefited, and I hope you did too. Over time, these men in the Tulsa Group have become a very important part of my social life. I care about and for them, have had very difficult conversations with them, and have grown alongside them. You gentlemen are mighty important to me. Thank you all.

Thank you Charity Hambrick. Charity is my wife. She lets all of those folks come into our home at raise a ruckus on the third Thursday and never grumps or complains about it. She has spent countless thousands of hours as a widow to my businesses and books. I think she secretly loves it. She's in it with me, the books, child rearing, strength training, business, everything. She's my real life partner. Not just a partner for life, but in life as well. I love you Charity. Thank you.

"IGNORANT MEN RAISE QUESTIONS
THAT WISE MEN ANSWERED
A THOUSAND YEARS AGO"

JOHANN WOLFGANG VON GOETHE

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HANDBOOK

MY STORY

Thank you for committing to taking the Great Books journey with us. I've found this work changes everyone who is willing to take it on. It makes us more rigorous thinkers. It makes us better citizens. It teaches us how to live a better life. I know that if you work hard enough, you'll agree with me.

I've always been a reader. When I was a teenager, I read a number of texts from the Great Books. I tried to read some Plato, Descartes, Aristotle, and some others. Reading those texts on my own wasn't just difficult, it was impossible. I was in Catoosa, Oklahoma reading them with no context, no background, and no one to discuss them with. I failed.

Years later, I've come to recognize significant deficiencies in my own education. My fund of knowledge is far from complete and there are entire areas of thought, philosophy, and history of which I have little awareness. My readings and other studies have made me face the fact that I lack basic insights and understanding that even mediocre writers and citizens had a mere 100 years ago. In fact, upon beginning to read Plato, I found that I couldn't REALLY read. I was trained in "Skimming and Scanning." I was great at perusing a document and getting the "gist" of it. Close reading was beyond me. Also, in spite of expending about $85,000 with an elite private elementary school, I saw my children's education was going to be incomplete as well. As a result, my wife Charity and I decided to take

responsibility for their education by homeschooling them. In order to learn how to best educate my children, Riley and Evan, I have spent an enormous amount of time studying pedagogy, educational systems, and curricula. In doing so, I discovered, among other resources, "The Lost Tools of Learning" by Dorothy Sayers, which you can find in Appendix. A. In reading her and others, I have found overwhelming evidence that the leaders of thought and progress in the human race have always been educated in the classical liberal arts, namely the trivium and quadrivium.

The trivium is the first three liberal arts are grammar, logic and rhetoric. The quadrivium is comprised of arithmetic, geometry, music, and astronomy. Virtually every thinker of the enlightenment and even Mark Zuckerberg of Facebook come out of this classical education method. This is widely recognized by the "privileged" as the gold standard for creating powerful leaders and thinkers. Schools like Eaton, Oxford, Harvard, Columbia, Bard's, St. John's, and old William and Mary know this and have trained giants for centuries. The St. John's College program is in Appendix B. Have a look.

Secondly, these thinkers, whether in formal schools or not (Ben Franklin's Junto, for example), have studied the liberal arts by reading great books and engaging in dialectic with their peers. This kind of work is what fed the leaders of The Enlightenment like Jefferson, Rousseau, and Adam Smith. It creates the mental agility for ideas like those from Newton, Schopenhauer, and Darwin require. At its most

basic level, classical liberal arts education teaches normal folks like me to be analytical, articulate, difficult to manipulate, and deeply aware of our place in a history - all of history, not just history from 1776-1945. A trip to Ireland and England in 2013 and another to colonial Williamsburg, VA (the seat of this learning in the New World) helped highlight for me how powerful this education can be. I also began to suspect that it is no longer commonly available because it makes normal people far too dangerous to power structures. Ask King George III.

I discussed all of this with a good friend of mine, Jim Furr. He expressed his frustration with the irrationality, deadly metaphysics, and disgusting politics of our era and expressed his own need to return to classical reason and rationality. He suggested that we form a Socratic seminar ourselves.

So we did.

We based it on the Great Books programs espoused by Mortimer J. Adler. We now meet to discuss Plato, Aristotle, and the other greats in a seminar in my home over the best hors d'oeuvres and drink I can find.

We've found that the great thinkers and writers aren't "too hard." The anti-intellectualism in our culture has taught us that Aristotle, Bacon, Plato, Sophocles, Nietzsche and the like are inaccessible to mere mortals. On the contrary, they are the best writers the human race has offered, they write very well, and they generally give us everything we need to

understand them. The key is to go slow, reread, self-examine, and stay with the task.

THE OGB STORY

In conducting my home group, I found the Great Books Program as espoused by Mortimer J. Adler and Robert Hutchins of the University of Chicago. In a nutshell, Adler and Hutchins advocated for reading the books of what they saw as the "Western Canon" in chronological order. (They also have a ten year reading plan that is not in chronological order. I believe it's inferior.) In reading the books in the order they were written, we get to eavesdrop on what Hutchins calls "The Great Conversation," the conversation carried out in writing between the greatest minds the world has ever known.

By reading these books in order, we are essentially reading the books that influenced the thinking of subsequent writers, so we come to their works with much of the same background as the writer himself had. For example, Aristotle studied Plato VERY closely; in fact, he attended his school. If one reads Aristotle before reading and studying Plato, one is at a grave disadvantage. By reading Plato first, we are more ready to take on the ideas and writings of Aristotle, Aquinas, Kant, and the rest. After all, Alfred North Whitehead tells us that, the safest general characterization of the philosophical tradition is that it consists of a series of footnotes to Plato."

Knowledge scaffolds upon knowledge. We must read Homer to more fully understand the tragedies, we need to read the tragedies to more fully understand the mind of the

ancient Greek in order to more close follow Socrates' questions about justice, and so on. To miss a link in the chain is to put ourselves at a disadvantage and to overreach. Our knowledge and comprehension builds linearly and logically.

I'm a sought-after strength coach and deal with challenges in the world of strength training every day. I put novice weightlifters through "linear progression." The novice accrues strength with every session under the barbell. In a particular lift, a novice can put 5 pounds more on the bar each session. They can do this for months. If you graph the trainee's ability to express force over time, we find that the novice gains strength in a linear progression. We do the same thing with these books. I mentioned that we use an "intellectual linear progression" in some social media posts some time ago, and that idea resonated with my barbell training friends.

They know that you can't put a 405 lb. barbell on the back of a beginner. They also know that with diligence, dedication, and proper preparation, most healthy men can squat 405 pounds. This Intellectual Linear Progression is no different. When the reader starts at the beginning and progresses through the canon in a linear fashion, he finds that what was once incomprehensible is well within reach.

We may not ascend to the heights of Locke, Freud, or Newton, but with diligence, work, and care, we can take part in their thoughts and reconcile them with our own, becoming mentally stronger in the process. Like strength

training, this is work we can all benefit from, even if we aren't the most talented or gifted students. I know, because I'm not.

These books are a self-evident canon. If you happen upon a book in the canon, Nietzsche, for example, you'll find that he discusses the works of Schopenhauer in depth. That might then cause the reader to look up Schopenhauer. Upon reading him, the reader sees his work on Kant. A deeper study of Kant will lead to Copernicus, then to Aristotle, through him to Plato, and back to Homer. Time and again, we find that these thinkers use the work of those who came before them to reach greater and greater heights. That's why we use the Great Books list. Those who've worked the program before us have discovered these connections and charted the course for us. To locate the OGB reading list, refer to Appendix C.

Most people cannot do this alone, I couldn't. We often lack the confidence, patience, and individual drive necessary to forge ahead into the canon — the books and ideas that are the underpinnings of Western thought. Readers often have questions about which translation to read, how to organize and lead a group, and most importantly, who will be in their group and how to find them.

We've created a group for you. We send you the best translations and texts we can find and put you in a Seminar with the finest Seminar Host available. We make this hard work as easy as possible.

OGB seminars provide us with a way to do what the greats have always done. We gather in groups of about 20 to practice dialectic, the art of critical examination of the truth of an opinion. In the Socratic seminar, each participant is forced to criticize his own ideas and beliefs ruthlessly until he absolutely knows why he believes what he believes AND maybe more importantly, learn how much he doesn't know. In the Socratic seminar, we define our terms and agree on our evidence. We must support our premises, or be shown how we are wrong. This process leads to steely intellectual rigor, and helps us develop the rhetorical skills required to defend our thoughts and ideas.

THE OGB LOGO

The right half of the logo is the right hemisphere of the brain. This is the seat of creativity. The upper left corner is a page from a book. The lower left corner is an anvil. Karl Schudt says, "The Great Books are the anvil against which we form our minds into tools better suited for living." That idea was so good we had to build the logo and our program around it.

HOW OGB WORKS

You've already taken the step to sign up. Soon, you'll find out which Seminar you're in. We'll send you your Seminar number and login information in an email. Meanwhile, we will be shipping the first books to your home.

GETTING STARTED

As soon as your credit card clears, we will ship your books to you via USPS. You'll get an email with a tracking number once the package is made up. Your first package will contain two books. You will not receive a package in the third month, because we'll still be reading *The Iliad.* You'll receive *The Odyssey* in month four. Stick around for month 5 and we'll send you one of our shirts. Month six you'll receive two volumes of Aeschylus, etc.

We'll assign you to your Seminar group right away. Seminar meeting dates will be soon to follow. Meanwhile you should be receiving an email invitation to Slack. This is where most of our community hangs out 24 hours per day. You can download the Slack app for your phone. too.

TECHNOLOGY

COMMUNITY

You can participate in discussions on Slack. You'll find that you will get to know the men and women of your seminar group very, very well because of the type of intimate discussions we have in Seminars. You'll become good friends in and outside of OGB. You can also participate in discussion forums with other groups in a semi-private forum for each text. Slack is a great place to get insights and tips from those who have already read the text you are working in.

CHECK-INS

When you login to Slack OGB, you can message Pythia, our check-in bot. She'll tell you what reading is next for you. Let her know when you've completed your readings. If you complete the readings in one check-in each week, you'll be right on schedule and ready to discuss the text in your monthly seminar.

The first check-in asks, "Did you receive 'How to Read a Book?'." If you have received the book, check it. The next task will be to read the first chunk of *The Iliad.* Like all of our reading goals, it should take three one-hour sessions to complete it.

We operate on the honor system. You read for you, no one else. When you don't do the work, you suffer the

consequences. Use the check-ins to keep yourself accountable AND to help motivate the others in your group.

You have four check-ins to complete for each seminar meeting. If you fall behind, you'll just not be up to speed for everything discussed in the Seminar. Do your best to stay on the pace. IF you fall behind, bear down and knock out your reading to get caught up.

COLLOQUIUM

You will have the opportunity publish to your work and lead a Colloquium, an online meeting in which you address your topic or text for fellow members. Conducting a Colloquium will help you build the skills of the Trivium; Grammar, Logic, and Rhetoric.

These optional Colloquia are designed to push you out of your comfort zone and further the development of your mind AND spirit. You are given the opportunity to share your ideas in a wider community for feedback, scrutiny, and, more importantly, it's an opportunity to help your fellow travelers in philosophy. Should you accept and complete this challenge, you can mark it off on the OGB platform, and this achievement is recorded on your profile and in your Seminar meeting room. You'll receive a badge for your profile and access to swag to commemorate your achievement.

HOW IT WORKS

You will complete a paper, speech or video covering a theme, topic, character, text, historical context, or any other subject relating to the book you are reading or have read in your seminar group. Submit your paper, raw video, or audio by emailing support@onlinegreatbooks.com. Your paper or script may be no longer than 2,000 words. We will format your work, whether it is text, video, or audio, and

publish it in the Colloquium channel on Slack. We will also coordinate with you to schedule a time for you to present your work and discuss it with other OGB members.

Your work will not be graded. The fact that you are presenting to your fellow travelers in OGB FOR YOUR OWN BENEFIT is reason enough to do the best work possible. Plagiarism will not be tolerated and will result in the plagiarist being banned from the OGB community. So, use your mind, use proper citations, and do your best.

Participation in the Colloquium will be an interesting event for all OGB readers. We will hear new points of view and approaches to the texts, we will have opportunities to engage in discussions with OGB readers from outside our Seminar, and we will hone our own rhetorical skills as well.

All OGB Diplomas will require you to conduct a Colloquium on your original work.

BLOG

We also welcome your original work for publishing on our blog.

For examples of work posted there, go to onlinegreatbooks.com and click on **blog**.

DIPLOMAS

Firstly, DIPLOMAS ARE OPTIONAL. You are not required to obtain Diplomas. Diplomas are available for readers to earn as a testament to the work they have completed and to distinguish themselves in our community.

The requirements are simple.

1. Attend all of the Seminars for the texts covered by the Diploma.
2. Submit a work relevant to the Diploma texts on a TOPIC NEW TO OGB'S Colloquia.
3. Host a Colloquium to discuss your submitted work.

After this work is complete, you'll be granted your Diploma which will be displayed in your member profile and will be available for you to print or purchase from the store. Requiring the Colloquium submission to be on a new topic will make Diplomas increasingly difficult to obtain. Those who do obtain Diplomas will have placed themselves, their intellect, their thoughts, and their reputation on the line. They will be honored for taking an intellectual risk and accepting a serious challenge. These people will know they have materially contributed to the institutional knowledge of our community. We thank them.

Since we are all starting in the same place, with *The Iliad*, we will be creating the Diplomas as the first reading groups

progress through OGB. Thus far, the Diplomas available are:

EPIC HERO

Texts – Homer's *Iliad* and *Odyssey*

Seminars – Attend all four sessions covering the two texts.

Rhetorical Requirement – Submit an original essay, video, or recording exploring a new topic related to the Epic Hero texts. Search the Colloquium page to research existing work and find out if your topic is original to OGB.

Colloquium – Hold a Colloquium in which you present your submitted work related to the Epic Hero texts.

THESPIAN

Texts – Aeschylus' "Prometheus Bound" and The Oresteia, Sophocles' Oedipus Trilogy, Euripides' "Hippolytus," "Medea," "The Children of Heracles" and "Alcesis", Aristophanes' "Clouds", "Lysistrata: and "The Acharnians".

Seminars – Attend all four sessions covering the Thespian texts.

Rhetorical Requirement – Submit an original essay, video, or recording exploring a new topic related to the Tragedian

texts. Search the Colloquium page to research existing work and find out if your topic is original to OGB.

Colloquium – Hold a Colloquium in which you present your submitted work related to the Thespian texts.

PLATONIST

Texts – All platonic works

Seminars – Attend all sessions covering the Platonic texts.

Rhetorical Requirement – Submit an original essay, video, or recording exploring a new topic related to the Platonist texts. Search the Colloquium page to research existing work and find out if your topic is original to OGB.

Colloquium – Hold a Colloquium in which you present your submitted work related to the Platonist texts.

ARISTOTELIAN

Texts – Aristotle's Ethics, Metaphysics, Categories, De Interpretatione, Prior Analytics, Posterior Analytics,Topics, de Anima, Rhetoric, Poetics, and Ideas

Seminars – Attend all 10 sessions covering the Aristotelian texts.

Rhetorical Requirement – Submit an original essay, video or recording exploring a new topic related to the

Aristotelian texts. Search the Colloquium page to research existing work and find out if your topic is original to OGB.

Colloquium – Hold a Colloquium in which you present your submitted work related to the Aristotelian texts.

STOIC

Texts – Epictetus' "Discourses", Marcus Aurelius' "Meditations"

Seminars – Attend all sessions covering the Stoic texts.

Rhetorical Requirement – Submit an original essay, video, or recording exploring a new topic related to the Stoic texts. Search the Colloquium page to research existing work and find out if your topic is original to OGB.

Colloquium – Hold a Colloquium in which you present your submitted work related to the Stoic texts.

CIVIS ROMANS SUM

Texts – "Plutarch's Lives", Cicero's De Republica" and "De Legibus" and Virgil's Aeneid.

Seminars – Attend all four sessions covering the Civis Romanus Sum texts.

Rhetorical Requirement – Submit an original essay, video, or recording exploring a new topic related to the Civis

Romanus Sum texts. Search the Colloquium page to research existing work and find out if your topic is original to OGB.

Colloquium – Hold a Colloquium in which you present your submitted work related to the Civis Romanus Sum texts.

THEOLOGIAN

THEOLOGIAN

Texts – Saint Augustine of Hippo, City of God, Confessions, On Christian Doctrine, Saint Thomas Aquinas.

Seminars – Attend all sessions covering the Theologian texts.

Rhetorical Requirement – Submit an original essay, video, or recording exploring a new topic related to the Theologian texts. Search the Colloquium page to research existing work and find out if your topic is original to OGB.

Colloquium – Hold a Colloquium in which you present your submitted work related to the Theologian texts.

THERE ARE MANY MORE DIPLOMAS TO COME.

SEMINARS

WHAT SEMINAR IS NOT.

