

THE COLLEGE OF ARTS AND SCIENCE

AND

THE ESSENTIAL HUMANITIES

AT

LEHIGH UNIVERSITY:

A BRIEF NARRATIVE HISTORY

BY

JIM BENNER AND JIM WOLFE

A man of a polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession. It gives him, indeed, a kind of property in everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasures; so that he looks upon the world, as it were, in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind.

Addison, 1712

1865 - 1918

Asa Packer's view was renaissance rather than technological. Thus, Lehigh's founder determined to establish a university, an institution providing students with scientific training tempered by humanistic study. From the beginning Henry Coppee, the University's first president, nourished this tradition, believing "that the principal and most characteristic difference between one human intellect and another consists in the owner's ability to judge correctly of evidence; and it is far easier to acquire facts than to judge what they prove." Similar liberal-minded views flourish at Lehigh today. The school remains the university Packer invisioned; it is a university ^{largely} because of its strong ^{College of} Arts and Science ~~College~~.

The humanities are strong at Lehigh because of what Mathew Arnold termed "a power of the man and a power of the moment." A humanistic environment must be subject to the force of personality and sensitive to the force of history. Lehigh, then, remains a university because of exceptional educators who foster continuity yet respond to change. And because these teachers develop their student's own sense of continuity and change, those attending Lehigh discover a rich past, present, and future in the College of Arts and Science.

The history of the Arts College bristles with tough educators, sharp minds, respected scholars, and sensitive teachers while embracing the reality that these educators are human, revealing a quirk or two, an off-stitch in their tweed suits.

The pattern, essentially one of keeping things small enough so that students are always in touch with teachers, reaches back to the very creation of the University and the early movers in the humanities. Everything begins with the number one, one Asa Packer and one building--Christmas Hall.

There on September 1, 1866, Asa Packer, six professors, two instructors, forty students, and one ~~janitor~~ ^{utility employee} opened Lehigh University. Specialization had not set in, and the faculty itself was interdisciplinary. That is, one man handled many courses. Coppee, while serving as president, taught history and English literature. Professor William T. Roepper, Esq., instructed students in both mineralogy and geology. ^{The} Reverend Eliphalet Nott Potter took care of any gaps remaining in what would become the College of Arts and Science as Professor of Moral and Mental Philosophies and Christian Evidences. ^{William Bacon} Bishop Stevens addressed the first four graduates in the Chapel of Packer Hall on University Day, June 24, 1869: "Though few in number, you yet constitute, like the first ripened grain reaped in the ancient Jewish fields, 'the wave

sheaf,' which we this day offer to the world as the type and emblem of the men and scholars which this university shall make."

By 1882 Lehigh was organized into a School of Technology and a School of General Literature. Realizing the need to uphold its commitment to promote technological and humanistic studies, the University in 1895 announced a combined curriculum leading to a ³ degree in Arts and Engineering. This double degree is still given and valued at Lehigh. Generally, such intellectual mobility gives one a rounded quality and a cutting edge to the mind. Some students finish the program and go on to study at schools like Berkeley or Oxford. After recently completing the five-year curriculum, Rodger Digilio went on to become a Rhodes Scholar.

At the end of the 19th and beginning of the 20th centuries, Lehigh's faculty still featured non-specialists. Chemistry professor William Chandler, who designed the structure on campus that still bears his name, also served as Librarian for 30 years. Now ^{the} Chandler-Ullmann building houses two Arts College departments--Psychology, and Art and Architecture--and the English Department ^{is} Division of Speech and Theatre. Chandler was instrumental in purchasing the Shakespeare Folios that form the foundation of the Rare Book Collection held in Linderman Library. In fact, Lehigh's library became known in those days as "the American library with a lot of money for books." Among its 7000 volumes, the Rare Book Collection includes rare editions of works by Euclid, Copernicus, Chaucer, Milton, Galileo, Kepler, Darwin, Carlyle, Whitman, Melville, and Hemingway, as well as the beautiful Birds of North America; by John James Audubon.

Another man of many disciplines was Severin Rigner. A Polish political refugee, he arrived at Lehigh in 1871 as Professor of Modern Foreign Language and Literature; but he also taught history for twenty years. His degree designated him as a Doctor of Universal Law--canon and civil. He is known to have periodically taught some of his upper-level history classes in French and German.

Non-specialists with special names, ^{such as} like Old Man Thayer in English and Baldy Stewart in ^{economics,} ~~history,~~ ran their embryonic departments single-handedly. Even into the late teens and early Twenties, the Dean of the University, Max McConn, wrote scholarly articles, mystery stories, and books on education like College or Kindergarten?. While ^{speaking} ~~giving a speech~~ at a high school, he so influenced Preston Parr, ^{and dean} ~~the present Dean and Vice President~~ for Student Affairs, ^{emeritus,} that Parr decided to apply to Lehigh.

