

The Liberal Arts

I. Introduction

The most effective way of being reliably modern is to avoid being excessively contemporary. The imperatives of the present moment may have a very limited future.

Being modern may also require a relationship with the past. William Faulkner reminds us that the past is not over; it is not even past.

We avoid, then, the contemporary as a measure of the modern and move forward from the past by taking it with us. Less than this condemns us to superficial and short-term progress.

Let us together discuss the liberal arts within this context.

My remarks are organized around six topics and this introduction is the first of them. If this reflection lacks substance, it is, at least, organized. D.H. Lawrence, the British writer, found an apt metaphor for American culture in *Moby Dick*. The ship in search of the whale was on an absurd voyage under the command of an insane captain. Not much substance there. The Americans, however, were not troubled by the liabilities because the ship was well-organized.

We do know this: We are New Jersey's Liberal Arts College. Liberal Arts majors nationwide have dropped precipitously during the time Ramapo College has been in existence, from 25% of all graduates to 3%. Further erosion of this percentage is inevitable as recession and escalating college costs take their toll. Parents and students question whether the liberal arts are a bit too precious in a rough and cruel environment marked by severe unemployment and tenuous job security. From these anxieties, a definition of education as workforce training has emerged.

We know this story. The fear this narrative generates is understandable and not without merit. It is the contemporary state of affairs. Granted its validity, we may become reluctant to proclaim that Ramapo is a Liberal Arts College and we may be inclined to structure the curriculum so that the liberal arts are given little more than polite and ceremonial attention. We may, in effect, become New Jersey's Marginal Arts College.

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