IT IS NOT A CLASS

Your Seminar Host has nothing to teach you. He's not a sage or a guru. Plato is frustrating to read because he never tells us things. This is intentional. He wanted to produce thinkers, not disciples. The point isn't what I think or even what the authors think: it's what you think, or rather that you think.

IT IS NOT A LECTURE

See above. Your Seminar Host is not going to tell you about the *Iliad* and what you should think about it. Great books are great, says Hutchins, partly because they contain within themselves that which you need in order to interpret them. It's up to you.

IT IS NOT A BOOK GROUP

In our experience, book groups aren't really about the books. The book is an occasion for a social gathering, where people drink wine and talk about anything but the book, which none of the participants have actually read. This is a Great Books Seminar, and we will talk about the book.

WHAT IT IS.

AN ENCOUNTER WITH GENIUS

We all know the value of keeping company with really smart people. It's like being the worst singer in a choir: everyone else elevates your performance. The authors we read are really smart people, the smartest that the human race has produced, or at least the smartest ones that wrote books.

A CONVERSATION

There is, hidden in this word, the Latin word for "turn." It's a turning around with others. It's not a casual thing, but a deep thing. Hutchins says that it is the core of Western culture. I think that's true, and you can see even in the *Iliad* the questioning of the accepted wisdom and stories of the past. Helen knows she's a plaything of the gods, and knows that it isn't fair, and even calls out Aphrodite to her face. Helen can't do anything about it, but we can read about her and reflect and question.

A PREREQUISITE FOR GOOD CITIZENSHIP

To be a free human being requires us to take responsibility for the governance of the society, to play a part in deciding how to get to the good life, in balancing the goods of the individual and the state. To be able to do this requires that you know the trivium, the three liberal arts of grammar, logic, and rhetoric. Grammar is how to

read, logic is how to think, and rhetoric is how to speak beautifully. Reading the Great Books will test and refine your skills so that you can take your place in a democratic society. Imagine how many voters make their decision based on 30 second TV spots or Facebook memes, because they are unable to do anything else. No society can survive that. We need better thinkers.

FUN

You are a human being, not an animal, and you are capable of wonder. To know is a self-sufficient good. This is why we like gossip and surfing the internet: knowing stuff is fun. Knowing stuff is also hard, which is why, rather than studying and engaging in conversation about great books, we typically gossip and surf the internet. But since you are human, you ought to do that which is uniquely human, exercising that which is the best part of you. The best books, the best movies, the best music, or the best time with friends always involves thinking at a high level.

HOW WE WILL DO IT

You've read the book. You should come ready to talk about it. If there was a moment that you loved, bring it up. Better yet, if there was a part of the book you hated, bring it up. The things we hate reveal something about us that we had better talk about.

Your Seminar Host will start with an introductory question, but where it goes from there is up to you. His job is to referee. He breaks up fights and also drag us back to the text. You've all been to conferences where a questioner will ask a question that is a half-hour speech about his or her own life, followed by, "What do you think of that?" We won't do that. Stick to the text.

Politics is not off limits, but keep it polite. We prefer only to talk about dead politicians. If you want to compare something to Hillary or Donald, may I suggest Queen Victoria and Bismarck instead? Where we go is up to you! You are all very intelligent and experienced people, in whose company we are honored to be, and you have interesting things to say about life, the universe, and everything. We're looking forward to learning with you.

SEMINAR PROCEDURES AND STANDARDS OF CONDUCT

FRIENDSHIP

Dialectic requires good will from all participants. The goal is truth, but the means is the discussion. We attack ideas, not persons.

A SEMINAR IS A SAFE PLACE FOR UNSAFE IDEAS

If it makes you uncomfortable, it's probably something you ought to talk about.

NO MENTION OF LIVING POLITICIANS

Politics can cause people to hate each other: please talk about ideas, not about politicians. If you must, make sure that the politicians mentioned are dead.

NO DISCUSSION OF CURRENT EVENTS

Current events are divisive: we want to keep the focus on ideas, and not get distracted by emotions. The seminar is about head, not heart.

NO NAME CALLING, AD HOMINEM OR ANY PERSONAL ATTACKS. YOUR GROUP SEMINAR HOST IS FINAL ARBITER OF ALL QUESTIONS OF CONDUCT IN YOUR SEMINAR. VIOLATIONS OF THESE POLICIES WILL RESULT IN BEING REMOVED FROM THE DISCUSSION GROUP, AFTER TWO WARNINGS.

APPENDIX A

THE LOST TOOLS OF LEARNING - PAPER READ AT A VACATION COURSE IN EDUCATION, OXFORD 1947 BY DOROTHY L. SAYERS FIRST PUBLISHED IN 1948

That I, whose experience of teaching is extremely limited, and whose life of recent years has been almost wholly out of touch with educational circles, should presume to discuss education is a matter, surely, that calls for no apology. It is a kind of behaviour to which the present climate of opinion is wholly favourable. Bishops air their opinions about economics; biologists, about metaphysics; celibates, about matrimony; inorganic chemists about theology; the most irrelevant people are appointed to highly-technical ministries; and plain, blunt men write to the papers to say that Epstein and Picasso do not know how to draw. Up to a certain point, and provided that the criticisms are made with a reasonable modesty, these activities are commendable. Too much specialization is not a good thing. There is also one excellent reason why the veriest amateur may feel entitled to have an opinion about education. For if we are not all professional teachers, we have all, at some time or other, been taught. Even if we learnt nothing—perhaps in particular if we learnt nothing —our contribution to the discussion may have a potential value.

Without apology, then, I will begin. But since much that I

have to say is highly controversial, it will be pleasant to start with a proposition with which, I feel confident, all teachers will cordially agree; and that is, that they all work much too hard and have far too many things to do. One has only to look at any school or examination syllabus to see that it is cluttered up with a great variety of exhausting subjects which they are called upon to teach, and the teaching of which sadly interferes with what every thoughtful mind will allow to be their proper duties, such as distributing milk, supervising meals, taking cloak-room duty, weighing and measuring pupils, keeping their eyes open for incipient mumps, measles and chicken- pox, making out lists, escorting parties round the Victoria and Albert Museum, filling up forms, interviewing parents, and devising end-of-term reports which shall combine a deep veneration for truth with a tender respect for the feelings of all concerned.

Upon these really important duties I will not enlarge. I propose only to deal with the subject of teaching, properly so-called. I want to inquire whether, amid all the multitudinous subjects which figure in the syllabuses, we are really teaching the right things in the right way; and whether, by teaching fewer things, differently, we might not succeed in "shedding the load" (as the fashionable phrase goes) and, at the same time, producing a better result.

This prospect need arouse neither hope nor alarm. It is in the highest degree improbable that the reforms I propose will ever be carried into effect. Neither the parents, nor the training colleges, nor the examination boards, nor the

boards of governors, nor the Ministry of Education would countenance them for a moment. For they amount to this: that if we are to produce a society of educated people, fitted to preserve their intellectual freedom amid the complex pressures of our modern society, we must turn back the wheel of progress some four or five hundred years, to the point at which education began to lose sight of its true object, towards the end of the Middle Ages.

Before you dismiss me with the appropriate phrase—reactionary, romantic, mediaevalist, laudatory temporis acti, or whatever tag comes first to hand—I will ask you to consider one or two miscellaneous questions that hang about at the back, perhaps, of all our minds, and occasionally pop out to worry us.

When we think about the remarkably early age at which the young men went up to the University in, let us say, Tudor times, and thereafter were held fit to assume responsibility for the conduct of their own affairs, are we altogether comfortable about that artificial prolongation of intellectual childhood and adolescence into the years of physical maturity which is so marked in our own day? To postpone the acceptance of responsibility to a late date brings with it a number of psychological complications which, while they may interest the psychiatrist, are scarcely beneficial either to the individual or to society. The stock argument in favour of postponing the school leaving-age and prolonging the period of education generally is that there is now so much more to learn than there was in the Middle Ages. This is

partly true, but not wholly. The modern boy and girl are certainly taught more subjects—but does that always mean that they are actually more learned and know more? That is the very point which we are going to consider.

Has it ever struck you as odd, or unfortunate, that to-day, when the proportion of literacy throughout Western Europe is higher than it has ever been, people should have become susceptible to the influence of advertisement and mass-propaganda to an extent hitherto unheard-of and unimagined? Do you put this down to the mere mechanical fact that the press and the radio and so on have made propaganda much easier to distribute over a wide area? Or do you sometimes have an uneasy suspicion that the product of modern educational methods is less good than he or she might be at disentangling fact from opinion and the proven from the plausible?

Have you ever, in listening to a debate among adult and presumably responsible people, been fretted by the extraordinary inability of the average debater to speak to the question, or to meet and refute the arguments of speakers on the other side? Or have you ever pondered upon the extremely high incidence of irrelevant matter which crops up at committee-meetings, and upon the very great rarity of persons capable of acting as chairmen of committees? And when you think of this, and think that most of our public affairs are settled by debates and committees, have you ever felt a certain sinking of the heart?

Have you ever followed a discussion in the newspapers or elsewhere and noticed how frequently writers fail to define the terms they use? Or how often, if one man does define his terms, another will assume in his reply that he was using the terms in precisely the opposite sense to that in which he has already defined them?

Have you ever been faintly troubled by the amount of slipshod syntax going about? And if so, are you troubled because it is inelegant or because it may lead to dangerous misunderstanding?

Do you ever find that young people, when they have left school, not only forget most of what they have learnt (that is only to be expected) but forget also, or betray that they have never really known, how to tackle a new subject for themselves? Are you often bothered by coming across grown-up men and women who seem unable to distinguish between a book that is sound, scholarly and properly documented, and one that is to any trained eye, very conspicuously none of these things? Or who cannot handle a library catalogue? Or who, when faced with a book of reference, betray a curious inability to extract from it the passages relevant to the particular question which interests them?

Do you often come across people for whom, all their lives, a "subject" remains a "subject" divided by water-tight bulkheads from all other "subjects," so that they experience very great difficulty in making an immediate mental

connection between, let us say, algebra and detective fiction, sewage disposal and the price of salmon, cellulose and the distribution of rainfall—or, more generally, between such spheres of knowledge as philosophy and economics, or chemistry and art?

Are you occasionally perturbed by the things written by adult men and women for adult men and women to read? Here, for instance, is a quotation from an evening paper. It refers to the visit of an Indian girl to this country:—

Miss Bhosle has a perfect command of English "Oh, gosh," she said once), and a marked enthusiasm for London.

Well, we may all talk nonsense in a moment of inattention. It is more alarming when we find a well-known biologist writing in a weekly paper to the effect that: "It is an argument against the existence of a Creator" (I think he put it more strongly; but since I have, most unfortunately, mislaid the reference, I will put his claim at its lowest)—"an argument against the existence of a Creator that the same kind of variations which are produced by natural selection can be produced at will by stock-breeders." One might feel tempted to say that it is rather an argument for the existence of a Creator.

Actually, of course, it is neither: all it proves is that the same material causes (re- combination of the chromosomes by cross-breeding and so forth) are sufficient to account for all observed variations—just as the various combinations of the

same 13 semitones are materially sufficient to account for Beethoven's Moonlight Sonata and the noise the cat makes by walking on the keys. But the cat's performance neither proves nor disproves the existence of Beethoven; and all that is proved by the biologist's argument is that he was unable to distinguish between a material and a final cause.

Here is a sentence from no less academic a source than a front-page article in the Times Literary Supplement:—

> The Frenchman, Alfred Epinas, pointed out that certain species (e.g., ants and wasps) can only face the horrors of life and death in association.

I do not know what the Frenchman actually did say: what the Englishman says he said is patently meaningless. We cannot know whether life holds any horror for the ant, nor in what sense the isolated wasp which you kill upon the window-pane can be said to "face" or not to "face" the horrors of death. The subject of the article is mass-behaviour in man; and the human motives have been unobtrusively transferred from the main proposition to the supporting instance. Thus the argument, in effect, assumes what it sets out to prove—a fact which would become immediately apparent if it were presented in a formal syllogism. This is only a small and haphazard example of a vice which pervades whole books—particularly books written by men of science on metaphysical subjects. Another quotation from the same issue of the T.L.S. comes in fittingly here to wind up this random collection of

disquieting thoughts—this time from a review of Sir Richard Livingstone's Some Tasks for Education:—

> More than once the reader is reminded of the value of an intensive study of at least one subject, so as to learn "the meaning of knowledge" and what precision and persistence is needed to attain it. Yet there is elsewhere full recognition of the distressing fact that a man may be master in one field and show no better judgment than his neighbour anywhere else; he remembers what he has learnt, but forgets altogether how he learned it.

I would draw your attention particularly to that last sentence, which offers an explanation of what the writer rightly calls the "distressing fact" that the intellectual skills bestowed upon us by our education are not readily transferable to subjects other than those in which we acquired them: "he remembers what he has learnt, but forgets altogether how he learned it"

Is not the great defect of our education to-day—a defect traceable through all the disquieting symptoms of trouble that I have mentioned—that although we often succeed in teaching our pupils "subjects," we fail lamentably on the whole in teaching them how to think? They learn everything, except the art of learning. It is as though we had taught a child, mechanically and by rule of thumb, to play The Harmonious Blacksmith upon the piano, but had never taught him the scale or how to read music; so that, having

memorized The Harmonious Blacksmith, he still had not the faintest notion how to proceed from that to tackle The Last Rose of Summer. Why do I say, "As though" In certain of the arts and crafts we sometimes do precisely this—requiring a child to "express himself" in paint before we teach him how to handle the colours and the brush. There is a school of thought which believes this to be the right way to set about the job. But observe—it is not the way in which a trained craftsman will go about to teach himself a new medium. He, having learned by experience the best way to economize labour and take the thing by the right end, will start off by doodling about on an odd piece of material, in order to "give himself the feel of the tool."

Let us now look at the mediaeval scheme of education—the syllabus of the Schools. It does not matter, for the moment, whether it was devised for small children or for older students; or how long people were supposed to take over it. What matters is the light it throws upon what the men of the Middle Ages supposed to be the object and the right order of the educative process.

The syllabus was divided into two parts; the Trivium and Quadrivium. The second part—the Quadrivium—consisted of "subjects," and need not for the moment concern us. The interesting thing for us is the composition of the Trivium, which preceded the Quadrivium and was the preliminary discipline for it. It consisted of three parts: Grammar, Dialectic, and Rhetoric, in that order. Now the first thing we notice is that two at any rate of these "subjects" are not

what we should call "subjects" at all: they are only methods of dealing with subjects.

Grammar, indeed, is a "subject" in the sense that it does mean definitely learning a language—at that period it meant learning Latin. But language itself is simply the medium in which thought is expressed. The whole of the Trivium was, in fact, intended to teach the pupil the proper use of the tools of learning, before he began to apply them to "subjects" at all. First, he learned a language; not just how to order a meal in a foreign language, but the structure of language—a language, and hence of language itself—what it was, how it was put together and how it worked. Secondly, he learned how to use language: how to define his terms and make accurate statements; how to construct an argument and how to detect fallacies in argument (his own arguments and other people's). Dialectic, that is to say, embraced Logic and Disputation. Thirdly, he learned to express himself in language; how to say what he had to say elegantly and persuasively. At this point, any tendency to express himself windily or to use his eloquence so as to make the worse appear the better reason would, no doubt, be restrained by his previous teaching in Dialectic. If not, his teacher and his fellow-pupils, trained along the same lines, would be quick to point out where he was wrong; for it was they whom he had to seek to persuade. At the end of his course, he was required to compose a thesis upon some theme set by his masters or chosen by himself, and afterwards to defend his thesis against the criticism of the faculty. By this time he would have learned—or woe betide him—not merely to

Reason, not just eloquence

write an essay on paper, but to speak audibly and intelligibly from a platform, and to use his wits quickly when heckled. The heckling, moreover, would not consist solely of offensive personalities or of irrelevant queries about what Julius Caesar said in 55 B.C.—though no doubt mediaeval dialectic was enlivened in practice by plenty of such primitive repartee. But there would also be questions, cogent and shrewd, from those who had already run the gauntlet of debate, or were making ready to run it.

It is, of course, quite true that bits and pieces of the mediaeval tradition still linger, or have been revived, in the ordinary school syllabus of to-day. Some knowledge of grammar is still required when learning a foreign language —perhaps I should say, "is again required"; for during my own lifetime we passed through a phase when the teaching of declensions and conjugations was considered rather reprehensible, and it was considered better to pick these things up as we went along. School debating societies flourish; essays are written; the necessity for "self-expression" is stressed, and perhaps even over-stressed. But these activities are cultivated more or less in detachment, as belonging to the special subjects in which they are pigeon-holed rather than as forming one coherent scheme of mental training to which all "subjects" stand in a subordinate relation. "Grammar" belongs especially to the "subject" of foreign languages, and essay-writing to the "subject" called "English"; while Dialectic has become almost entirely divorced from the rest of the curriculum, and is frequently practised unsystematically and out of

school-hours as a separate exercise, only very loosely related to the main business of learning. Taken by and large, the great difference of emphasis between the two conceptions holds good: [modern education concentrates on teaching subjects, leaving the method of thinking, arguing and expressing one's conclusions to be picked up by the scholar as he goes along; mediaeval education concentrated on first forging and learning to handle the tools of learning, using whatever subject came handy as a piece of material on which to doodle until the use of the tool became second nature.]