Those were also the days of the likes of Percy Hughes, Philosophy professor ^{Top} ~~of~~ ^{psychology and education.} Apparently one of the original models for the absent-minded professor, Hughes created his own small legends. Supposedly turned ^a round by the Northwest wind on the Hill-to-Hill Bridge as he walked home one afternoon, and not one to argue with nature, he dutifully walked all the way back to his office on campus. On another occasion, he ~~and his wife~~ drove to Philadelphia for a concert.

Hughes, reportedly, left the theatre at intermission and took a train back to Bethlehem, ^{inadvertently} ~~absentmindedly~~ leaving wife and car behind. Hughes was, however, ^{entire} ~~at one time~~ the Department of Education, and he taught psychology, ^{when} ~~though~~ presumably not behaviorism. ^{it was}

ital

ital

1919 - 1935

By 1919 the University had been divided into three colleges: the College of Business Administration, the College of Engineering, and the College of Arts and Science. Carey B. Joynt, ^{now} the Monroe J. Rathbone Professor of International Relations, insists that Lehigh's success rests upon this triad, which offers variety, balance, and flexibility. Joynt further maintains, "There are only so many bright people at a given time." Lehigh has been competitive in attracting many of these intelligent students and faculty and will continue to be so.

It was in 1924 that the University appointed Lawrence ^{Henry} H. Gipson to the staff as a professor of history and government. The work of this Rhodes Scholar is internationally famous. In 1961 Gipson won the Pulitzer Prize for the tenth volume of The British Empire Before the American Revolution, part of the 15 volume series ^{that} which Alfred Knopf ^{A.} claimed ~~that~~ he published "for the greater honor and glory of God" and not for a profit.

A hardy man, Gipson learned to take cold baths while at Oxford and continued to do so even to the age of ninety. Although ~~rumored to have driven~~ ^{he drove} a stagecoach as a youth in Idaho, Gipson insisted on walking everywhere, even refusing to take elevators. ^{His office was a fourth-floor walkup in his} Ironically, his career ended shortly after he was struck by a car on Delaware Avenue as he walked to his home in Fountain ^{der-} ^{MAN.} Hill.

Gipson, polite, courteous, and gracious, was still the "wrong person to cross." In his seventies, he surprised an intruder in his house. The burgler ran away, hotly pursued by Gipson. The thief did elude the distinguished professor after several blocks. When asked later what he would have done if he had caught the man, Gipson replied, "I think I would have taken issue with him."

Gipson ^H whose secretary ^{JERE} was ~~was~~ ^{was the} ^{more} ^{his} Knight, wife of Eric Knight who wrote Lassie Come Home ^H later bequeathed to Lehigh a six-figure estate that today supports the Lawrence Henry Gipson Institute for Eighteenth-Century St Studies.

Gipson was not the only scrappy or contumacious member of the faculty.

Consider Horace Wright, a diminutive man, Latin scholar, and department head in Classics during the Twenties. During a three-day registration period,

"Swampy" ^D~~R~~ Brown, a member of the Education faculty, continually teased Wright about the few students enrolling for Classics courses. On the rainy third

day, Wright had had enough and began pummeling Swampy with ^{mistakenly accused Brown of stealing his} umbrella. ~~Angry words followed, whereupon Wright~~

~~President Richards soothed Wright's bruised ego by demonstrating his willingness to accept Brown's resignation.~~
~~pummeling Brown.~~

Another episode characterizes Horace's stoic demeanor. Apparently one of his neighbors insisted upon parking his car with half of it on Wright's property. One day, Horace ~~was~~ ^{splashed} painted green ^{paint on} the half resting on his yard, presumably to match the lawn. When confronted by the outraged neighbor, Wright delivered a homily on "the need to respect other's property," and then stoically accepted police arrest.

~~Revealing a Roman countenance to his students, Wright often taught classes wearing a toga. Occasionally, puckish students would open the windows and shut off the radiators in his Coppee Hall classroom. Even a man of Wright's fiery temperament was then forced to cancel class.~~

Still, there was serious business going on. Appointing Jonathan Burke Severs to the staff in 1927 as an instructor in English, Lehigh again demonstrated its ability to hire excellent faculty. Before this distinguished professor emeritus retired in 1969, he attained international fame. Besides editing the first two volumes of A Manual of the Writings in Middle English, 1050-1400 and writing The Literary Relationships of Chaucer's Clerks Tale, he collated and

ital

ital

ifm

published a text of Petrarch's Latin and published scholarly studies on John Keats. A Fellow of the Royal Society of Arts, Severs was also awarded the Haskins Medal from the Medieval Academy of America. In 1977 the Chaucer Review, a prestigious medieval journal, dedicated two issues in honor of Professor Severs. A number of the articles in these issues were written by Severs' students, Hartung and Beidler, present members of the Lehigh faculty, and by their students as well. In 1969, ^{Albert} Hartung succeeded Severs as English Department chairman and, upon Severs' recommendation, became general editor of the Middle English Manual. He has since overseen the publication of four more volumes.