"Subjects" of some kind there must be, of course. One cannot learn the use of a tool by merely waving it in the air; neither can one learn the theory of grammar without learning an actual language, or learn to argue and orate without speaking about something in particular. The debating subjects of the Middle Ages were drawn largely from Theology, or from the Ethics and History of Antiquity. Often, indeed, they became stereotyped, especially towards the end of the period, and the far-fetched and wire-drawn absurdities of scholastic argument fretted Milton and provide food for merriment even to this day. Whether they were in themselves any more hackneyed and trivial than the usual subjects set nowadays for "essay-writing" I should not like to say: we may ourselves grow a little weary of "A Day in my Holidays,"; "What I should like to Do when I Leave School," and all the rest of it. But most of the merriment is misplaced, because the aim and object of the debating thesis has by now been lost sight of. A glib speaker in the Brains

fluent + voluble

 but insincere + shallow

Trust once entertained his audience (and reduced the late Charles Williams to helpless rage) by asserting that in the Middle Ages it was a matter of faith to know how many archangels could dance on the point of a needle. I need not say, I hope, that it never was a "matter of faith"; it was simply a debating exercise, whose set subject was the nature of angelic substance: were angels material, and if so, did they occupy space? The answer usually adjudged correct is, I believe, that angels are pure intelligences; not material, but limited, so that they may have location in space but not extension. An analogy might be drawn from human thought, which is similarly non-material and similarly limited. Thus, if your thought is concentrated upon one thing—say, the point of a needle—it is located there in the sense that it is not elsewhere; but although it is "there"; it occupies no space there, and there is nothing to prevent an infinite number of different people's thoughts being concentrated upon the same needle-point at the same time. The proper subject of the argument is thus seen to be the distinction between location and extension in space; the matter on which the argument is exercised happens to be the nature of angels (although, as we have seen, it might equally well have been something else); the practical lesson to be drawn from the argument is not to use words like "there" in a loose and unscientific way, without specifying whether you mean "located there" or "occupying space there." Scorn in plenty has been poured out upon the mediaeval passion for hair-splitting: but when we look at the shameless abuse made, in print and on the platform, of controversial expressions with shifting and ambiguous

need to be more discerning

connotations, we may feel it in our hearts to wish that every reader and hearer had been so defensively armoured by his education as to be able to cry: Distinguo.

For we let our young men and women go out unarmed, in a day when armour was never so necessary. By teaching them all to read, we have left them at the mercy of the printed word. By the invention of the film and the radio, we have made certain that no aversion to reading shall secure them from the incessant battery of words, words, words. They do not know what the words mean; they do not know how to ward them off or blunt their edge or fling them back; they are a prey to words in their emotions instead of being the masters of them in their intellects. We who were scandalised in 1940 when men were sent to fight armoured tanks with rifles, are not scandalised when young men and women are sent into the world to fight massed propaganda with a smattering of "subjects"; and when whole classes and whole nations become hypnotised by the arts of the spell-binder, we have the impudence to be astonished.

We dole out lip-service to the importance of education—lip-service and, just occasionally, a little grant of money; we postpone the school leaving-age, and plan to build bigger and better schools; the teachers slave conscientiously in and out of school-hours, till responsibility becomes a burden and a nightmare; and yet, as I believe, all this devoted effort is largely frustrated, because we have lost the tools of learning, and in their absence can only make a botched and piecemeal job of it.

What, then, are we to do? We cannot go back to the Middle Ages. That is a cry to which we have become accustomed. We cannot go back—or can we? Distinguo. I should like every term in that proposition defined. Does "Go back" mean a retrogression in time, or the revision of an error? The first is clearly impossible per se; the second is a thing which wise men do every day. "Cannot"—does this mean that our behaviour is determined by some irreversible cosmic mechanism, or merely that such an action would be very difficult in view of the opposition it would provoke? "The Middle Ages"—obviously the 20th century is not and cannot be the 14th; but if "the Middle Ages" is, in this context, simply a picturesque phrase denoting a particular educational theory, there seems to be no a priori reason why we should not "go Back" to it—with modifications—as we have already "gone back," with modifications, to, let us say, the idea of playing Shakespeare's plays as he wrote them, and not in the "modernized" versions of Cibber and Garrick, which once seemed to be the latest thing in theatrical progress.

Let us amuse ourselves by imagining that such progressive retrogression is possible. Let us make a clean sweep of all educational authorities, and furnish ourselves with a nice little school of boys and girls whom we may experimentally equip for the intellectual conflict along lines chosen by ourselves. We will endow them with exceptionally docile parents; we will staff our school with teachers who are themselves perfectly familiar with the aims and methods of the Trivium; we will have our buildings and staff large

enough to allow our classes to be small enough for adequate handling; and we will postulate a Board of Examiners willing and qualified to test the products we turn out. Thus prepared, we will attempt to sketch out a syllabus—a modern Trivium "with modifications"; and we will see where we get to.

But first: what age shall the children be? Well, if one is to educate them on novel lines, it will be better that they should have nothing to unlearn; besides, one cannot begin a good thing too early, and the Trivium is by its nature not learning, but a preparation for learning. We will, therefore, "catch 'em young," requiring only of our pupils that they shall be able to read, write and cipher.

My views about child-psychology are, I admit, neither orthodox nor enlightened. Looking back upon myself (since I am the child I know best and the only child I can pretend to know from inside) I recognize in myself three stages of development. These, in a rough-and- ready fashion, I will call the Poll-parrot, the Pert, and the Poetic—the latter coinciding, approximately, with the onset of puberty. The Poll- parrot stage is the one in which learning by heart is easy and, on the whole, pleasurable; whereas reasoning is difficult and, on the whole, little relished. At this age, one readily memorises the shapes and appearances of things; one likes to recite the number-plates of cars; one rejoices in the chanting of rhymes and the rumble and thunder of unintelligible polysyllables; one enjoys the mere accumulation of things. The Pert Age, which follows upon

this (and, naturally, overlaps it to some extent) is only too familiar to all who have to do with children: it is characterised by contradicting, answering-back, liking to "catch people out" (especially one's elders) and in the propounding of conundrums (especially the kind with a nasty verbal catch in them). Its nuisance-value is extremely high. It usually sets in about the Lower Fourth. The Poetic Age is popularly known as the "difficult" age. It is self-centred; it yearns to express itself; it rather specialises in being misunderstood; it is restless and tries to achieve independence; and, with good luck and good guidance, it should show the beginnings of creativeness, a reaching-out towards a synthesis of what it already knows, and a deliberate eagerness to know and do some one thing in preference to all others. Now it seems to me that the lay-out of the Trivium adapts itself with a singular appropriateness to these three ages: Grammar to the Poll-parrot, Dialectic to the Pert, and Rhetoric to the Poetic age.

Let us begin, then, with Grammar. This, in practice, means the grammar of some language in particular; and it must be an inflected language. The grammatical structure of an uninflected language is far too analytical to be tackled by anyone without previous practice in Dialectic. Moreover, the inflected languages interpret the uninflected, whereas the uninflected are of little use in interpreting the inflected. I will say at once, quite firmly, that the best grounding for education is the Latin grammar. I say this, not because Latin is traditional and mediaeval, but simply because even a rudimentary knowledge of Latin cuts down the labour and

pains of learning almost any other subject by at least fifty per cent. It is the key to the vocabulary and structure of all the Romance languages and to the structure of all the Teutonic languages, as well as to the technical vocabulary of all the sciences and to the literature of the entire Mediterranean civilisation, together with all its historical documents. Those whose pedantic preference for a living language persuades them to deprive their pupils of all these advantages might substitute Russian, whose grammar is still more primitive. (The verb is complicated by a number of "aspects"—and I rather fancy that it enjoys three complete voices and a couple of extra aorists—but I may be thinking of Basque or Sanskrit.) Russian is, of course, helpful with the other Slav dialects. There is something also to be said for Classical Greek. But my own choice is Latin. Having thus pleased the Classicists among you, I will proceed to horrify them by adding that I do not think it either wise or necessary to cramp the ordinary pupil upon the Procrustean bed of the Augustan age, with its highly elaborate and artificial verse- forms and oratory. The post-classical and mediaeval Latin, which was a living language down to the end of the Renaissance, is easier and in some ways livelier, both in syntax and rhythm; and a study of it helps to dispel the widespread notion that learning and literature came to a full-stop when Christ was born and only woke up again at the Dissolution of the Monasteries.

However, I am running ahead too fast. We are still in the grammatical stage. Latin should be begun as early as possible—at a time when inflected speech seems no more

astonishing than any other phenomenon in an astonishing world; and when the chanting of "amo, amas, amat" is as ritually agreeable to the feelings as the chanting of "eeny, meeny, miney, mo."

During this age we must, of course, exercise the mind on other things besides Latin grammar. Observation and memory are the faculties most lively at this period; and if we are to learn a contemporary foreign language we should begin now, before the facial and mental muscles become rebellious to strange intonations. Spoken French or German can be practised alongside the grammatical discipline of the Latin.

In English, verse and prose can be learned by heart, and the pupil's memory should be stored with stories of every kind —classical myth, European legend, and so forth. I do not think that the Classical stories and masterpieces of ancient literature should be made the vile bodies on which to practise the technics of Grammar—that was a fault of mediaeval education which we need not perpetuate. The stories can be enjoyed and remembered in English, and related to their origin at a subsequent stage. Recitation aloud should be practised—individually or in chorus; for we must not forget that we are laying the ground work for Disputation and Rhetoric.

grammar- the tools of all subjects

The grammar of History should consist, I think, of dates, events, anecdotes and personalities. A set of dates to which one can peg all later historical knowledge is of enormous

help later on in establishing the perspective of history. It does not greatly matter which dates: those of the Kings of England will do very nicely, provided that they are accompanied by pictures of costume, architecture, and other "every-day Things," so that the mere mention of a date calls up a strong visual presentment of the whole period. Geography will similarly be presented in its factual aspect, with maps, natural features and visual presentment of customs, costumes, flora, fauna and so on; and I believe myself that the discredited and old-fashioned memorising of a few capital cities, rivers, mountain ranges, etc., does no harm. Stamp-collecting may be encouraged.

Science, in the Poll-parrot period, arranges itself naturally and easily round collections—the identifying and naming of specimens and, in general, the kind of thing that used to be called "natural history," or, still more charmingly, "natural philosophy."; To know the names and properties of things is, at this age, a satisfaction in itself; to recognise a devil's coach-horse at sight, and assure one's foolish elders that, in spite of its appearance, it does not sting; to be able to pick out Cassiopeia and the Pleiades, and possibly even to know who Cassiopeia and the Pleiades were; to be aware that a whale is not a fish, and a bat not a bird—all these things give a pleasant sensation of superiority; while to know a ring-snake from an adder or a poisonous from an edible toadstool is a kind of knowledge that has also a practical value.

The grammar of Mathematics begins, of course, with the

multiplication table, which, if not learnt now will never be learnt with pleasure; and with the recognition of geometrical shapes and the grouping of numbers. These exercises lead naturally to the doing of simple sums in arithmetic; and if the pupil shows a bent that way, a facility acquired at this stage is all to the good. More complicated mathematical processes may, and perhaps should, be postponed, for reasons which will presently appear.

So far (except, of course, for the Latin), our curriculum contains nothing that departs very far from common practice. The difference will be felt rather in the attitude of the teachers, who must look upon all these activities less as "subjects" in themselves than as a gathering-together of material for use in the next part of the Trivium. What that material actually is, is only of secondary importance; but it is as well that anything and everything which can usefully be committed to memory should be memorised at this period, whether it is immediately intelligible or not. The modern tendency is to try and force rational explanations on a child's mind at too early an age. Intelligent questions, spontaneously asked, should, of course, receive an immediate and rational answer; but it is a great mistake to suppose that a child cannot readily enjoy and remember things that are beyond its power to analyse—particularly if those things have a strong imaginative appeal (as, for example, Kubla Khan), an attractive jingle (like some of the memory- rhymes for Latin genders), or an abundance of rich, resounding polysyllables (like the Quicunque Vult). This reminds me of the Grammar of Theology. I shall add it

to the curriculum, because Theology is the mistress-science, without which the whole educational structure will necessarily lack its final synthesis. Those who disagree about this will remain content to leave their pupils' education still full of loose ends. This will matter rather less than it might, since by the time that the tools of learning have been forged the student will be able to tackle Theology for himself, and will probably insist upon doing so and making sense of it. Still, it is as well to have this matter also handy and ready for the reason to work upon. At the grammatical age, therefore, we should become acquainted with the story of God and Man in outline—i.e., the Old and New Testament presented as parts of a single narrative of Creation, Rebellion and Redemption—and also with "the Creed, the Lord's Prayer and the Ten Commandments." At this stage, it does not matter nearly so much that these things should be fully understood as that they should be known and remembered. Remember, it is material that we are collecting.

It is difficult to say at what age, precisely, we should pass from the first to the second part of the Trivium. Generally speaking, the answer is: so soon as the pupil shows himself disposed to Pertness and interminable argument (or, as a schoolmaster correspondent of mine more elegantly puts it: "When the capacity for abstract thought begins to manifest itself"). For as, in the first part, the master-faculties are Observation and Memory, so in the second, the master-faculty is the Discursive Reason. In the first, the exercise to which the rest of the material was, as it were, keyed, was the

Latin Grammar; in the second the key-exercise will be Formal Logic. It is here that our curriculum shows its first sharp divergence from modern standards. The disrepute into which Formal Logic has fallen is entirely unjustified; and its neglect is the root cause of nearly all those disquieting symptoms which we have noted in the modern intellectual constitution. Logic has been discredited, partly because we have fallen into a habit of supposing that we are conditioned almost entirely by the intuitive and the unconscious. There is no time now to argue whether this is true; I will content myself with observing that to neglect the proper training of the reason is the best possible way to make it true, and to ensure the supremacy of the intuitive, irrational and unconscious elements in our make-up. A secondary cause for the disfavour into which Formal Logic has fallen is the belief that it is entirely based upon universal assumptions that are either unprovable or tautological. This is not true. Not all universal propositions are of this kind. But even if they were, it would make no difference, since every syllogism whose major premise is in the form "All A is B" can be recast in hypothetical form. Logic is the art of arguing correctly: "If A, then B"; the method is not invalidated by the hypothetical character of A. Indeed, the practical utility of Formal Logic to-day lies not so much in the establishment of positive conclusions as in the prompt detection and exposure of invalid inference. Logic = discernment
Let us now quickly review our material and see how it is to be related to Dialectic. On the Language side, we shall now have our Vocabulary and Morphology at our finger- tips; henceforward we can concentrate more particularly on

Syntax and Analysis (i.e., the logical construction of speech) and the history of Language (i.e., how we came to arrange our speech as we do in order to convey our thoughts).

Our Reading will proceed from narrative and lyric to essays, argument and criticism, and the pupil will learn to try his own hand at writing this kind of thing. Many lessons—on whatever subject—will take the form of debates; and the place of individual or choral recitation will be taken by dramatic performances, with special attention to plays in which an argument is stated in dramatic form.

Mathematics—Algebra, Geometry, and the more advanced kind of Arithmetic—will now enter into the syllabus and take its place as what it really is: not a separate "subject" but a sub-department of Logic. It is neither more nor less than the rule of the syllogism in its particular application to number and measurement, and should be taught as such, instead of being, for some, a dark mystery, and for others, a special revelation, neither illuminating nor illuminated by any other part of knowledge. Math is not separate!

History, aided by a simple system of ethics derived from the Grammar of Theology, will provide much suitable material for discussion; Was the behaviour of this statesman justified? What was the effect of such an enactment? What are the arguments for and against this or that form of government? We shall thus get an introduction to Constitutional History —a subject meaningless to the young child, but of absorbing interest to those who are prepared to argue and

debate. Theology itself will furnish material for argument about conduct and morals; and should have its scope extended by a simplified course of dogmatic theology (i.e., the rational structure of Christian thought), clarifying the relations between the dogma and the ethics, and lending itself to that application of ethical principles in particular instances which is properly called casuistry. Geography and the Sciences will all likewise provide material for Dialectic.

But above all, we must not neglect the material which is so abundant in the pupils'; own daily life. There is a delightful passage in Leslie Paul's The Living Hedge which tells how a number of small boys enjoyed themselves for days arguing about an extraordinary shower of rain which had fallen in their town—a shower so localised that it left one half of the main street wet and the other dry. Could one, they argued, properly say that it had rained that day on or over the town or only in the town? How many drops of water were required to constitute rain? and so on. Argument about this led on to a host of similar problems about rest and motion, sleep and waking, est and non est, and the infinitesimal division of time. The whole passage is an admirable example of the spontaneous development of the ratiocinative faculty and the natural and proper thirst of the awakening reason for definition of terms and exactness of statement. All events are food for such an appetite. An umpire's decision; the degree to which one may transgress the spirit of a regulation without being trapped by the letter; on such questions as these, children are born casuists, and their natural propensity only needs to be developed and trained

—and, especially, brought into an intelligible relationship with events in the grown-up world. The newspapers are full of good material for such exercises: legal decisions, on the one hand, in cases where the cause at issue is not too abstruse; on the other, fallacious reasoning and muddle-headed argument, with which the correspondence columns of certain papers one could name are abundantly stocked.

Wherever the matter for Dialectic is found, it is, of course, highly important that attention should be focused upon the beauty and economy of a fine demonstration or a well-turned argument, lest veneration should wholly die. Criticism must not be merely destructive; though at the same time both teacher and pupils must be ready to detect fallacy, slipshod reasoning, ambiguity, irrelevance and redundancy, and to pounce upon them like rats.

This is the moment when precis-writing may be usefully undertaken; together with such exercises as the writing of an essay, and the reduction of it, when written, by 25 or 50 per cent.

It will, doubtless, be objected that to encourage young persons at the Pert Age to browbeat, correct and argue with their elders will render them perfectly intolerable. My answer is that children of that age are intolerable anyhow; and that their natural argumentativeness may just as well be canalised to good purpose as allowed to run away into the sands. It may, indeed, be rather less obtrusive at home if it is disciplined in school; and, anyhow, elders who have

abandoned the wholesome principle that children should be seen and not heard have no one to blame but themselves. The teachers, to be sure, will have to mind their step, or they may get more than they bargained for. All children sit in judgment on their masters; and if the Chaplain's sermon or the Headmistress's annual Speech-day address should by any chance afford an opening for the point of the critical wedge, that wedge will go home the more forcibly under the weight of the Dialectical hammer, wielded by a practised hand. That is why I said that the teachers themselves would need to undergo the discipline of the Trivium before they set out to impose it on their charges.

Once again: the contents of the syllabus at this stage may be anything you like. The "subjects" supply material; but they are all to be regarded as mere grist for the mental mill to work upon. The pupils should be encouraged to go and forage for their own information, and so guided towards the proper use of libraries and books of reference, and shown how to tell which sources are authoritative and which are not.

Towards the close of this stage, the pupils will probably be beginning to discover for themselves that their knowledge and experience are insufficient, and that their trained intelligences need a great deal more material to chew upon. The imagination—usually dormant during the Pert age—will re-awaken, and prompt them to suspect the limitations of logic and reason. This means that they are passing into the Poetic age and are ready to embark on the study of

Rhetoric. The doors of the storehouse of knowledge should now be thrown open for them to browse about as they will. The things once learned by rote will be seen in new contexts; the things once coldly analysed can now be brought together to form a new synthesis; here and there a sudden insight will bring about that most exciting of all discoveries: the realisation that a truism is true.

It is difficult to map out any general syllabus for the study of Rhetoric: a certain freedom is demanded. In literature, appreciation should be again allowed to take the lead over destructive criticism; and self-expression in writing can go forward, with its tools now sharpened to cut clean and observe proportion. Any child that already shows a disposition to specialise should be given his head: for, when the use of the tools has been well and truly learned it is available for any study whatever. It would be well, I think, that each pupil should learn to do one, or two, subjects really well, while taking a few classes in subsidiary subjects so as to keep his mind open to the inter-relations of all knowledge. Indeed, at this stage, our difficulty will be to keep "subjects" apart; for as Dialectic will have shown all branches of learning to be inter- related, so Rhetoric will tend to show that all knowledge is one. To show this, and show why it is so, is pre-eminently the task of the Mistress-science. But whether Theology is studied or not, we should at least insist that children who seem inclined to specialise on the mathematical and scientific side should be obliged to attend some lessons in the Humanities and vice versa. At this stage also, the Latin Grammar, having done its work,

may be dropped for those who prefer to carry on their language studies on the modern side; while those who are likely never to have any great use or aptitude for mathematics might also be allowed to rest, more or less, upon their oars. Generally speaking: whatsoever is mere apparatus may now be allowed to fall into the background, while the trained mind is gradually prepared for specialisation in the "subjects" which, when the Trivium is completed, it should be perfectly well equipped to tackle on its own. The final synthesis of the Trivium—the presentation and public defence of the thesis—should be restored in some form; perhaps as a kind of "leaving examination" during the last term at school.

The scope of Rhetoric depends also on whether the pupil is to be turned out into the world at the age of 16 or whether he is to proceed to public school and/or university. Since, really, Rhetoric should be taken at about 14, the first category of pupil should study Grammar from about 9 to 11, and Dialectic from 12 to 14; his last two school years would then be devoted to Rhetoric, which, in his case, would be of a fairly specialised and vocational kind, suiting him to enter immediately upon some practical career. A pupil of the second category would finish his Dialectical course in his Preparatory School, and take Rhetoric during his first two years at his Public School. At 16, he would be ready to start upon those "subjects" which are proposed for his later study at the university: and this part of his education will correspond to the mediaeval Quadrivium. What this amounts to is that the ordinary pupil, whose

formal education ends at 16, will take the Trivium only; whereas scholars will take both Trivium and Quadrivium.

Is the Trivium, then, a sufficient education for life? Properly taught, I believe that it should be. At the end of the Dialectic, the children will probably seem to be far behind their coaevals brought up on old-fashioned "modern" methods, so far as detailed knowledge of specific subjects is concerned. But after the age of 14 they should be able to overhaul the others hand over fist. Indeed, I am not at all sure that a pupil thoroughly proficient in the Trivium would not be fit to proceed immediately to the university at the age of 16, thus proving himself the equal of his mediaeval counterpart, whose precocity astonished us at the beginning of this discussion. This, to be sure, would make hay of the public-school system, and disconcert the universities very much—it would, for example, make quite a different thing of the Oxford and Cambridge Boat-race. But I am not here to consider the feelings of academic bodies: I am concerned only with the proper training of the mind to encounter and deal with the formidable mass of undigested problems presented to it by the modern world. For the tools of learning are the same, in any and every subject; and the person who knows how to use them will, at any age, get the mastery of a new subject in half the time and with a quarter of the effort expended by the person who has not the tools at his command. To learn six subjects without remembering how they were learnt does nothing to ease the approach to a seventh; to have learnt and remembered the art of learning makes the approach to every subject an open door.

It is clear that the successful teaching of this neo-mediaeval curriculum will depend even more than usual upon the working together of the whole teaching staff towards a common purpose. Since no subject is considered as an end in itself, any kind of rivalry in the staff-room will be sadly out of place. The fact that a pupil is, unfortunately, obliged, for some reason, to miss the History period on Fridays, or the Shakespeare class on Tuesdays, or even to omit a whole subject in favour of some other subject, must not be allowed to cause any heart-burnings—the essential is that he should acquire the method of learning in whatever medium suits him best. If human nature suffers under this blow to one's professional pride in one's own subject, there is comfort in the thought that the end-of- term examination results will not be affected; for the papers will be so arranged as to be an examination in method, by whatever means.

I will add that it is highly important that every teacher should, for his or her own sake, be qualified and required to teach in all three parts of the Trivium; otherwise the Masters of Dialectic, especially, might find their minds hardening into a permanent adolescence. For this reason, teachers in Preparatory Schools should also take Rhetoric classes in the Public Schools to which they are attached; or, if they are not so attached, then by arrangement in other schools in the same neighbourhood.

Alternatively, a few preliminary classes in Rhetoric might be taken in Preparatory Schools from the age of 13 onwards.

Before concluding these necessarily very sketchy suggestions, I ought to say why I think it necessary, in these days, to go back to a discipline which we had discarded. The truth is that for the last 300 years or so we have been living upon our educational capital. The post-Renaissance world, bewildered and excited by the profusion of new "subjects" offered to it, broke away from the old discipline (which had, indeed, become sadly dull and stereotyped in its practical application) and imagined that henceforward it could, as it were, disport itself happily in its new and extended Quadrivium without passing through the Trivium. But the scholastic tradition, though broken and maimed, still lingered in the public schools and universities: Milton, however much he protested against it, was formed by it—the debate of the Fallen Angels, and the disputation of Abdiel with Satan have the tool-marks of the Schools upon them, and might, incidentally, profitably figure as set passages for our Dialectical studies. Right down to the 19th century, our public affairs were mostly managed, and our books and journals were for the most part written, by people brought up in homes, and trained in places, where that tradition was still alive in the memory and almost in the blood. Just so, many people to-day who are atheist or agnostic in religion, are governed in their conduct by a code of Christian ethics which is so rooted in their unconscious assumptions that it never occurs to them to question it. But one cannot live on capital for ever. A tradition, however firmly rooted, if it is never watered, though it dies hard, yet in the end it dies. And to-day a great number— perhaps the

majority—of the men and women who handle our affairs, write our books and our newspapers, carry out research, present our plays and our films, speak from our platforms and pulpits—yes, and who educate our young people, have never, even in a lingering traditional memory, undergone the scholastic discipline. Less and less do the children who come to be educated bring any of that tradition with them. We have lost the tools of learning—the axe and the wedge, the hammer and the saw, the chisel and the plane—that were so adaptable to all tasks. Instead of them, we have merely a set of complicated jigs, each of which will do but one task and no more, and in using which eye and hand receive no training, so that no man ever sees the work as a whole or "looks to the end of the work." What use is it to pile task on task and prolong the days of labour, if at the close the chief object is left unattained? It is not the fault of the teachers—they work only too hard already. The combined folly of a civilisation that has forgotten its own roots is forcing them to shore up the tottering weight of an educational structure that is built upon sand. They are doing for their pupils the work which the pupils themselves ought to do. For the sole true end of education is simply this: to teach men how to learn for themselves; and whatever instruction fails to do this is effort spent in vain.

APPENDIX B

BULLETIN OF ST. JOHN'S COLLEGE - IN ANNAPOLIS, 1937-38

{STAFF OF THE NEW PROGRAM, 1937-1938}

STRINGFELLOW BARR, President and Fellow of St. John's College B. A. and M. A., University of Virginia
M. A. Oxon.
Formerly Professor of History at the University of Virginia.
Editor of the Virginia Quarterly Review.
Member of the Committee on the Liberal Arts at the University of Chicago.

ST JOHN'S College

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Annapolis
PO Box 2800
Annapolis, MD 21404-2800

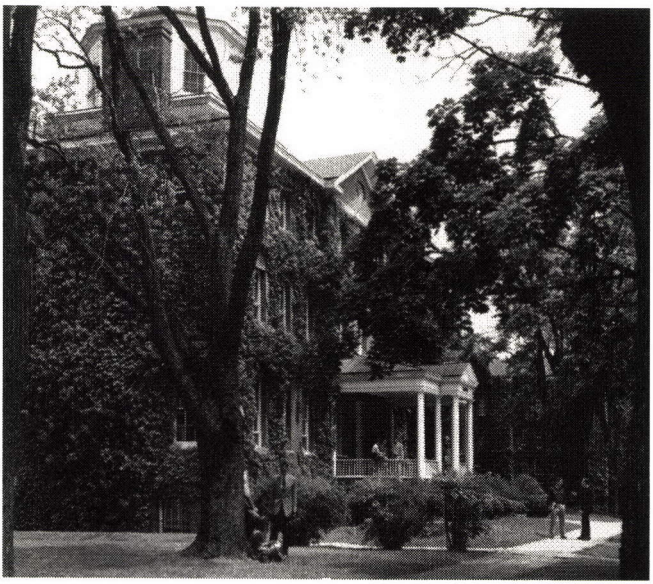
Santa Fe
1160 Camino Cruz Blanca
Santa Fe, NM 87501

SCOTT BUCHANAN, Dean and Fellow of St. John's College
B. A., Amherst College
Ph. D., Harvard University
Formerly Assistant Director of the People's Institute of New York.
Professor of Philosophy at the University of Virginia.

Chairman of the Committee on the Liberal Arts at the University of
Chicago.

OWEN E. HOLLOWAY, Tutor of St. John's College
M. A. and B. Litt., Oxon
Formerly Procter Visiting Fellow at Princeton University.
Assistant Lecturer at the Royal University of Egypt.

R. CATESBY TALIAFERRO, Tutor of St. John's College
B. A. and Ph. D., University of Virginia
Formerly Student at the University of Lyons and the Sorbonne, Paris.
Member of the Committee on the Liberal Arts at the University of
Chicago.



CHARLES GLENN WALLIS, Tutor of St. John's College
B. A., University of Virginia
Formerly Member of the Committee on the Liberal Arts at the University of Chicago.

Appointments of Fellows in Mathematics and Laboratory Science will be announced in the near future.

{The New Program At St. John's}
By Scott Buchanan, Dean of St. John's College

THE AIMS OF LIBERAL EDUCATION

Two or three generations ago, when the aims of liberal education were still adequately implemented in curricula which had the sanction of both learned and popular opinion, it would have been unnecessary to discuss the aims in a college catalogue. Statements concerning aims would have appeared, and did appear, in the original charter of the college.

Whereas, Institutions for the liberal education of youth in the principles of virtue, knowledge and useful literature are of the highest benefit to society, in order to train up and perpetuate a succession of able and honest men for discharging the various offices and duties of life, both civil and religious, with usefulness and reputation, and such institutions of learning having accordingly been promoted and encouraged by the wisest and best regulated States: Be it enacted, etc.

This was the elegant style and certain manner of the founders of St. John's College in 1784, as indeed it was for the founders of King William's School in 1696. They could be thus brief and concise, and their words stood safe and secure in the steady faith they and their readers had in the nature of things and of man.

We begin with a looser style and an uncertain manner, and it takes many more words to come to the point. In order to state our purpose we start with words from a writer, a scientific writer, of the nineteenth century: Education is the adaptation of the human animal to his environment. We note the play of the child and the restless activity of the adolescent in order to discern the thread that we wish to follow on to the end. Somewhere along this thread we must pass from the merely physical aspects of the environment to the living aspects, and finally to those things that minister to intellect and spirit. In the process of adaptation play and activity must make their contribution to work and thought. Human animals must feed themselves, sense the world they live in, and move about; in these things they are like other animals. But they must also imagine, speculate, and practice the arts. These involve man, the rational animal.

We in this country have of necessity been concerned chiefly with our competence and adaptation in the useful arts, and in this we do not necessarily go astray. It is by taking the useful arts seriously that we discover the liberal arts. In the pursuit of our vital ends we find that imagination, scientific reason, speculation, and observation play an indispensable

part, but we also increasingly realize these are special activities with special ends that must be pursued for their own sakes if our more immediate ends are to be gained. There must be appreciation, understanding, and knowledge of the truth even for the sake of our every- day needs. Crucial events in the twentieth century make it unnecessary to argue this point.

The arts of apprehending, understanding, and knowing the truth are the liberal arts, and they set their own ends. They are also the arts of the free man who sets his own immediate ends in the light of the more general good. It is only by the practice of the liberal arts that the human animal becomes a free man. It is only by discipline in these arts that spiritual, moral, and civil liberties can be achieved and preserved. It is in such obvious propositions as these that the founding fathers of 1784 and 1789 gave reasons for the institutions that they set up. It is embarrassing to admit that they are not always familiar and obvious to us.

It will be an important part of the instruction at St. John's College to keep this part of our past alive in the minds of the students, but it is even more important that we implement the ends which the propositions celebrate and seek the virtues which they dictate. Ultimately the ends of liberal education are the intellectual virtues, the development of the capacities from which they come, and the integration of the characters to which they contribute.

TRADITION

The most powerful controlling factor in any human environment is tradition, and any system of education that tries to ignore or escape the tradition within which it operates is bound to fail and destroy itself. The latent dangers in traditions become actual only when they are ignored and evaded. Conscious suppression or artificial construction of a tradition leads only to cultural monstrosity. Eternal vigilance within a tradition is the price of liberty.

But there are many traditions: local traditions, family traditions, even personal day-to-day traditions; professional traditions, scientific and literary traditions, political traditions like monarchy and democracy. These provide the mediums in which the individual lives and moves, moral supports for his purposes, and ways for his imagination and thought to travel. Fallen into decay and disrepute, tradition reaches out a dead hand and stops the individual in his tracks. Traditions live in the individual minds and spirits; individuals find their vital fulfillments in living traditions.

It is the purpose of the new program at St. John's College to recover the great liberal tradition of Europe and America, which for a period of two thousand years has kept watch over and guided all the other Occidental traditions. All liberal colleges ought to be devoted servants of this great tradition, and this is the secret of their tenacious attempts to discharge their functions against many odds.

The tangible and eminently available embodiments and tools of this great tradition are the classics and the liberal arts.