While Professor Gipson refused to drive, Professor Severs seized the opportunity to establish land speed records. It was Professor Ray Armstrong (English) who immortalized Severs' penchant for speed in a poem read at his retirement banquet:

Where is the driver whose unchecked career
 Threw Pennsylvania highways into fear?
 By the police reduced to milder ways,
 He had to walk to work for ninety days.

When we asked Severs, a dignified, scholarly gentleman, about the story, he confessed his guilt with relish as he described his top-of-the-line '47 Oldsmobile convertible. It was ^{am} cream-colored, the kind that attracted a crowd of admirers wherever parked. Severs, in retirement, now owns a Chevy Malibu.

1936 - 1949

In these formative years, one man in particular gave the Arts College shape. Before the University's three colleges were solidified and named. Directors of Curriculum performed the functions of deans. Philip Mason Palmer came to Lehigh in 1902 as instructor in German and became head of the Department of Romance Languages in 1906. A man of neat appointments, trim and punctilious, he took weekly haircuts and in the words of Glenn Christensen, third Dean of the College, represented "the academic man." Stern, August, and speaking fluent German, Palmer made his scholarly mark with studies of Goethe, especially on Faust. His work was known and respected in the United States, Britain, and Germany. Palmer was not a tall man, but he gave the impression of stature. He became the first dean of the fully formed College of Arts and Science in 1936.

During these years, the College ~~of Arts and Science~~ curriculum was revised to include comprehensive examinations and a system of majors. Compulsory chapel attendance was dropped. The first Freshman Week was held in September 1927. Christmas and Saucon Halls were remodeled by being joined at the center with a four-story building. The appropriately renamed Christmas-Saucon Hall housed the business college, the health center, and the English department. The Department of Music was established in 1929, and with the appointment of Claude G. Beardslee, a Department of Moral and Religious Philosophy ~~was established.~~

Lehigh's President Richards wanted some kind of moral and religious training to replace compulsory chapel and Beardslee, a clergyman and a philosopher,

seemed right for the job. He taught a course in Moral and Religious Philosophy and acted as University Chaplain. Beardslee also became something of a Dean of Students, forming close ties with students through frequent and informal meetings on Sunday evenings in Drown Hall.

Around the war years, Dean Palmer served as senior member of a triumvirate who acted as executives for the University between Presidents Williams and Whitaker. But the Dean is most remembered by those now at Lehigh as a teacher. Preston Parr remembers Palmer's "Chemical German" course required for Chemical Engineers and a conversation and grammar course which often met evenings in Palmer's house on campus. The class read paperback editions of German plays, with Mrs. Palmer taking the female roles while engineering students took servants' roles. When Christensen arrived as an instructor in English in 1939, Palmer, he recalls, was the most respected man in the Lehigh academic hierarchy. And yet, Palmer took to his eventual successor, Christensen, so much that the young Christensens house-sat for the Palmers, and the two families often shared Thanksgiving Day dinners.

Another outstanding professor of the period was Francis Trembley, who was 40 years ahead of his time as an environmentalist and professor of ecology. Not only did Trembley teach biology as if it mattered outside the laboratory, but he also demanded correct English on all his biology examinations. He did, however, have a twitch or two.

Students in his summer courses claimed they were invited to nibble ~~toasts~~ ^{ants} on field trips. On one occasion, Dean Palmer had to call Trembley to the rescue. A skunk had gotten into the mountain spring-fed well located ^{black}

outside Palmer's house--in the area now called Trembley Park. Trembley expertly took the skunk by the tail and marched to the upper campus, planning to release the varmint in the woods. A dog from the Sigma Nu fraternity, however, spotted the unlikely pair and attacked. No fool, Trembley released the skunk which, naturally, used its odoriferous defense system. Trembley escaped, but the dog ran in fright back into the fraternity house, spreading the odor with such generosity that the brothers had to vacate for three weeks.

Trembley had something of an earthy sense of humor. Having retrieved ^a ~~an anaconda, which had arrived with a shipment of bananas from South America,~~ **four-foot milk snake,** Trembley first ~~Trembley allegedly frightened a good portion of South Bethlehem driving back to campus in his open jeep with the snake coiled round him. Not satisfied~~ ^{ed} clearing the office of secretaries, ^{then} visited a colleague in the men's room, usually a place assumed safe from reptilian attack. As the legend goes, the ^{snake} ~~anaconda~~ descended from above over the top of the stall, and ~~simultaneously,~~ Trembley's colleague, in sheer terror, ^{fled} ~~took the door of the stall off its hinges~~ before performing any of the usual amenities.