THE CLASSICS

For a long period of European history the ancient languages and mathematics provided the educational mediums of this tradition. They are called the classics. In the last generation it has been known that they were no longer effective carriers. Our educational system has responded by dropping them. But we have not been successful in finding the proper substitutes, tangible, available, movable objects whose obvious properties will enable teachers to move, lead, and discipline students in the liberal arts. Failure at this point is fundamental failure, and compensations in other directions no matter how good in themselves, no matter how various and interesting they may prove to be to the mass of students, are unfaithful to the imperative need of genuine liberal education.

The first step in correction and recovery is admission of failure, and the second step must be research, in the literal sense of retracing the steps in the tradition back to the point where the thread was lost. We, the members of the present administration and staff of St. John's College, have been engaged in this research for the last decade. By following the traces we have found the steps in the great books of the European intellectual tradition. They not only throw light on what has happened to the liberal heritage, but they are

themselves the mediums in which it can be revived and carried on in the liberal college. In short the great books of European thought are the classics, and in this sense liberal education should still be classical.

It may be well in this place to state the criteria of a classic, the standards by which a given book can be judged to be or not to be a classic. To begin with the apparently trivial, a great book is one that has been read by the largest number of persons. To followers of the publishers' announcements of best sellers this criterion may seem unworthy. Over the entire period of European history, Plato, Euclid, the Bible, and Shakespeare are the best examples: barring historical accidents, such as the burning of the library at Alexandria, the judgment stands. The second criterion is also apparently numerical: a great book has the largest number of possible interpretations. This does not mean that the book must be confusingly ambiguous; it rather refers to the inexhaustibility of its significance, each interpretation possessing a clarity and force that will allow other interpretations to stand by its side without confusion. Dante's Divine Comedy and Newton's Principia are the telling examples under this standard. The third criterion is more important and harder to determine: a great book should raise the persistent unanswerable questions about the great themes in European thought. Questions concerning number and measurement, matter and form, ultimate substance, tragedy, and God open up mysteries for the human mind. These questions are met and evaded regularly by self-styled practical men: faced and explored, they

induce, balance, and maintain the intellectual virtues, and on their constant cultivation hang the issues of orthodoxy, heresy, and freedom which are always with us. The fourth criterion is that a great book must be a work of fine art; it must have an immediate intelligibility and style which will excite and discipline the ordinary mind by its form alone. Fifthly, a great book must be a masterpiece of the liberal arts. Its author must be a master of the arts of thought and imagination whose work has been faithful to the ends of these arts, the understanding and exposition of the truth. These five are tests which a book must pass if it is to belong to any contemporary list of the classics.

But such a list makes a chronological series with an order that imposes additional powers on each book. Each book was written after and in the light of previous books; each book was written before other books which it has influenced. Each master has stood on the shoulders of another master and has had later masters as his students. These influences, which are historically vague in some cases, are impressive in the books themselves.
Each is something more than itself in its organic place in the series, and this has many implications. One cannot internally understand a given book until he has read its predecessors and also its successors. It turns out that the best commentary on a great book is another great book. Books now unintelligible to both professor and student become approachable and conquerable if the proper path through other books is followed. Finally the educative value and power of any given book increases at a very high ratio as

other books are read. Consider Euclid and Newton, Sophocles and Freud, Plato and Kant, Hegel and Marx, Locke and the American Constitution. This is an overwhelming answer to inevitable doubts whether the modern college student has capacities equal to the task of reading which the St. John's program sets. It is also internal evidence from the books themselves that they are the best instruments of education. Current textbooks in special subject-matters do not belong to the classics; they are the best examples we can find of books that are detached from the tradition and therefore doomed to early death.

Several models and a great deal of teaching and reading have gone into the compilation of the list. There is the experience with the American Expeditionary Force University at Beaune at the end of the War, there is the experience with honors courses at Columbia University during the twenties, there is the experience with adult reading courses in connection with the People's Institute and the New York Public Libraries, there is the experience with undergraduates, graduates, and high school students at the University of Chicago, there is experience with Litterae Humaniores at Oxford, there is the experience in the Benedictine monasteries from the sixth century on. But the best model that we have is the Bible, a series of books so selected and ordered that they have become the Scriptures of the whole race. This is the most read book in our list, and its inspiration has spread backward and forward through all the classics.

It should be added that any limited list of the classics must always remain open to revision. There is no better way of revising it than its continuous use in teaching in a college. The "best hundred books" is a variable for collecting the values that satisfy its criteria. That is the minimum way of describing the scholarly task that is laid on the teaching faculty.

A LIST OF GREAT BOOKS - IN CHRONOLOGICAL ORDER

Homer – Iliad and Odyssey
Aeschylus – Oresteia
Herodotus – History
Sophocles – Oedipus Rex
Hippocrates – Selections
Euripides – Medea and Electra
Thucydides – History of the Peloponnesian Wars
Old Testament
Aristophanes – Frogs, Clouds, Birds
Aristarchus – On the Distance of the Sun and Moon
Aristoxenus – Harmony
Plato – Meno, Republic, Sophist
Aristotle – Organon and Poetics
Archimedes – Works
Euclid – Elements
Apollonius – Conics
Lucian – True History
Plutarch – Lives
Lucretius – On the Nature of Things

Nicomachus – Introduction to Arithmetic
Ptolemy – Almagest
Virgil – Aeneid
Strabo – Geography
Livy – History of Rome
Cicero – De Officiis
Horace – Ars Poetica
Ovid – Metamorphoses
Quintilian – Institutes
Marcus Aurelius – To Himself New Testament
Galen – On the Natural Faculties
Plotinus – Enneads
Augustine – De Musica and De Magistro Song of Roland
Volsanga Saga
Bonaventura – On the Reduction of the Arts to Theology
Thomas Aquinas – Summa Theologica
Roger Bacon – Opus Maius
Chaucer – Canterbury Tales
Leonardo – Note-books
Erasmus – Colloquies
Rabelais – Gargantua
Copernicus – De Revolutionibus
Machiavelli – The Prince
Harvey – On the Motion of the Heart
Gilbert – On the Magnet
Kepler – Epitome of Astronomy
Galileo – Two New Sciences
Descartes – Geometry
Francis Bacon – Novum Orgnanum
Hobbes – Leviathan

Montaigne – Essays
Cervantes – Don Quixote
Shakespeare – Hamlet, King Lear
Calvin – Institutes
Grotius – The Law of War and Peace
Corneille – Le Cid
Racine – Phèdre
Molière – Tartuffe
Spinoza – Ethics
Milton – Paradise Lost
Leibniz – Mathematical Papers
Newton – Principia
Boyle – Skeptical Chymist
Montesquieu – The Spirit of the Laws
Swift – Gulliver's Travels
Locke – Essay Concerning Human Understanding
Voltaire – Candide
Fielding – Tom Jones
Rousseau – Social Contract
Adam Smith – Wealth of Nations
Hume – Treatise of Human Nature
Gibbon – Decline and Fall of the Roman Empire;
Constitution of the United States; Federalist Papers
Kant – Critique of Pure Reason
Goethe – Faust
Hegel – Science of Logic
Schopenhauer – The World as Will and Idea
Coleridge – Biographia Literaria
Bentham – Principles of Morals and of Legislation
Malthus – Essay on the Principles of Population

Mill – System of Logic
Marx – Capita
Balzac – Père Goriot
Thackeray – Henry Esmond
Dickens – David Copperfield
Flaubert – Madame Bovary
Dostoevski – Crime and Punishment
Tolstoi – War and Peace
Zola – Experimental Novel
Ibsen – The Doll's House
Dalton – A New System of Chemical Philosophy
Clifford – The Common Sense of the Exact Sciences
Fourier – Mathematical Analysis of Heat
Faraday – Experimental Researches into Electricity
Peacock – Algebra
Lobachevsky – Theory of Parallels
Darwin – Origin of Species
Mendel – Papers
Bernard – Introduction to Experimental Medicine
Galton – Enquiries into the Human Mind and its Faculties
Joule – Scientific Papers
Maxwell – Electricity and Magnetism
Gauss – Mathematical Papers
Galois – Mathematical Papers
Boole – Laws of Thought
Hamilton – Quaternion
Riemann – The Hypotheses of Geometry
Cantor – Transfinite Numbers
Virchow – Cellular Pathology
Poincaré – Science and Hypothesis

Hilbert – Foundations of Geometry
James – Principles of Psychology
Freud – Papers on Hysteria
Russell and Whitehead – Principia Mathematica
Veblen and Young – Projective Geometry

A LIST OF GREAT BOOKS

The books on this list for the most part have recently been republished in cheap editions. The cost to the student during the four years' course will, with a few exceptions, come within the customary sum paid for textbooks. In special cases, for instance Euclid's Elements in Heath's translation, the College will arrange a subsidy. It is therefore feasible to make and remake such a list, and to prescribe it as the required reading of all students at St. John's who enter

the new program of study.

THE LIBERAL ARTS

There are two ways of explaining the function of the liberal arts in a liberal college. The simpler way is to describe the mechanics of instruction. That will appear in what follows. But first it will be well to make clear what the basic distinctions were before the modern chaos buried them under the materials of instruction. In general the liberal arts are the three R's, reading, writing, and reckoning. So they still appear in our primary schools; it is their integrity and power that still lure us back to the little red school houses where our fathers and grandfathers studied and practiced them. Before the nineteenth century they had a higher place and a more elaborate development which gave birth to and nurtured the array of subject-matters in the modern university. For fifteen hundred years they were called the Seven Liberal Arts, and before that they were called the Encyclopedia, the "circle for the training of boys". There is a continuous tradition of these as there is of the books, and the two traditions are one in the end. Their formal and operating techniques are more difficult to recover than their products in the great books, but the recovery has proved possible and also illuminating for the practical problems of instruction that the books raise.

The clearest historic pattern of the liberal arts for the modern mind is, curiously enough, to be found in the thirteenth century. At the time of Dante's Divine Comedy

and St. Thomas' Summa Theologica, they were listed as follows:

TRIVIUM	QUADRIVIUM
Grammar	Arithmetic
Rhetoric	Geometry
Logic	Music
	Astronomy

With the medieval emphasis on the rational activities of man and the central position of the speculative sciences of theology and philosophy, interest centered on the last art in each column, and the other arts were subordinate and auxiliary to them. The master of arts in the thirteenth century would most likely write his books on logic and metaphysics or in music and astronomy. Other ages made different emphases. The Renaissance found rhetoric, geometry, and music (measurement) most productive and illuminating, with the other arts subsidiary. The Romans went farthest in rhetoric, as one might expect from noting their legal activities. The Alexandrians gave highest honors to the grammarian scholar and the arithmetician and geometer, with considerable consequent attention to experimental science. The Athenian Greeks agreed with the thirteenth century in their ordering of the arts. It seems that we in our political preoccupation and economic energy, coupled with experimental science, are primarily concerned

with rhetoric and music, the Pythagorean name for mathematical physics.

The order and the shifts in order that this indicates reflect the shifts of attention and emphasis in the great books, and these in turn, as methods of writing and reading, may be said to reflect the spirit of the ages in which they were written. These observations can be turned to account in the manner of teaching which we propose to follow. The entire period with the books and the patterns of the arts can be recapitulated in the four-year college course, the yearly divisions falling respectively at the end of the Alexandrian period, at the end of the middle ages, in the middle of the eighteenth century, and ending with contemporary writers. The schedule can be seen in the following scheme:

FIRST YEAR

LANGUAGES AND LITERATURE	LIBERAL ARTS	MATHEMATICS AND SCIENCES
Homer	Plato	Euclid
Herodotus	Aristotle	Nicomachus
Thucydides	Hippocrates	Aristarchus
Sophocles	Galen	Apollonius
Euripides		Ptolemy
Aristophanes		Archimedes
Lucian		Aristoxenus

FIRST YEAR CONT.

LANGUAGES AND LITERATURE	LIBERAL ARTS	MATHEMATICS AND SCIENCES
Aeschylus		
Old Testament		

SECOND YEAR

LANGUAGES AND LITERATURE	LIBERAL ARTS	MATHEMATICS AND SCIENCES
Horace	Lucretius	Strabo
Ovid	Aurelius	Leonardo
Livy	Cicero	Copernicus
Virgil	Plotinus	Galileo
New Testament	Augustine	Descartes
Quintilian	Bonaventura	
Dante	Thomas	
Volsunga Saga	Roger Bacon	
Song of Roland		
Chaucer		

THIRD YEAR

LANGUAGES AND LITERATURE	LIBERAL ARTS	MATHEMATICS AND SCIENCES
Cervantes	Calvin	Kepler
Shakespeare	Spinoza	Harvey
Milton	Francis Bacon	Gilbert
Rabelais	Hobbes	Newton
Corneille	Locke	Leibniz
Racine	Hume	Boyle
Moliere		
Erasmus		
Montaigne		
Montesquieu		
Grotius		

FOURTH YEAR

LANGUAGES AND LITERATURE	LIBERAL ARTS	MATHEMATICS AND SCIENCES
Gibbon	Kant	Peacock
Voltaire	Schopen hauer	Boole
Swift	Hegel	Fourier

FOURTH YEAR CONT.

LANGUAGES AND LITERATURE	LIBERAL ARTS	MATHEMATICS AND SCIENCES
Rousseau	Goethe	Lavoisier
Adam Smith	Bentham	Dalton
American Constitution	Mill	Hamilton
Federalist Papers	James	Faraday
Malthus	Freud	Maxwell
Marx		Joule
Fielding		Darwin
Balzac		Virchow
Flaubert		Bernard
Thackeray		Galton
Dickens		Mendel
Ibsen		Clifford
Dostoevski		Cantor
Tolstoi		Riemann
		Lobachevski
		Hilbert
		Poincare
		Gauss

FOURTH YEAR CONT.

LANGUAGES AND LITERATURE	LIBERAL ARTS	MATHEMATICS AND SCIENCES
		Galois
		Russell & Whitehead
		Veblen & Young

SCHEDULE OF READING BY YEARS

This scheme correlates the books with the appropriate contemporaneous ordering of the liberal arts, and provides the basic pattern of instruction so that it will be most effective and economical. The two outside columns give the divisions of the books that are primarily literary and linguistic in medium and style and those that are mathematical and scientific in these respects. The middle column gives the texts that expound the distinctions and ordering principles of the arts of reading, understanding, and criticism that will most efficiently exploit the contents of the books. Along with these, we propose to run laboratories of three kinds throughout the course, one to study the devices of measurement and instruments of precision, another to repeat the crucial and canonical experiments in the history of science, and still another for the focusing and concentrating of the devices of all the sciences upon such contemporary problems as the nature of the cell, the chemical, physical, and biological balances in the blood, and the basic problems in embryology. These are

the non-bookish classics that the modern laboratory has produced, and the consequent disciplines will be provided for the liberal training of the student. It is an interesting fact of modern times that the classics and the liberal arts are kept alive chiefly by experimentation.

The liberal arts are chiefly concerned with the nature of the symbols, written, spoken, and constructed, in terms of which we rational animals find our way around in the material and cultural world in which we live. Symbols have practical aspects, as in rhetoric and industry, which must be understood and distinguished from their theoretical uses and significances in science and literature. Again there are concrete data and artificial products that must be distinguished from the abstract principles and ideas which govern them. There are many corrections that these aspects have with one another, and it is the business of the liberal artist to see these apart and put them together. Success in this constitutes intellectual and moral health. Failure is stupidity, intellectual and moral decay, and slavery, to escape which the founding fathers set up institutions of liberal education. It is reassuring to know that they had more than pious hopes in their minds when they made charters for St. John's College and its sister institutions.

MACHINERY OF THE INSTITUTION

For students who choose to enter this program of study this year, 1937, there will be a staff of instruction consisting of men who have come to St. John's from the University of

Chicago, the University of Virginia, Columbia University, and Oxford. Ideally these men should be equally well trained in each aspect of the program, have read all the books in the list, and mastered all the arts. Actually the members of the staff have been educated during the period of academic specialization, and they therefore are specialists who have re-educated themselves in varying degrees. Together their specialties cover the range of the books and the arts, and students will achieve balanced training through a scheme of combination and rotation of teaching techniques; and the same will be true for persons in charge. Such a scheme is dictated by the books and the liberal arts.

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The teaching devices in the scheme are four: 1) reading and discussion of the books in seminars; 2) formal lectures on special topics in the liberal arts; 3) tutorials; 4) laboratories.

SEMINARS

Meetings of seminar groups will occur twice a week with any additional meetings that special circumstances or difficulties may indicate. There will be two instructors in charge, and the instruction will make us of a wide range of devices from explication de texte to analysis of intellectual content and the dialectical treatment of critical opinion.

FORMAL LECTURES

The liberal arts operate in the light of principles which constitute the liberal sciences. These sciences will be progressively expounded in formal lectures by various

members of the staff as the course proceeds. They will be expository and critical also of themes that arise in the reading of the books. There will be at least two formal lectures a week.

TUTORIALS

There will be three kinds of tutorial instruction for small groups or individuals: in original languages, in mathematics, and in writing.

The study of an original language will be initiated in an intensive manner during a period of six or eight weeks at the beginning of each year. The books will be read in English translation, but their proper interpretation is most rapid and efficient when they are studied as translations. This requires only a part of the knowledge commonly demanded now in language courses, a knowledge that is rapidly and easily acquired by the study and analysis of texts selected from the books on the list. This training will serve two purposes in the course, first as it contributes to a knowledge of universal or general grammar as we shall study that in the liberal arts, and as a cumulative skill in the genuine reading of any text including those in English. Greek will be thus studied the first year, Latin the second, and French and German in the third and fourth. It should be noted that these correspond with the original languages of the texts in those years.

The second kind of tutorial will be ordered to the elementary study of the mathematical books. Modern students, more because of the diversity in previous trainings rather than because of any genuine differences in native endowments, vary a great deal in their mathematical abilities. The mathematical tutorials will be organized and taught on the basis of diagnosis of individual cases with the aim of leading each student into vital intellectual relations with the mathematical texts. This task will be facilitated by the mathematical laboratory for those whose difficulties lie in the operational level.

The third kind of tutorial is concerned with training in writing. Selected texts will be memorized, imitated in style, translated, and criticized. The aim here will be triple: to induce active participation in the thought of the great authors, to increase the original literary ability of the student, and to encourage him in original literary creation. There are plans for a magazine of commentary and criticism to which students, teachers, and friends of the St. John's program may contribute. This will be closely connected with the writing tutorials and will be under student editorship.

LABORATORIES

There will be three kinds of laboratories: one in mathematics and measurement; one in experimentation; and one in the combination of scientific findings.

The mathematical laboratory will be equipped with the basic instruments of measurement in all the sciences. Here students learn the mathematical principles that have been embodied in the instruments, learn to operate them, and thus become familiar with the operational aspects of both mathematics and the natural sciences. They will also acquire the "feel" of elementary laboratory techniques for all the sciences.

The second kind of laboratory will allow students to repeat the crucial and canonical experiments in historic and contemporary science. There are classics in empirical science, experiments which once uncovered principles and laid the foundation for whole fields of investigation. Some of these go back to the lever and the balance, some of them like Galileo's experiments with the inclined plane founded classical mechanics, others like Milikan's measurement of the force on the electron have set the themes for contemporary science. Students will study these scientific classics.

At the end of the course there will be a laboratory for the combining of scientific findings in order to investigate concrete problems of central importance. The best problems come from the medical sciences, problems of the cell, problems of blood balances, problems of embryology. They will be in charge of a member of the staff who is acquainted with medical science.

These laboratories will provide a proper pre-professional scientific training, will illustrate the liberal arts in the liveliest contemporary practices, and will focus the past on the present for the whole course. The mathematical laboratory will carry the student through the first year, the experimental laboratory through the second and third years, and the combinatorial laboratory the last year.

SCHEDULE

A given week will contain a maximum of approximately seventeen hours of actual classroom and laboratory work. This will be divided as follows:

Seminars . . . . . 4 hours
Lectures . . . . . 2 hours

Tutorials
Language (for 6 weeks) . . . . . 3 hours
Mathematics . . . . . 3 hours
Writing . . . . . 2 hours
Laboratory . . . . . 2 ½ hours
Total . . . . . 16 ½ hours

Actually this total will vary between fourteen and seventeen hours with an average of hours for the week equal to the customary requirements of liberal colleges in this country.

ADMISSION TO THIS COURSE

On account of the great variation in preparatory training for college students, no preparation is assumed for this course beyond a minimum of reading, writing, and arithmetic; eventually there will be a formulation of this minimum requirement. At the start and for some time in the future we shall apply the usual set of requirements for admission to St. John's College, with special consideration for candidates of outstanding ability whose previous records may not conform to the stated regulations. This course is not designed for any special type of student, either better or worse than the average. It has rigors to meet the abilities of the best students, and it has excellences and aids for the conventionally judged mediocre or even poor student who also should have the best educational material and teaching attention. The course is a single all required course, and cannot be taken in part. It has within it so many degrees of freedom not frequently offered at present that no apology is needed for a formalism that is only apparent.

Students entering St. John's College in September, 1937, will be personally advised concerning the opportunities for their education that this course offers, and will be invited to enter it. Old students who wish to make a new start may also choose to enter it. It cannot be taken in part as substitute for one, two, or three years that they still have to complete in the old curriculum. This rule also applies to students transferring from other institutions.

DEGREE REQUIREMENTS

Satisfactory work in this course for four years will be accepted as fulfillment of the requirements for a Bachelor of Arts degree. There will be the usual semester examinations, either oral or written or both, and a final comprehensive examination, oral and written, at the end of four years. These requirements more than meet the demands of graduate schools in this country, whether in medicine, law, theology, science, business or the arts and sciences. There is enough freedom in the course for the individual student to meet any special requirements that his choice of career and graduate school may dictate.

Despite daily assertions to the contrary, there is no educational device for assuring worldly success to the student. To cultivate the rational human powers of the individual so that armed with the intellectual and moral virtues he may hope to meet and withstand the vicissitudes of outrageous fortune—that is education.

THE ONLINEGREATBOOKS.COM READING LIST

Our reading list is simply the Great Books of the Western World list with most of the mathematical and scientific texts excluded and the addition of Mortimer J. Adler's book.

Mortimer Adler

How to Read A Book

Homer

- *The Iliad*
- *The Odyssey*

Aeschylus (523BC-456BC)

- *Prometheus Bound*
- *The Oresteia*
- *Agammemnon*
- *The Libation Bearers*
- *The Eumenides*

Euripides (480BC-406BC)

- *Hippolytus*
- *Bacchae*

Sophocles (497BC -405BC)

- *The Theban Plays*
  - "Oedipus the King"
  - "Oedipus at Colonus"
- *Antigone*

Aristophanes (446BC-386BC)

- *Clouds*
- *The Assemblywomen*
- *Lysistrata*

Plato (427BC-347BC)

- The Sophists
  - *Protagoras"*
  - *Gorgias*
  - *Phaedrus*
- The Trial
  - *Meno*
  - *Euthyphro*
  - *The Apology*
  - *Crito*

- The Soul
    - *The Symposium*
    - *Phaedo*
    - *The Republic*
- Dialectic
    - *Theaetetus*
    - *Sophist*
    - *Statesman*
- Kosmos
    - *Timaeus*

Herodotus (484BC-425BC)

- "The History"
    - Book i-ii
    - Book vii-ix

Thucydides (460BC-400BC)

- "The History of the Peloponnesian War"

Aristotle (384BC-322BC)

- *Politics*
- *Ethics*
- *Metaphysics*
- *Categories*
- *De Interpretatione*
- *Prior Analytics*
- *Posterior Analytics*
- *Topics*
- *de Anima*
- *Rhetoric*
- *Poetics*
- *Ideas*

Plutarch (46-120)

- *The Lives of the Noble Grecians and Romans*
    - *Lycurgus*
    - *Numa Pompilius*
    - *Lycurgus and Numa Compared*
    - *Solon*
    - *Alexander*
    - *Caesar*
    - *Cato the Younger*

Epictetus (55-135)

- *Discourses*

Marcus Aurelius (121-180)

- *Meditations*

Cicero (106BC-43BC)

- *The Republic*
- *The Laws*

Virgil (70BC-19BC)

- *Aeneid*

Tacitus (56-120)

- *The Annals*
- *The Histories*

Saint Augustine of Hippo (354-430)

- *City of God*
- *Confessions*
- *On Christian Doctrine*

Saint Thomas Aquinas (1274-1323)

- *Treatise on God*
- *Treatise on the Trinity*
- *Treatise on the Creation*
- *Treatise on the Angels*
- *Treatise of the Work of the Six Days*
- *Treatise on Man*
- *Treatise on the Divine Government*
- *Treatise on the Last End*
- *Treatise on Human Acts*
- *Treatise on Habits*
- *Treatise on Law*
- *Treatise on Grace*
- *Treatise on Faith, Hope and Charity*
- *Treatise on Active and Contemplative*
- *Treatise on the States of Life*
- *Treatise on the Incarnation*
- *Treatise on the Sacraments*
- *Treatise on the Resurrection*
- *Treatise on the Last Things*

Dante Alighieri (1265-1321)

- *The Divine Comedy*

Geoffrey Chaucer (1343-1400)

- *Canterbury Tales*
- *Troilus and Criseyde*

Niccolo Machiavelli (1469-1527)

- *The Prince*

John Calvin (1509-1564)

- *Institutes of the Christian Religion*

Thomas Hobbe (1588-1679)

- *Leviathan*

Desiderius Erasmus (1466-1536)

- *Praise of Folly*

Selections from Martin Luther (1483-1546)

Francois Rabelais (1483—1553)

- *Gargantua and Pantagruel*

Michel Eyquem De Montaigne (1533-1592)

- *Essays*

Sir Francis Bacon (1561-1626)

- *Advancement of Learning*
- *Novum Organum*
- *New Atlantis*

William Shakespeare (1564-1616)

- *The First Part of King Henry the Sixth*
- *The Second Part of King Henry the Sixth*
- *The Third Part of King Henry the Sixth*
- *The Tragedy of King Richard the Third*
- *The Comedy of Errors*
- *Titus Andronicus*
- *The Taming on the Shrew*
- *The Two Gentlemen of Verona*
- *Love's Labour's Lost*
- *Romeo and Juliet*
- *The Tragedy of King Richard the Second*
- *A Midsummer-Night's Dream*
- *The Life and Death of King John*
- *The Merchant of Venice*
- *The First Part of King Henry the Fourth*
- *The Second Part of King Henry the Fourth*
- *Much Ado About Nothing*
- *The Life of King Henry the Fifth*
- *Julius Caesar*
- *As You Like It*
- *Twelfth Night; or, What You Will*
- *Hamlet, Prince of Denmark*
- *The Merry Wives of Windsor*

- *Troilus and Cressida*
- *All's Well that Ends Well*
- *Measure for Measure*

William Shakespeare, cont.

- *Othello, the Moor of Venice*
- *King Lear*
- *Macbeth*
- *Antony and Cleopatra*
- *Coroilanus*
- *Timon of Athens*
- *Pericles, Prince of Tyre*
- *Cymbeline*
- *The Winter's Tale*
- *The Tempest*
- *The Famous History of the Life of King Henry the Eighth*
- *Sonnets*

William Gilbert (1544-1603)

- *On the Loadstone and Magnetic Bodies*

Galileo Galilei (1564-1642)

- *Concerning the Two New Sciences*

William Harvey (1578-1657)

- *On the Motion of the Heart and Blood in Animals*
- *On the Circulation of the Blood*
- *On the Generation of Animals*

Miguel de Cervantes (1547-1616)

- *The History of Don Quixote de la Mancha*

Rene Descartes (1596 – 1650)

- *Rules for the Direction of the Mind*
- *Discourse on the Method of Rightly Conducting the Reason*
- *Meditations on First Philosophy*
- *Objections Against the Meditations, and Replies*
- *The Geometry*

Baruch Spinoza (1632 – 1677)

- *Ethics*

John Milton (1608 – 1674)

- *English Minor Poems*
- *Paradise Lost*
- *Samson Agonistes*
- *Areopagitica"*

Blaise Pascal (1623-1662)

- *The Provincial Letters*
- *Pensees*
- *Scientific Treatises*

Moliere (1622-1673)

- *The School for Wives*
- *The Critique of the School for Wives*
- *Tartuff*
- *Don Juan*
- *The Miser*
- *The Would-Be Gentleman*
- *The Would-Be Invalid*

Jean Racine (1639-1699)

- *Berenice*
- *Phaedra*

Isaac Newton (1642 – 1727)

- *Mathematical Principles of Natural Philosophy*
- *Optics*

Christiaan Huygens (1629 – 1695)

- *Treatise on Light*

John Locke (1632 – 1704)

- *A Letter Concerning Toleration Concerning Civil Government, Second Essay*
- *An Essay Concerning Human Understanding*

George Berkeley (1685 – 1763)

- *The Principles of Human Knowledge*

David Hume (1711 – 1776)

- *An Enquiry Concerning Human Understanding*

Jonathan Swift (1667 – 1745)

- *Gulliver's Travels*

Francois-Marie Voltaire (1694 – 1778)

- *Candide*

Denis Diderot (1713 – 1784)

- *Rameau's Nephew*

Charles-Louis de Secondat de La Brede et de Montesquieu (1689 – 1755)

- *The Spirit of Laws*

Jean-Jacques Rousseau (1712 – 1778)

- *On the Origin of Inequality*
- *On Political Economy*
- *The Social Contract*

Adam Smith (1723 – 1790)

- *A Theory of Moral Sentiments*
- *An Inquiry into the Nature and Causes of the Wealth of Nations*

Edward Gibbon (1737 – 1794)

- *The Decline and Fall of the Roman Empire*

Immanuel Kant (1724 – 1804)

- *The Critique of Pure Reason*
- *The Critique of Practical Reason*
- *The Critique of Judgment*

American State Papers

- "The Declaration of Independence"
- "Articles of Confederation"
- The Constitution of the United States of America"
- Alexander Hamilton, James Madison, John Jay "The Federalist"
- "The Anti-Federalist"

John Stuart Mill (1806-1873)

- *On Liberty*
- *Representative Government*

- *Utilitarianism*

James Boswell (1740-1795)
- *The Life of Samuel Johnson, LLD*

Antoine Laurent Lavoisier (1743-1794)
- *Elements in Chemistry*

Michael Faraday (1791-1867)
- *Experimental Researches in Electricity*

Georg Wilhelm Friedrich Hegel (1770-1831)
- *The Philosophy of Right*
- *The Philosophy of History*

Arthur Schopenhauer (1788-1860)
- *The World as Will and Representation*

Soren Kierkegaard (1813-1855)
- *Fear and Trembling*

Friedrich Nietzsche (1844-1900)
- *Beyond Good and Evil*
- *On The Genealogy of Morality*

Alexis De Tocqueville (1805-1859)
- *Democracy in America*

Johann Wolfgang Von Goethe (1749-1832)
- *Faust*

Honore De Balzac (1799-1850)
- *Cousin Bette"*

Jane Austen (1775-1817)
- *Emma*

George Eliot (1819-1880)
- *Middlemarch*

Charles Dickens (1812-1870)
- *Little Dorrit*

Herman Melville (1819-1891)

- *Moby Dick*

Mark Twain (1835-1910)

- *Adventures of Huckleberry Finn*

Charles Darwin (1809-1882)

- *The Origin of Species By Means of Natural Selection*
- *The Descent of Man and Selection in Relation to Sex*

Karl Marx (1818-1883)

- *Capital*

Karl Marx and Friedrich Engels (1820-1895)

- *Manifesto of the Communist Party*

Count Leo Tolstoy (1828-1910)

- *War and Peace*

Fyodor Mikhailovich Dostoevsky (1821-1881)

- *The Brother Karamazov*

Henrik Ibsen (1828-1906)

- *A Doll's House*
- *The Wild Duck*
- *Hedda Gabler*
- *The Master Builder*

William James (1842-1910)

- *The Principles of Psychology*
- *Pragmatism*

Sigmund Freud

- *The Origin and Development of Psycho-Analysis*
- *Selected Papers on Hysteria (Chapters 1-10)*
- *The Sexual Enlightenment of Children*
- *The Future Prospects of Psycho-Analytic Therapy*
- *Observations on "Wild" Psycho-Analysis*
- *The Interpretations of Dreams*
- *On Narcissism*
- *Instincts and Their Vicissitudes*
- *Repression*
- *The Unconscious*

- *A General Introduction to Psycho-Analysis*

Freud Cont.