1950 - 1956

ital
The year 1950 saw Robert P. More become Dean of the College of Arts and Science. His career at Lehigh demonstrated the elements of continuity and change that so characterize the College. First a student and later a colleague of Palmer's, he collaborated with him in writing The Sources of the Faust Tradition, and succeeded him as Department Head in German and then as Dean. Yet his

tenure sharply contrasted with Palmer's. He saw the need for a wise and experienced caretaker, a role he filled for six years. Colleagues still on the faculty remember More as "the voice of common sense" at faculty meetings.

More's appearance and personality also contrasted with Palmer's. The second dean, a large, relaxed man with a ^{ppp}triple chin, enjoyed fishing and annually made a pilgrimage to Canada with friends from Lehigh. There is a legend that he was the first of the group to ^{hook}catch a fish with his Phi Beta Kappa key. A staunch Democrat, this ^{jovial}man angered only at the mention of the Republican Party.

ited

A "local boy," More came from a family ^{that}who never bought on credit. When young, More invested ^{\$3,000 saved from}a portion of his small teacher's income in a little company that published Weekly Reader, a children's magazine. That little company grew to become IBM, and More grew to be a very rich man, though never a frivolous one. His only visible luxury was the new bright green Cadillac he bought with cash every other year. More generously ^{Dean}willed the University ^{bequeathed to} ^{Asa} ~~over half a million dollars~~, at that time an amount second only to Packer's bequests.

1956 - 1963

^{W.}Fourteen years after arriving at Lehigh, Glenn [^]Christensen spoke from the floor of a faculty meeting for the first time. The same day, Dean More made Christensen ^{Chairman} of the ^{Arts College} Committee, which would establish a number of programs designed to bolster sagging enrollments in the ^{College}.

The committee set up better communications between the Arts College and the other two colleges in the University. It established an honors program, including an undergraduate thesis option, and worked with gifted students to secure for them national scholarships and fellowships. Finally, it created more organized advising and counseling services for students. By the time Christensen's tenure as dean ended, enrollment in the College of Arts and Science had risen from around 14 percent to some 40 percent of Lehigh's undergraduate population.

Christensen had a knack for finding himself in positions of authority ~~in spite of his inconspicuous demeanor~~. When, during the second World War, the College of Engineering needed "a man who could work with engineers and write," an unlikely combination, they called on Christensen whose chief engineering feat was target shooting. By the time he became the third Dean of the Arts College in 1956, Christensen had been Associate Director of the Bomb Damage Project, one of the most heavily funded projects in Lehigh's history up to that time. As a result of this work, the dean periodically taught a course in technical writing.

Incidentally, Ray Armstrong was once forced to drive Christensen to work when ~~he~~ ^{the dean} lost his driver's license for 90 days. The dean was presumably trying to pass Severs.

Christensen's ascension to the deanship resulted largely from his work on the Arts College Committee. He told us, as he sat in his beautiful, historic home on New Street with a Saul Bellow novel at his side, that the years after the war were a time for action. There was a tremendous influx of students then, and the Arts College did its best to attract the best of them.

The committee worked closely with the ^{office of} Admissions Office, provided programs and counseling at the high-school level, instituted the "Washington" ^{programs} semester ~~government major~~ and increased contacts with alumni--a vital source of income for the University and the Arts College. During his administration, Christensen gave the Arts College presence on campus and also made that presence known to industries and members of the professions.

Christensen took it as his mission to help students realize their own possibilities, to help them grow and understand themselves. In developing a more fluid curriculum within the Arts College, Christensen fulfilled his own definition of an educator--someone who senses possibilities for growth and improvement and then makes the possibilities attainable. In 1962, Christensen became University Provost.

Christensen's secretary on the Arts College Committee was ~~James Mack~~ ^{D. director of libraries} James Mack, now Professor Emeritus and Curator of Rare Books. The committee often met in Mack's office in ~~the basement of~~ Linderman Library. He continued the tradition of Professor Chandler in 1955 by presiding over the Robert B. Honeyman (Metallurgy graduate in the 1920s) gift of nearly 4000 volumes of British and American literature to the Rare Books collection.

Francis Quirk ran things pretty much on his own in Fine Arts during those years, concentrating on an Art Appreciation course. He had succeeded Garth Howland who had been around when the department was established in 1926 and who did work on Moravian architecture and after World War II brought professional artists in as guest teachers.

now of journalism that division,
 Joseph B. McFadden, professor and for thirty years Head of Journalism,
 arrived in 1948. His service was interrupted when he became Deputy Director
 of the Intergovernment Committee for European Migration, a post he was named
 to in 1961 by President Kennedy. ICEM has resettled three million
 economic, and religious refugees ~~to Western Europe from behind the Iron Curtain.~~
 In 1963, he was awarded the Lehigh Founder's Award and in 1978 won the Stabler
 Award for Excellence in Teaching. A marvelous anecdotist, McFadden also edits
 books, ~~on Cape Cod,~~ fishes, and grades far too many articles written in his
 magazine-writing courses. With the appointment in 1973 of Professor Sharon
 Friedman, the science-writing program in Journalism got its start. McFadden
 sees Lehigh as the perfect place for such an interdisciplinary program.

During Christensen's time the Music Department was rapidly improving
 under the influence of Robert B. Cutler, who placed the emphasis at Lehigh
 upon performance. Known as "Boss" by his students, Cutler, as Armstrong
 recently noted in the Alumni Bulletin, took the Glee Club from performing
 "The Bells of St. Mary's" and "MacNamara's Band" to masterpieces such as
 Verdi's Requiem, Carmen, and Oedipus Rex. The Choir now tours internationally,
 having visited Europe, the Caribbean, and Puerto Rico. Cutler and men like
 William Schempf, Jon ~~Elkus~~ ^{f athen}, and Jerry Bidlack have worked hard to create a
 program capable of turning out students like John Heiss, a flutist, now
 teaching composition at the New England Conservatory. A member of Musica Viva,
 Heiss has conducted his own works at Carnegie ~~Recital~~ Hall. Recently an
 evening of music at Jordan Hall in New York was dedicated to the works of
 Heiss.

Bidlack, the current chairman, continues to develop music at Lehigh. Besides the ~~Choir~~, Bidlack proudly mentions the Concert Band, the student Jazz Band, and the annual Christmas Vespers program, and he notes with satisfaction that ~~Mathematics~~ Department faculty make up a disproportionate part of the audience. He takes great delight in describing the newly acquired and installed Apple II mini ^Jcomputer, used as a teaching aid. Electronic synthesizers are also available for study and play. While reshaping the theory portion of the curriculum and recently establishing a major, Bidlack and his colleagues also try to maintain an informal atmosphere in the department. Facilities remain open for students who independently want to "make music." In fact, even the mailman stops by on his lunch hour every day and practices the piano. Of course, other musical guests play at Lehigh as well, among them Maynard Ferguson, the Orpheus Chamber Orchestra, and the Goldovsky Opera Company. Obviously, the ~~Music~~ Department has come a long way since the days of such Glee Club ditties as:

Bulldog on the bank,
Bullfrog in the pool.

1963 1972

Professor of ~~Government~~ ^J Willard Ross Yates succeeded Christensen in 1963, just as the social ferment of the decade had begun. He describes the ~~Dean's~~ Office then as a "one-man ^e show," but he does remember Miss Althea Henry, his secretary. Miss Henry joined the Lehigh staff as a teenager in the days of Dean Palmer. She took no ^e "back talk" from the undergraduates, and Yates came to consider himself as expendable when compared ^{with} [^] her.

three summers

Dean Yates spent ~~nearly 75 percent~~ of his time advising undergraduates in his early years. Slowly, however, as his administrative duties and staff grew, advising went into other hands. The ~~Dean~~ became more concerned with matters of top-level personnel, for example the choosing of department chairmen. He attended more off-campus conferences and worked on grant proposals. He spent only about half of his time advising students by the end of his tenure as dean in 1972. In those years, both enrollment and course offerings expanded. Psychology grew, Education split from the ~~College~~ to become a separate graduate-level school, and the ~~Departments of Social Relations and Government~~ became realities. Today the ~~Government Department~~ is chaired by Howard Whitcomb, whose father, ~~Professor Emeritus of Geology~~ Lawrence Whitcomb, recently celebrated the fiftieth year of his association with Lehigh.

It was during Yates's deanship that Charles Sclar, now ~~Chairman of Geological Sciences~~, first began working with moon rocks provided by NASA's Apollo Project. At this time also, Carey Joynt of the International Relations Department ~~put the Blaustein Lecture Series on solid ground by bringing to the Lehigh campus such men as Abba Eben, Harold Wilson, and General Maxwell Taylor.~~ ^{B.} ³ ³ ^{brought} ^a

The demand of students for more independence, a demand characteristic of the period, led to an expansion of the Honors Program and to the development of "relevant" courses of study. According to Yates, the dean's job in his time was to keep up the tradition of individualized instruction and to keep an "open door to undergraduates." Yates, who has written histories of the Lehigh Valley and Bethlehem and ^{as} an avid marathoner, writes for running magazines, believes ^{College of} the Arts and Science ~~College~~ should teach everything not taught within the more specialized disciplines of ~~Business and Engineering.~~

Towards the end of Yates's time as dean, the ~~College of Arts and Science~~ received physical presence on campus in the opening of Maginnes Hall in 1970. This contemporary structure houses the Bookstore, the dean's administrative offices, and the departments of English, History, Government, Religion Studies, International Relations, and Classics. The Science, Technology and Society program offices are also in Maginnes.