- *Beyond the Pleasure Principle*
- *Group Psychology and the Analysis of the Ego*
- *The Ego and the Id*
- *Inhibitions, Symptoms, and Anxiety*
- *Thoughts for the Times on War and Death*
- *Civilization and Its Discontents*
- *New Introductory Lectures on Psycho-Analysis*

Henri Bergson (1859-1941)

- *Introduction to Metaphysics*

John Dewey (1859-1952)

- *Experience and Education*

Alfred North Whitehead (1861-1947)

- *Science and the Modern World*
- *Introduction to Mathematics*

Bertrand Russell (1872-1970)

- *The Problems of Philosophy*

Martin Heidegger (1889-1976)

- *What is Metaphysics?*

Ludwig Wittgenstein (1889-1951)

- *Philosophical Investigations*

Karl Barth (1886-1968)

- *The Word of God and the Word of Man*

Henri Poincare (1858-1912)

- *Science and Hypothesis*

Max Planck (1858-1947)

- *Scientific Autobiography*

Albert Einstein (1879-1955)

- *Relativity: The Special and the General Theory*

Sir Arthur Eddington (1882-1944)

- *The Expanding Universe*

Niels Bohr (1885-1962)

- *Atomic Theory: The Descriptions of Nature*
- *(selections) Discussion with Einstein on Epistemological Problems in Atomic Physics*

G.H. Hardy (1887-1947)

- *A Mathematician's Apology*

Werner Heisenberg (1901-1976)

- *Physics and Philosophy*

Erwin Schrodinger (1887-1961)

- *What Is Life?*

Theodosius Dobzhansky (1900-1975)

- *Genetics and the Origin of Species*

C.H. Waddington (1905-1975)

- *The Nature of Life*

Thorstein Veblen (1857-1929)

- *The Theory of the Leisure Class*

R.H. Tawney (1880-1962)

- *The Acquisitive Society*

John Maynard Keynes (1883-1946)

- *General Theory of Employment, Interest and Money*

Sir James George Frazer (1854-1941)

- *Selections from the Golden Bough: chapters I-IV, LXVI-LXIX*

Max Weber (1864-1920)

- *Selections from Essays in Sociology*
    - *Part I: Science and Politics*
    - *Part II: Power*

- *Part III: Religion*

Johan Huizinga (1872-1945)
- *The Waning of the Middle Ages*

Claude Levi-Strauss (1908-2009)
- *Selections from Structural Anthropology: Chapters I-VI, IX-XII, XV, XVII*

Henry James (1843-1916)
- *The Beast in the Jungle*

Bernard Shaw (1856-1950)
- *Saint Joan*

Joseph Conrad (1857-1924)
- *Heart of Darkness*

Anton Chekhov (1860-1904)
- *Uncle Vanya*

Luigi Pirandello (1867-1936)
- *Six Characters in Search of an Author*

Marcel Proust (1871-1922)
- *Swann in Love from Remembrance of Things Past*

Franz Kafka (1883-1924)
- *The Metamorphosis*

D.H. Lawrence (1885-1930)
- *The Prussian Officer*

T.S. Eliot (1888-1965)
- *The Waste Land*

Eugene O'Neill (1888-1953)
- *Mourning Becomes Electra*

William Faulkner (1897-1962)
- *A Rose for Emily*

Bertolt Brecht (1898-1956)

- *Mother Courage and Her Children*

Ernest Hemingway
(1899-1961)
- *The Short Happy Life of Francis Macomber*

Samuel Beckett
(1906-1989)
- *Waiting for Godot*

WHY WE DON'T INCLUDE THE BIBLE IN OUR PROGRAM

One of our founding principles has been that we don't discuss living political figures or current politics. Those topics are too new, too fresh, and too hot. We don't avoid the big ideas though. The subject matter we discuss and debate frequently involves important and sensitive issues we all care about deeply. However, we find that when we discuss these topics in terms of an ancient text that is new to us we are able to have dispassionate and thoughtful discourse about the big issues which divide us.

It has been suggested by many that the Christian Holy Bible should be included as a book for discussion, if not as a

specific text, then as a secondary source. While we agree that The Bible is a "Great Book" it is not a part of the canon as originally conceived by Mortimer Adler. Additionally, we do not believe it is possible to study the Bible as "literature" in a group composed of people who will undoubtedly have strongly held views on its content, translation, meaning, et cetera.

The Bible isn't like the other texts we read. Most of us come to the Bible with deeply held beliefs about what is contained therein. The kind of questioning and discourse we pursue here will tread on those beliefs. I live with constant dread of doing harm with this program. I know that discussing the Bible will harm some of our readers. Many of the books which are included in the canon, such as those of Augustine, Aquinas, and Luther will obviously refer to The Bible. When this occurs, we will be discussing the authors' view of The Bible, not our own.

We've carefully considered all of the pros and cons. After doing so, we do not include the Christian Holy Bible in our program. We do encourage everyone to read The Bible on their own, in their church, or some other setting. The good news is that it is probably easier to find a discussion of this book than of any other.

- PART 2 -
RESOURCES AND TIPS FOR SEMINAR DISCUSSIONS

THE OGB GETTING STARTED GUIDE

Thank you for committing to taking the Great Books journey with us. Please read this short document to get the ball rolling.

THE MOST IMPORTANT BITS

1. Join Slack! You'll receive an email invitation to Slack very soon. Join up, install the Slack app on your phone. Our Guide to slack is here.

2. As soon as your credit card clears, we will ship your books. Expect an email with a tracking number within about 12 hours. Your first package will contain "How to Read a Book" and "The Iliad." Next, you'll receive "The Odyssey." Stick around for month 4 and I'll send you one of our shirts.

3. We'll assign you to your Seminar group right away. Seminar meeting dates will be soon to follow.

MORE DETAILS (IF YOU WANT THEM)

While you are waiting on your first package to arrive, login to slack, fill out your profile, add a photo, and make your first post. I recommend posting in #meatworld to let us know a little about you. This is also a great time to read the handbook and the reading list.

READING GOALS

Start reading "How to Read a Book" as soon as you get it. You'll have a couple of weeks with that book while you and

your seminar mates get settled in and ready to attack "The Iliad." YOU ARE NOT BEHIND ON YOUR READING.

You'll receive email, text, AND slack notices when it's time to start "The Iliad." Your weekly reading reminders will come to you in your slack channel. You'll also get a reminder every morning of what you're supposed to be reading that week.

You can also pop into your Seminar slack channel and ask where everyone else is in their readings.

SEMINAR SCHEDULE

The Seminar schedule will be pinned in your Seminar Slack channel. Your Seminar will be on the same week, night and time each month. We hope you'll always attend your own seminar. You'll find that getting to know the people in your group is very rewarding and an important part of this process. For your own sake, try to do so.

If you must miss your Seminar, have a look at the calendar, or email support@onlinegreatbooks.com and we'll send you an invitation to a session over the same reading with another Seminar group.

You can check out our big calendar and get that hooked into your personal Google Calendar by pasting https://calendar.google.com/calendar/ical/intellectuallp.com_a3ttuv45e4ggg8kkp3shl09grk%40group.calendar.google.com/private-b44fef4301d00c37d572a50feef4c2ed/basic.ics into the 'add

a calendar' blank. This will automatically adjust the times to your time zones. I highly recommend doing this.

We are just getting this off the ground. Be patient with us and help us grow! If you see a glitch, or see something I should improve, let me know. You can email me at scott@onlinegreatbooks.com. I'd love to hear from you.

Thank you for doing this work. Thank you from the bottom of my heart.

Scott Hambrick Reader-in-Chief

USER'S GUIDE TO SLACK

Slack is the real time discussion application that you can access on your PC, Mac, iPhone, Android device, etc. We use it to ask each other questions, discuss the books, receive our reading reminders, do our reading goal check-ins, and more. It's fun, easy to use, and a big help in creating a connection between all of us lonely readers out there. Slack is a giant part of the Online Great Books experience.

HERE'S THE MOST IMPORTANT THING TO KNOW. JUST POST. DON'T WORRY ABOUT GETTING IT WRONG. JUST POST.

JOIN SLACK

Soon after joining OnlineGreatBooks.com you'll receive an email from Slack.com inviting you to join. Follow the instructions and jump in with us. We'll send that to the email you gave us when you signed up. If you don't receive the email within 36 hours of signing up, email support@onlinegreatbooks.com and let us know. We'll get you going.

You can login at https://intellectuallp.slack.com/

You'll be asked to enter your Name and Username, then prompted to accept the terms. After that, click "explore." I highly recommend that you take the tutorial that is offered.

Joining channels After you complete the VERY short tutorial, click on "Channels" on the left side of the screen and join all of the channels that interest you. You should already be joined to everything you need, but it's good to check.

You'll be shown a list of channels. Click on the channel you are interested in. You'll be shown the channel. Click the green "Join" box at the bottom of the screen to join that channel.

LIST OF CHANNELS

#euripides

Discuss Euripides and his plays, Alcestis, Children of Heracles, Medea, and Hippolytus.

#favoritequotes

Record your favorite quotes here. We discuss them and OGB may use them for social media, our Socrates text engine, and more.

#howtoreadabook

Discuss Mortimer Adler's book, "How to Read a Book."

#homer

Discuss the Iliad and the Odyssey, and all things Homer. D' OHHHHHHH!!!!!

#learngreek

A group dedicated to learning and teaching each other ancient Greek.

#meatworld

We talk about what we do in the real world here. We also plan meetups here.

#opendiscussion

Anything goes here.

#Plato_month_one

Discuss your first month's reading assignments.

#aeschylus

Here, we discuss Aeschylus and his plays "Prometheus Bound and "The Oresteia."

#publicannouncements

We limit discussion to announcements only. Stay tuned to this one. Exciting updates, housekeeping stuff, and more are posted here.

AND your seminar channel

Your seminar channel is where you'll receive notices about the assignment of the week, notices of your seminar, and discuss the inside jokes from your own group!

DIAL IN YOUR NOTIFICATIONS

Setup your notifications. Click on the down arrow in the top left corner next to "OnlineGreatBo.."

Select "Profile and Account"

- Edit your profile
    - fix your name
    - enter a photo

- add contact info, etc.

I have some recommendations for your notification settings. These settings will minimize your annoyance and make Slack as fun for you as possible!

- Click on the gear to edit your account
    - Click on notifications
    - Expand all of the options.
        - Under "Send Email Notifications" select "Never"
        - Under "Threads" at the bottom of the page check the box by "Notify me about every reply to threads I follow."
            - Click "Save Setting"

More help is available at https://get.slack.help/hc/en-us/articles/115000769927- Message-threads

DO YOUR FIRST READING CHECK-IN

We do all of our reading goal check-ins in Slack. We use a "Bot" named Pythia to do this. The Pythia is a Slack Bot (a computer program) who will respond to select commands to record your reading progress. In the future, she'll also be responsible for reminding you about the current week's reading that is due.

Every week you will do your reading goal check-ins with Pythia.

The Pythia is a character from ancient Greece. She was also

known as the Oracle of Delphi, you can read more about the original Pythia on Wikipedia.
To access Pythia, direct message her by clicking the "+" sign in the "Direct Message" section of Slack. Create a new DM and select "The Pythia" from the list of users. You will interact with Pythia by messaging simple commands to the bot.

Send the word "Next" to her. She'll then ask you "Did you receive "How to Read a Book" by Adler? Once you've received the book, click yes. She'll let you know what your next assignment is.

For more detail about how to use Pythia click here for the easy user's guide.

ETIQUETTE

Most people will only have notifications enabled for when their username or a thread they are following gets a post. To help keep the noise down, try the following.

- When replying or commenting on a post on slack, hover over the post and click "Start a Thread." This will start a new thread that will only trigger a notification for the people in the conversation. This makes Slack quieter for everyone, but insures that no one misses important posts.
    - If you'd like, you can check the box to have your reply appear in the channel too.
    - If you see a comment that was a reply to a thread, you can just tap "replied to a thread xxxx" to see

the comments in the thread, if any comments aren't in the main Channel.

- Start responses to individual posts with the @username of the original poster. That will notify that person and no one else.
- Keep #publicannouncements for announcements only. Discussion should move to #opendiscussion.
- Discuss specific books in their specific channel.

These tips will make chatting in Slack more fun and less cluttered.

Now start posting!

A FEW FORMATTING TIPS

Emphasis

To emphasize words or phrases, surround your text with asterisks to create bold text [*Socrates*], or underscores for italic text [_Socrates_].

Lists

To create a list, use [shift] + [enter] to create new lines in your message, then add a number or a bullet [•] before each item.

To add a bullet point, use [option] + 8 on a Mac, or [alt] + 7 (on the number pad) on most Windows machines.

Strikethrough

Try using strikethrough to show corrections in your messages, or mark completed items on a to-do list. Surround your text with tildes to strike out [~Socrates~].

Blockquotes

Add angle brackets to the beginning of your message to highlight text with an indented blockquote:

Use [>] to blockquote one paragraph

Use [>>>] to blockquote multiple paragraphs

Code Blocks

To display a portion of text as fixed-width code, surround your text with backticks:

Use single backticks [`single`] to display fixed-width text along with your other message text

Use triple backticks [```triple```] to create a block of pre-formatted, fixed-width text.

Note: Other formatting like bold or italic text will not display in code blocks, and syntax highlighting is not supported.

LOGIN AT HTTPS://INTELLECTUALLP.SLACK.COM/ AND JOIN THE GREAT CONVERSATION

NOTES ON DIALOGUE
BY STRINGFELLOW BARR

> Perhaps the first obstacle to writing even these random notes on dialogue is that the very word, dialogue, has been temporarily turned into a cliché. Everybody is loudly demanding dialogue, and there is not much evidence that most of us are prepared to carry one on. Indeed, to borrow a traditional phrase from professional diplomats, conversations have deteriorated. But both radio and television, whether public or commercial, remind us daily that a lonely crowd hungers for dialogue, not only for the dialogue of theatre but also for the dialogue of the discussion program.

There is a pathos in television dialogue: the rapid exchange of monologues that fail to find the issue, like ships passing in the night; the reiterated preface, "I think that . . ., as if it mattered who held which opinion rather than which opinion is worth holding; the impressive personal vanity that prevents each "discussant" from really listening to another speaker and that compels him to use this God-given pause to compose his own next monologue; the further vanity, or instinctive caution, that leads him to choose very long words, whose true meaning he has never grasped, rather than short words that he understands but that would leave the emptiness of his point of view naked and exposed to a mass public. There is pathos in the meaningless

gestures: the extended chopping hands, fingers rigidly held parallel and together, the rigid wayward thumb pointing to heaven. A knowledgeable theatrical director would cringe at these gestures and would perhaps faint when the extended palms, one held in front of the other, are made to revolve rapidly around each other, thereby imitating and emphasizing the convolutions of a mind that races like a motor not in gear. And Mrs. Malaprop herself would cringe at those long, wayward words, so much at cross purpose with the intent of the speakers. Or at the academic speaker's strings of adjacent nouns, where all but the last noun modify adjectivally either the last noun or the nearest noun - it is anybody's guess. We are all suffocating intellectually, not from the ungrammatical language of Cassius Clay, which is gutsy, forceful and eloquent. We are suffocating from a fausse élégance that scorns the honest, clear, four-letter word. And quite aside from the obscene ones, hundreds of splendid four-letter words are waiting to work for us. Is it possible that we discussants are oppressed by a subconscious suspicion that we are really saying precisely nothing, and that this nothing will stand up as conversation only if we say it elaborately? Is it this suspicion that forces us to speak in what our learned jargon recently christened "jargonese?" "Yoono Chinese, Japanese; well I am now speaking, yoono, jargonese" Our failure at dialogue is building a Tower, of yoono, Babel.

Nevertheless, back of this tormenting, and tormented, babble is a ghost we cannot lay, the ghost of dialogue. We yearn, not always consciously, to commune with other

persons, to learn with them by joint search. This joint labor to understand would be even more exciting than the multiplication of our gross national product or the improvement of our national defense or even than the elimination of war from the face of the earth. For we can never live wholly human lives without a genuine converse between men.

We human animals yearn so deeply to converse that we have discovered, or imagined, that the whole universe shares our longing, that the whole universe is not only "in labor," but "in dialogue." The epics of Hindu and ancient Greek alike, the sacred scriptures both of Jew and Christian, abound in dialogue between God, or the gods, and man. The heroic effort to achieve political democracy was an effort to increase dialogue between men, while that master of dialogue, Socrates, sought with Apollo at Delphi and died rather than cease from asking his fellow-Athenians awkward, important questions. We human animals are wistfully anxious to engage non-human animals in dialogue; we are persistent disciples of Aesop. Our children's books are crowded with talking animals and the same children talk confidently to domestic animals. How could they not feel confidence, they who have so recently passed from the status of dumb animals to the status of animals in dialogue? Our scientists try to understand the language of dolphins. On the other hand, they do not stop at possible dialogue with the animate; at least, metaphorically, their experiments question inanimate matter. So deep is the human faith in inquiry. Before we resent or reject the idea that the scientist

is "in dialogue" with the object or objects he investigates, let us observe that, like Socrates, he is humble, patient, imaginative, and deeply attentive. He "listens" with all five senses and with "the mind's eye."

Our century - or those two-thirds of it that we have now traversed - has been called the Age of Violence. But our century has been marked not only by a massive breakdown of dialogue, but by its massive growth, too. It is, indeed, the century of two World Wars, or revolution and totalitarianism, of cold inhumanity and genocide of racial strife. It is also the century of Martin Buber's "I-and-Thou," of Telhard de Chardin's daring restatement of cosmic progression, of Pope John's call to all men of good will, regardless of their particular religious faith, their race, their economic status, their nation, their political creed, or their technological development.