Frank Hook, Professor and Chairman of English, recalls that during the 1960s English courses were the most popular electives, and science was less emphasized than today. Now Biology, Geology, Government, International Relations, and Psychology courses attract a growing elective enrollment. Still, he says, "Literature feeds on the sciences more than we usually recognize." Hook maintains that the "best vocational education may not be the narrow one." A trained accountant out of work is less well off, he suggests, than the more adaptable liberal arts student.

One key decision in Lehigh history was important especially for the Arts College. In 1971 the Trustees decided to allow women to enroll at the undergraduate level. ~~Carey Joynt, then Chairman of International Relations, chaired the Trustee a committee that recommended the admission of women.~~

The entire trend of the sixties was towards co-education, and in order to maintain its competitive edge, Lehigh chose to change with the times. That change has much enriched the College and all of Lehigh.

Professor Edna deAngeli, [#]Chairman of the Classics Department, was the first woman hired full-time with faculty rank. At the beginning, she says, walking into the Asa Packer Dining Room for lunch was like walking into a monastery. Now, however, many Lehigh women, faculty and undergraduates alike, have

brought their own individual points of view, asking different questions, expressing fresh opinions, and engendering a new vitality.

[#] DeAngeli's predecessor as head of ^{A.} Classics was Joseph Maurer, a man described by Armstrong as "almost too perfect for the Arts and Science College." ^{now retired} Maurer claims, "I've met no villain in Greek tragedy I wouldn't gladly have as a neighbor. Even the gods. They're all so human." To continue making neighbors of the gods, [#] deAngeli has pioneered a mythology course that is team-taught by specialists from psychology, anthropology, and classics.

1972 - Present

Lehigh looked outside its own faculty for its fifth dean of the College of Arts and Science. It brought John W. Hunt to this position in 1972 from Earlham College where he had taught English for sixteen years and had been honored with the coveted national E. Harris Harbison Award for ⁵ Distinguished Teaching.

Since coming to Lehigh, Hunt has focused great administrative attention upon developing ways (structural changes, facilitating rapport, creating contexts and occasions) "to release," as he puts it, "the considerable amount of imagination and leadership present in our faculty." In addition, he continues as a tenured member of the English Department, still writing on William Faulkner and other subjects and teaching a seminar on American literature now and then. Hunt, too, likes to drive--but only his tractor, which promises to set no land speed records.

Besides working for the establishment of new broader distribution requirements for the Bachelor of ^{degrees} Arts, [^] Hunt has completed the decentralization of

G.

the advising system, which is administered by Associate Dean Mark Ellis, a man whom Hunt describes as one of his great legacies from the administration of Ross Yates. Students in the Arts College now meet faculty from different disciplines who advise them in the early years before they declare a major and move to a new major adviser. This system not only increases student-faculty contact, but also educates the faculty members about the work of their colleagues in other parts of the College and University.

Hunt has instituted a two-year rotating associate dean system which involves putting a faculty member, as he describes it, "fresh from the front-lines," in the dean's office so that the dean and the Arts faculty have a channel of communication. So far, his rotating associate deans have come from Biology, Philosophy, Mathematics, and Anthropology.

During Hunt's time in the dean's office, Speech and Theatre has expanded from two to four faculty, and the old Power House has been renovated to become the present Wilbur Drama Workshop. The Music Department has come from two to four faculty as well and now occupies all of Lamberton Hall, nearly doubling its physical space allotment. ^{The} Learning Center has opened in Coppee Hall offering tutoring in English, Mathematics, and English as a Second Language. Plans are now underway [#] to expand the tutoring into Chemistry and Physics. Interdisciplinary studies have been established or expanded. Jewish, Women's, Latin American, Urban, and American Studies programs now provide the Arts College student the chance to take courses from many different departments under an essentially unified focus. Recently, the College instituted a Mathematics Department major in Computing and Information Science. A Law and ^{Institutions} Legal Science minor, involving internships with local governments, is available, too.

The ~~College of Arts and Science~~ includes a number of distinguished professorships and other funded chairs and activities. ~~We have also~~ ^{Besides} ~~mentioned~~ the Monroe J. Rathbone Chair in International Relations, in addition there are the Lucy G. Moses Professorship in the Department of English, the Andrew W. Mellon Distinguished Professorship in the Humanities, the Lawrence H. Gipson Institute to support studies in the 18th century, and the E. W. Fairchild Chair in American Studies (held by Professor James Frakes, who does not drive a car either) which funds a graduate fellowship and guest speakers. Recently, such noted American authors as Toni Morrison, John Barth, and John Irving have appeared through Fairchild funding, and ~~John Cheever has accepted an invitation for the 1981-82 academic year.~~

Hunt has been most interested in faculty development. Grant monies ^{cy} allow ^{or} faculty members, either alone or with colleagues, time to study new subject areas and develop new courses or programs. Since 1976, an Andrew W. Mellon grant for faculty development has been used to "increase faculty flexibility, explore relationships between the humanities and the professions, and encourage more effective teaching."

The fund has allowed a metallurgy professor to study Japanese metal craft in the making of samurai swords and the culture surrounding that craft. A political scientist has studied the loss of sense of community in America; one Philosophy professor has worked with the Business College faculty to develop a course in Business Ethics while another has spent a year of study at a law school; an urban history professor has studied the history of technology; and an English professor has explored the relationship between literary works and social forces and developed a course on the French Revolution as a social

and literary event. Teachers from several disciplines have taken seminars on the latest theories of teaching and learning, and a "Nuclear Power and Public Policy" course has been strengthened by lectures from an engineer at the Three Mile Island plant.

Christensen's concern for the potential for growth in students has been extended by Hunt to include professional growth in faculty. "Faculty members want to do the best job they can," he says, "and given half a chance, they will. My job is to give them at least half a chance." Students learn from a teacher not only a subject but an attitude toward a subject, says Hunt. Their enthusiasm for learning is deepened when they know their teacher is continuing to learn. Once in a while a professor should be able to walk into a classroom and say, "forget what I told you yesterday. I read an article last night that puts a whole new light on the matter."

During the fall of 1981, monies from a National Endowment for the Humanities Challenge Grant will begin to function for further faculty development, improvement of library holdings, automation of library services, renovation of the Linderman Library, and support of distinguished professorships. In his grant proposal to NEH, which will net ~~two~~ ^{\$2} million dollars in the next three years, Dean Hunt described the Arts College as a "context in which values can be debated and the imagination nourished. It offers the opportunity for basic critical thinking without the anxieties attendant upon the accomplishment of immediate social goals."

Perhaps most indicative of the interdisciplinary nature and emphasis in the last ten years is the Science, Technology and Society program. Begun in 1972 with the work especially of Classics Professor Douglas Feaver, an NEH grant, and alumni contributions that gave the program time to develop, STS

is designed to assist students in understanding the nature of technology in modern culture. "Understanding technology--its history, its nature, its import-- is now indispensable for a liberally educated person," Dean Hunt has written. "Those who hope to shape events rather than simply be shaped by them must study the historical role and development of science and technology with the same degree of care as other crucial aspects of our culture and civilization." Technology, he says, belongs to us all, not just to the technologists.

A minor, Technology and Human Values, is available with such courses as Electronic Music (Music), Science Fiction (English), Medical Ethics (Philosophy), Science Writing (Journalism), Technology Assessment (Government), and History of Public Health (History). In the beginning, according to Professor of English Edward Gallagher (who succeeded Feaver as the second director of the program), the program tried to "sensitize" people to the issues of technology-- how computers, genetic engineering, and nuclear power affect our lives. Now, Gallagher thinks the program is in a new phase that involves more assessment of technology; people now understand that the issues are real. "Any engineering school without such a program," says Gallagher, "isn't right for the future."

Stephen Cutcliffe, the program's administrative assistant, says that the major problem faced by the program has been the lack of courses taught by Engineering College faculty, and he points out that steps have been taken to solve this problem. A major step was the awarding of the Andrew W. Mellon Distinguished Chair in the Humanities to a philosopher of science and technology, Steven L. Goldman, the present director of STS.

In addition, Mellon faculty development money was brought to bear upon the problem by allowing a civil engineering and geology professor to prepare a course for students not majoring in science or engineering. This course served as a model for a "gateway" course into a new program, funded through a National Science Foundation Grant, to begin in 1981. Involving the Introduction to Technology course and six other courses, the new program will be taught by Engineering College faculty from ~~the departments of~~ Metallurgy, Chemistry, Civil Engineering, and Chemical Engineering. The new program will offer science and engineering students a better understanding of the social context of their disciplines and it will offer non-science students a better understanding of the fundamental elements of engineering.