Moreover, regardless of big-power imperialism, of a precarious peace sustained by a "balance of terror," of a spreading backlash against the claims of racial equality, modern technology has enabled a new ecumenism to germinate. We are learning that the very word, ecumenical, has older uses than ecclesiastical ones. Like Robinson Crusoe, we are finding footprints on the sandy shore of what had sometimes seemed a lonely, desert island; and, like him, we are increasingly eager to meet our brother. Indeed, our century is a dangerous one to be alive in, but it is an expectant one as well. Shall we "search and destroy," or shall we engage in dialogue? Surely, this question does not apply

only to Vietnam, or only to Americans. The Age of Violence – the century we live in - has been marked, let us recall here, by much searching and destroying, by many "body counts," by much "bagging" of prisoners, all over the globe.
It seems possible that the most relevant sort of dialogue, though perhaps the most difficult, for twentieth century men to achieve and especially for Americans to achieve is the Socratic. For this difficult form of dialogue, there are luckily a number of models in Plato's Dialogues. To model [our] dialogues on those that Socrates incited and took part in is a dangerous counsel of something precious close to perfection. But I would merely urge that Socrates; behavior "in dialogue" is a good star to hitch one's wagon to. At the minimum, it is a good guide to the reefs on which most really good dialogues are wrecked. All these reefs welcome hungrily those who substitute the kind of discussion Socrates called "eristic" as a substitute for the kind he called "dialectic." In Book I of Plato's Republic Thrasymachus uses eristic; Socrates, dialectic. Thrasymachus' purpose is to win points and to win applause. The purpose of Socrates is to try, through dialectical discussion with Thrasymachus and others, to understand better the essential nature of justice. Each of the two men makes a choice of weapons appropriate to his purpose. The rising voice, the personal accusation, the withering scorn, the crushing sarcasm, the panic at the possibility of being out-maneuvered, the sweating, the unaccustomed blush of a normally unblushing champion sophist, the volubility that tries to shore up a crumbling argument and to ward off the disgrace of refutation, the love of one's own opinions precisely because

they are one's own, the vanity that replaces love of truth with love for victory are all exemplified by Thrasymachus. What Socrates displays towards Thrasymachus is courtesy. He treats him not as an enemy, but as a valued colleague in the mutual search for understanding. Socrates is, as it were, the personification for purposes of discourse of the love for one's neighbor that Judaism and Christianity prescribe. And the same love sometimes infuses his courteous questions with irony, because such irony helpfully invited Thrasymachus to rid himself of the false opinions he harbored. So he is never fearful that he will "lose," precisely because he is not trying to "win," and does not meet these flat opinions with other flat opinion, but with the ironical question.

Just as we are taught to hate not the sinner but the sin, especially if it is our own, so Socrates never attacks Thrasymachus. Indeed, he never attacks his ignorance and presumptuousness. He merely dissolves the opinions Thrasymachus spouts so loudly, so rapidly, and so volubly. That Thrasymachus recognizes the mortal danger in Socrates' questions and, indeed, that painful scalpel, irony, that Socrates uses on his opinions (and consequently, given Thrasymachus' pride of authorship where his expressed opinions are concerned, on himself, his honor, and his fame as a sophist) comes out in Thrasymachus' sarcastic allusion to "your famous irony." That Socrates knew that his irony "put to the question," a euphemism the Spanish Inquisition would later in history use for the act of torturing the accused, is shown by his likening himself to a gadfly that

stung the noble steed, the Athenian democracy. That the steed knew too is shown in Plato's Apology, where Socrates was sentenced to death for putting Athens to the question.

The many dialectical conversations in Plato's Dialogues suggest several rules of thumb that might be profitably used by [students], or at least more frequently followed. One hesitates to suggest rules of thumb for a kind of discussion that is essentially spontaneous. But it is hard to see how these particular rules could stifle spontaneity:

1. The exchange of declarative monologues tends to be dialectically unproductive. The effort to be too complete is often self-defeating. An adumbration often contributes more to dialectic than a rotund speech. Brevity stimulates dialectic.

2. I take it that Herodotus' "anecdote" that the Persians deliberated while drunk and decided while sober implies that in the early stages of a dialectic exchange a "wild idea" is often more fruitful that a prematurely prudent opinion. The imaginative and the unexpected are frequent ingredients of Socrates' style, though they are often introduced with an (ironic) apology. Since [students are] trying to see more deeply into current problems but are free of the burden of imminent, practical, political action, they might profitably stay "drunk" longer than the King of Kings and his royal counsellors could risk staying.

3. The Socratic dialectic has another code of manners than the dinner party, where religion and politics are sometimes forbidden for fear that rising passions may damage "social" intercourse, and where interrupting a speaker and even a longwinded empty speech, is forbidden. In dialectic, a quick question is analogous to "point of order" in political assemblies. "Do I understand you to be saying . . ." always has the floor.

4. Even these thumb-rules may seem guaranteed to produce bedlam. And, indeed, when they are first tried, they generally do produce it. But inexperienced dancers on a ballroom floor and inexperienced skaters on an ice rink also collide. Experience brings a sixth sense in Socratic dialectic too. The will of self-insistence gives way to the will to learn.

5. In dialectic, "participational democracy" consists in everybody's listening intently; it does not consist in what commercial television calls equal time. When a good basketball team has the ball, its members do not snatch the ball from each other but support the man who has it, and the man who has it passes it to a teammate whenever a pass is called for by the common purpose of the team. But in dialectic, as opposed to basketball, the "opposing team" is composed only of the difficulties all men face when they try to understand. The point is that, in dialectic, it does not matter whose mouth gets used by the dialectical process, provided all are listening intently and exercise the freedom to interrupt with a question if

they do not understand. On the other hand, reading or writing while "in dialogue" is a grave offense against the common purpose of all, not because they diminish the number of speaking mouths but because they diminish the number of listening ears. (Doodling and smoking are permissible aides to listening!)

6. Whatever the touted merits of pluralism in democratic society today (and pluralism is, minimally, better than shooting each other with mail-order submachine guns or even than legislating on religious beliefs), the agreement to disagree is a disgraceful defeat if it means surrendering the hope of agreement through further dialectic. Even Socrates, on rare occasions, countenanced postponement of the struggle to a more propitious occasion.

7. Perhaps the first rule of Socratic dialectic was laid down by Socrates: that we should follow the argument wherever it leads. Presumably, this means that some sorts of relevance that a court pleading should exhibit (and, even more the forensic eloquence that pleading encourages) are irrelevant to dialectic. The deliberate manner, and even more the ponderous manner, are mere impediments. The name of the game is not instructing one's fellows, or even persuading them, but thinking with them and trusting the argument to lead to understanding, sometimes to very unexpected understandings.

8. The chairman [of the Fellows of the Center for the Study of Democratic Institutions in Santa Barbara] recently

abandoned the practice of recognizing speakers in the order in which their raised hands requested the floor. The abandonment of this device, so necessary in parliamentary procedure and even in small committees if they have not learned to discuss dialectically, was an immense step towards Socratic dialogue. The chairman, [like St. John's tutors] now has the more delicate task of intervening, preferably by question, only when he believes that there is a misunderstanding or an unprofitable (not a profitable) confusion, a confusion that in his judgment bids fair not to right itself.

9. [Students], however, will need to be close listeners, in the event that we take Socrates' advice; we shall, indeed, have to be closer listeners than we now are. We are likely, if we meet that obligation, to attain to a level of friendship that not many men attain to. Aristotle, we may recall, held that friendship could be achieved on three levels. The lowest level is that of what we Americans call "contacts," a level on which two men are useful to each other and exchange favors and services. On a higher level, two men can find pleasure in each other's company: they amuse each other. On the highest level, each man is seeking the true good of the other. On that level [students] would be, even more satisfyingly than now, seeking in common to understand.

10. We share the friendship, or philia, that Aristotle thought must exist between the citizens of any republic if it was to be worthy of men. It would certainly exist, and without

sentimentality, in any genuine republic of learning. And it would heighten the courtesy that any good and rigorous dialectic demands.

11. There is only one, final rule of thumb that I would offer: When free minds seek together for greater understanding, they tend to move, as the mind of Socrates so characteristically moved - with playfulness and a sense of the comic. This, perhaps, is because men are most like the gods when they think; because, nevertheless, they are emphatically not gods; and because, for godlike animals, this fact is so thoroughly funny. The truly relevant jest is never out of order, so long as we can pursue our dialogue with high seriousness and with relevant playfulness.

Were we to apply the ten rules of thumb sketched above, we would certainly produce many of those brief interludes of bedlam when dialectical collisions occur, even though these moments of vocal static would decrease in length and in number as we gained practice with free dialectic. Such static is not dialogue's worst problem. Plato and Shakespeare both speak of the mind's eye, that eye that alone sees intellectual light. I suggest there is a mind's ear too, a listening, mindful ear. I suggest that the chief reason that conversations deteriorate is that the mind's ear fails.

January, 1968
Prepared by St. John's College

HOW TO MARK A BOOK

By Mortimer J. Adler

FROM "THE SATURDAY REVIEW OF LITERATURE" - JULY 6TH, 1941

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to "write between the lines." Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions, at less than a dollar.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak

and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your bloodstream to do you any good.

Confusion about what it means to own a book leads people to a false reverence for paper, binding, and type—a respect for the physical thing—the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and bestsellers—unread, untouched. (This deluded individual owns wood-pulp and ink, not books.) The second has a great many books—a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many—every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of "Paradise Lost" than I'd give my baby a set of crayons and an original Rembrandt! I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue. But the soul of a book can be separated from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the C-minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores— marks them up again and again each time he returns to study them—is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean wide awake.) In the second place, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "Gone with the Wind," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous active reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls "caviar factories" on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to

important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top and bottom, as well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of your differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

1. Underlining: of major points, of important or forceful statements.

2. Vertical lines at the margin: to emphasize a statement already underlined.

3. Star, asterisk, or other doo-dad at the margin: to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
4. Numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.

5. Numbers of other pages in the margin: to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.

6. Circling of key words or phrases.

7. Writing in the margin, or at the top or bottom of the

page, for the sake of: recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are, to me, the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page, or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book- marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All-right. How about using a scratch pad slightly smaller than the page-size of the book—so that the edges of the sheets won't protrude? Make your index, outlines, and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by

the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly, and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you—how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is a kind of intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your "Plutarch's Lives," "Shakespeare," or "The Federalist Papers," tell him gently but firmly, to buy a copy. You will lend him your car or your coat—but your books are as much a part of you as your head or your heart.

THE ONLINE GREAT BOOKS EXECUTIVE SUMMARY OF HOW TO READ A BOOK

We joke all the time about needing a book called *How to Read a Book*. Instead of writing that book, we are offering

this summary.

Reading is the process whereby we decode written symbols in order to understand the contents of another mind.

In light of what reading is, we still read for different goals. We read for entertainment, information, or understanding. The reading goal will drive the approach the reader should take.

THE FOUR QUESTIONS OF ACTIVE READING

Adler says that we should always be asking questions while we are reading. Simultaneously, we should be attempting to answer these questions from our reading of the text. The proper questions to be asking are:

1. **What is the book about as a whole?**
   What's the leading theme and how does the author develop it?

2. **What is being said in detail, and how?**
   What are the main ideas, assertions and arguments that constitute the author's message?
3. **Is the book true, in whole or in part?**
   You must answer the first two questions to answer this third question. Serious readers are obligated to make this determination.

4. **What of it?**

We must judge the significance of the book by determining the importance of what the book has to teach.

LEVELS OF READING

There are four levels of reading. In order to reach the highest level of reading, syntopical reading, you must engage in the three less involved levels. In other words, each of these levels builds on those previous to it.

LEVEL 1 - Elementary Reading

What does this say?

This is the act of decoding the letters, words, and sentences on the page and determining what has been written. This level of reading involves the skills we are taught when we begin to read. Following the words with our eyes, recognizing known words, and sounding out others we don't understand are the skills necessary at this level of reading.

In Elementary Reading we are simply determining what the sentences say. The skill necessary to read at this level should have been taught to us when we were very, very early readers. Unfortunately many never progress past this skill level. Interestingly, most speed reading courses focus on improving skills related to this level of reading.

LEVEL 2 - Inspectional Reading

What is this book about?

Reading training in the 1970's and 80's focused on this type of reading. We called it skimming and scanning. When we read inspectionally, we are trying to get the most from the book in a short period of time. We use "tips and tricks" to plow through the material to get the most bang for our buck.

Tips and tricks to conduct Inspectional Reading.

1. Do a systematic skim through the material.

2. Read the title page and skim the preface.

3. Read the table of contents: try to figure out what the structure and arguments are.

4. Check the index: Use the index to figure out what the big topics are. Spot check a few topics of interest. Estimate the range and breadth of topics covered.

5. Read the publisher's blurb on the dust jacket. These are normally very good short summaries of the text.
6. Find the chapters that seem pivotal to the book: read the opening and/or closing passages/pages carefully.

7. Thumb through entire book, read a paragraph here, a paragraph there, perhaps read a couple of pages in a row. You are reading just to get the main beats in the book.

Now you should know what the book is about. That is all you will know about it at this point.

LEVEL 3 – Analytical Reading
What does the book mean?

Analytical Reading is thorough, complete reading. It is done for comprehension. It is not undertaken for informational or entertainment purposes. The goal of Analytical Reading is understanding.

At www.onlinegreatbooks.com, you'll have to read the materials with AT LEAST this level of understanding.

Analytical Reading techniques differ based on the type of book you are reading. The approach will differ based on if the book is practical, theoretical, historical, imaginative, scientific, philosophical, etc.
It is helpful when doing Analytical Reading to:

1. Underline key sentences.

2. Mark key sections.
3. Use asterisks and stars.

4. List other page numbers with related references in the margin.

5. Circle key words or phrases.

6. Write in margins; sides, top, and bottom.

7. Make notes about the content of the subject.

8. Make notes about the truth and significance of the book.

9. Make notes about how the argument is made and how it fits with other's arguments.

In order to move beyond Level Two's cursory understanding, we must engage in Analytical Reading to achieve a deeper understanding of the text. Adler tells us in a stepwise fashion how we might do this.

ADLER'S RULES FOR READING BOOKS

The First Stage of Analytical Reading

1. You must know what kind of book you are reading and you should know this as early in the process as possible, preferably before you begin to read.
   Adler says we must "pidgeonhole" a book before we read very much. We must determine if the book is a novel, play, practical, theoretical, or some other kind of book ASAP. It is clear that scientific, fiction, practical or any other kinds of books must each be read with a different approach.

2. You must state the unity of the whole book in a single

sentence, or at most a few sentences.

Summarizing the themes and ideas in the book very succinctly forces the reader to carefully organize and evaluate his understanding of what was read. Excellent books are written with beauty and unity. We must apprehend this unity.

3. You must set forth the major parts of the book, and show how these are organized into a whole, by being ordered with one another and to the unity of the whole.

   Any work of art is composed of constituent parts. Recognizing those parts and how they fit in to the unity is crucial to the appreciation of that art. Just as a building may be built from a heap of bricks, understanding how the bricks are used to build walls, rooms, doorways, arches, and more leads us to more fully appreciate the entire structure.

4. Define the problem or problems the author is trying to solve.
   In doing the first three, you are ready to identify what problem the author is trying to solve. If you cannot, you didn't "get it."

The Second Stage of Analytical Reading

1. Come to terms with the author by interpreting his key words

2. Grasp the author's leading propositions by dealing with his most important sentences

3. Know the author's arguments by finding them in, or constructing them out of, sequences of sentences.

4. Determine which of his problems the author has solved, and which he has not. Decide what the author knew he had failed to solve them.

The Third Stage of Analytical Reading

Maxims of Intellectual Etiquette

1. Do not begin criticism until you have completed your outline and your interpretation of the book. In your mind you should say only "I understand", not "I agree" or "I disagree."

2. Do not disagree disputatiously or contentiously.

3. Demonstrate that you recognize the difference between knowledge and mere personal opinion by presenting good reasons for any critical judgment you make.

Special Criteria for Points of Criticism

1. Show wherein the author is uninformed.

2. Show wherein the author is misinformed.

3. Show wherein the author is illogical.

4. Show wherein the author's analysis or account is incomplete.

If you fail in showing the last four, you must agree, at least in part, with the author.

The fourth and highest level of reading is the most complex and difficult level of reading. It requires a great deal of introspection and attention from the reader. We might also call this comparative reading.

In Syntopical Reading the reader compares the book he just read to knowledge of every other book he has read and integrates that knowledge. This is not a comparison of two or more books. The Syntopical Reader learns about and analyses topics or subjects that may not even be in the book at hand. This is the most difficult type of reading by far.

Mere comparison of texts is not enough, syntopical reading involves more. With the help of the books being read, the syntopical reader is able to construct an analysis of the subject that may not be in any of the books. Syntopical Reading is the most active and effortful kind of reading.

The Five Steps in Syntopical Reading

1. Find the relevant passages.

2. Bring the author to common terms with other authors you've read.

3. Get the questions clear.

4. Define the issues at hand.

5. Analyze the discussion.

The cautious reader can use these rules to mentally reconcile disparate works and draw new and important conclusions from the materials.

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USA
Lexington, KY

THE OGB STORY

Thank you for committing to taking the Great Books journey with us. I've found this work changes everyone who is willing to take it on. It makes us more rigorous thinkers. It makes us better citizens. It teaches us how to live a better life. I know that if you work hard enough, you'll agree with me.

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