And still, the Arts College flourishes because of individual, innovative teachers. No one characterizes the humanities at Lehigh more aptly than Peter G. Beidler, who holds the Lucy G. Moses endowed chair. The winner of the Lindback Award for Teaching, Beidler has published two books, Figtree John and The American Indian in Short Fiction: An Annotated Bibliography. As a graduate student at Lehigh, Beidler published his first article, "The Raft Episode in Huck Finn," while taking a course with Professor Frakes. This body of criticism only hints at his versatility; Beidler is also a Chaucerian scholar trained by Severs and Hartung.

As a teacher, Beidler's goal has been to take "liberal education out of the ivory tower." Consider his course entitled "Self-Reliance in a Technological Society," a course designed not to teach students to avoid technology, but rather to "bring the humanities and the sciences back together." After securing a bank loan, Beidler and fifteen men and women students bought a house and

ital

ci
^

formed Self-Reliance Inc. Each student spent three hours a week renovating the house. After completing the work, the class held an open house, then sold the house at a \$3,000 profit. They paid the necessary taxes and split the remainder of the money. In conjunction with this work, students read books such as Walden, Brave New World, and Zen and the Art of Motorcycle Maintenance which explore the themes of technology and self-reliance.

Another typical teacher at Lehigh is ~~Art and Architecture~~ Professor Nicholas Adams, under whose leadership the department has enlarged its emphasis to include an architecture major while maintaining its tradition of making art accessible to students of all three colleges. Adams's department houses the University's permanent art collection, which includes works by Goya, Gainsborough, Picasso, Dali, Warhol, Weston, and Calder. Regular temporary exhibitions, arranged by ~~Exhibitions~~ Director Ricardo Viera, are hung in several campus locations.

Under Adams, the new architecture major teaches architectural history, principles, and practices, "not as a narrow specialized, technical discipline, but as a humanities discipline." Adams finds evidence of close student-faculty ties within his department in the fact that graduates frequently return to visit. Students are given individual and intensive work. Beginning students are persuaded to do something with their hands, says Adams--to hold a paint brush or a piece of charcoal, perhaps for the first time. Those who choose the architecture major need not be professionally committed to practice architecture, for Lehigh's degree is not a license for such practice. Rather, the program teaches students to "feel good about what they may be able to do" and to investigate the discipline of architecture while keeping options open and receiving a well-rounded liberal education.

Over the years the fortuitous presence at Lehigh of individually unique and intellectually restless men and women--from Coppee and Roepper to deAngeli and Adams, from Palmer to Hunt--has helped to shape and to exhibit the character of the College of Arts and Science. Some careers at Lehigh have given continuity through long years, while others, as Professor Cutler has pointed out, have been short and spectacular, like that of the late John Pearson who in less than five years awakened a campus-wide interest in drama that remains behind him. The tradition of academic excellence at Lehigh has indeed been subject to the force of personalities.

Yet the whole of the ~~College of Arts and Science~~ has at all times through its history been greater than the sum of its parts. Much of its strength lies in its context, for it both draws upon and contributes to the vital educational programs of the ~~Business and Engineering~~ colleges. At Lehigh, the success of one college is felt as a success for all. The ~~Arts College has been~~ ^{is} recognized ~~by its own students and by those in its complementary colleges of Engineering and Business~~ as a serious place where, as Professor Joynt has said, a good student is driven from pillar to post and knows when he leaves he has been thoroughly tested in at least one tough discipline and has gained understanding of many others.

According to Dean Hunt, the primary role of the ~~College of Arts and Science~~ now and from its beginning has been to educate students in fundamental skills, knowledge, and habits of mind. Such an education does not become outdated. It contributes men and women equal to the needs of a changing society, providing them with the critical imagination to make the weighed value judgments ^{that} ~~which~~ will determine the direction that society will choose for its future.

James I.

[^]
Jim Benner is a Ph.D. candidate in English at Lehigh, studying 18th-century didactic novels, Henry James, 20th-century British and American literature, and the comic Novel of Manners. He ~~supports himself~~ ~~and his studies by~~ ^{es/} teaching Freshman English in Lehigh's Department of English and taking on the mantle of historian-journalist periodically. He writes some fiction, follows the Philadelphia Phillies, and watches movies and more movies--especially the work of Woody Allen, Francois Truffaut, and John Huston. He pretentiously says of experience, "It's sad but true." And he agrees with John Ford that when the legend becomes history, "print the legend."

stet

James D. Wolfe, who is

[^]
Pursuing a Ph.D. in English at Lehigh, ~~Jim Wolfe~~ is studying Conrad, the 19th-century dramatic monologue, and Chaucer. He ~~is currently~~ ~~planning a dissertation under the guidance of Professor Hartung.~~ ^{es} Teaching Freshman English and technical writing, ~~he has also worked in the Learning Center at the University.~~ He shares his co-author's interest in the Phillies and film.