

THE VALUE OF HISTORY FOR OUR MENTAL DEVELOPMENT

Introduction

Man is a rational being. The yearning to understand things, to make sense of existence seems to be fundamentally human. Man appears to be by nature a seeker, an enquirer — one who is restless and constantly wanting to know. Even unsophisticated people who cling tenaciously to superstitions are no exception. They merely offer wrong explanations to phenomena that can be explained more scientifically. The need for knowledge and understanding of and insight into things, is basic in man. It forms the foundation of all progress in civilization and science. If man had not been a dissatisfied and inquisitive being he could never have progressed as far as he did. The world around him — whether macro- or microscopic, whether animate or inanimate — proved a constant challenge. Man never failed to take up this challenge. It is this response of his to outside stimuli that has led to the advancement in knowledge.

Man's study of and interest in his past is part of this fundamental urge in man to understand things. Man lives to-day in a complex network of civilization. He soon realizes that to understand the present fully he must study the past so as to determine what the factors were that led to the present. And in so doing he is in a better position to pave the way that lies ahead.

Knowledge of the knowable past — history — is not only of inestimable intrinsic value but has especial value in our understanding of other fields of knowledge or human activity. The person who is well-versed in history has many advantages over the person who lacks any historical knowledge. History by its very nature — being concerned with inter-human relations of a diverse nature — broadens the outlook and arms the interested person with a sound background to and insight into many other endeavours, creations, disciplines and activities of man.

History and the Arts

"Art is not an end in itself, but a means of addressing humanity" —
Moussorgsky.

If we look at the field of art it is almost impossible to concede that anyone could be a practising artist or intelligent devotee of the arts and not know something about the history of the various arts. It is the person who knows the social setting, the historical background to a particular piece of art who is best able to appreciate the depth, the true meaning, the inner nuances of such a work.

(a) *Painting*

One's knowledge of history certainly makes one appreciate paintings better. Here I think especially of the great masters. To understand the paintings of the Middle Ages, even much of the Renaissance, one must know that at that time the Roman Catholic Church was still the main force in the lives of the people in Western Europe. During the Middle Ages people subscribed to a world-outlook that laid great emphasis on the hereafter,

Life on earth was considered as a mere preparation for the "eternal life". Thus we find that in the paintings of this period mostly religious themes are portrayed. Furthermore, mariology greatly influenced motifs, the madonna and child being a favourite topic. Renaissance paintings with a Christian theme include: El Greco's (a) *The Conversion of St. Maurice* and (b) *Christ driving the Traders from the temple*; Leonardo da Vinci's (a) *The Last Supper*, (b) *Madonna of the Rocks*; Rembrandt's (a) *The Good Samaritan*, (b) *Saul and David*.

(b) *Sculpture*

In this branch of art too a knowledge of History is a great help. In fact, many monuments — works of sculptors — depict historical figures. Obviously the person who knows the life-story and notable achievements of such a figure is in a good position to evaluate the monument concerned as a work of art. Usually the sculptor makes a close study of the life of the figure he must depict. And he tries to bring out in his work certain features which reflect the qualities of the person who had become famous.

In Cape Town, a knowledge of history is definitely required to appreciate the various monuments in the city. These monuments in turn are also reminders of the days and men of yesteryears. Aesthetic taste is good when one is looking at a monument but such a work of art would yield much more if the onlooker was also acquainted with the history of the scene or figure depicted.

On the foreshore — to many the gateway to South Africa — stands a statue of Jan van Riebeeck, reminding us of the first Dutch Commander at the Cape. On the Parade we have a statue of a British king, showing that Britain, too, played a rôle in the history of this country. In the Public Gardens the monuments of Sir George Grey and Cecil John Rhodes are to be seen. The respective artists seem to have immortalized the robustness, enthusiasm and determination of these two men — the one as a successful administrator (in the literal sense of the term); the other as a self-styled "empire-builder". It is perhaps only the keen student of South African history who can best appreciate the words "onze Jan" on the statue of J. H. Hofmeyer in Church Square, Cape Town.

On a different level, we have in Rotterdam in the Netherlands a piece of sculpture that was done after the Second World War. It is a human figure stretching its arms towards the sky. The figure is not normal and at first sight appears to be quite horrible — almost the depiction of a crippled brute. But, this figure does not depict realism. It is symbolic of what the Netherlands — and perhaps Europe — went through as a result of the Nazi occupation. In this piece of sculpture the artist tried to depict the savagery, the inhumanity of the Nazis, as well as the powerlessness but stern determination of Anti-Nazis like the Dutch. Here, again, a knowledge of history allows us to see deeper into the particular work of art than would normally be the case.

(c) *Architecture*

Our present-day appreciation of buildings and their forms is greatly enhanced by our knowledge of History. The great Sphinxes and Pyramids

will lose much of their grandeur if we, the onlookers, do not know something of the history of ancient Egypt. If we are acquainted with the way of life of the ancient Egyptians, the state of man's technological knowledge at that time, we cannot but be filled with awe and admiration to see that such great architectural works can still remain intact after so many centuries.

There are many buildings in the Western Cape, an appreciation of which requires a knowledge of history. I mention here the Castle, started in 1666, which is perhaps the oldest building in South Africa. Its shape — five points — is also unique for a building in South Africa. Knowing South African History one is always fascinated by this building which for years had been the seat of the central government at the Cape under the D.E.I.C. Buildings like the historic Groot Constantia, Rheezicht etc. with their elegant gables are most pleasing to the eye and whet the appetite that feeds on an appreciative knowledge of the past. These traditional Cape Dutch houses are also a constant reminder of the times when the "Kaap was . . . Hollands".

(d) *Music*

Although music is the most abstract of the arts, our principle that a study of History helps to deepen our understanding of the arts also applies here. In substantiation of this argument I shall only refer to the origin of the American Negro Spirituals.

We know that after the discovery of the Americas in the 1490's many Europeans went to the new continent. The colonists soon found that the indigenous inhabitants — the so-called Indians — were not really suitable as workers on the plantations and elsewhere. Hence a start was made with the shipping of people from Africa across the Atlantic. Thus the modern slave trade came into being. The transhipped African slaves came to be known as the American Negroes. Their lot as slaves was naturally a harsh one. In 1776 the American War of Independence began and ended in 1783 with the founding of the United States of America. The Declaration of Independence contained the phrase: "We hold these truths to be self-evident, that all men are created equal . . ." Despite this noble sentiment, however, slavery as an institution remained in the States. In 1861 the Civil War broke out because the southern states would rather secede than bow to the egalitarian policies and practices of the North. Although the war ended in a decisive victory for the North, the position of the Negro did not change over-night. Even to-day, a century after the Civil War, some southern states do not as yet practise the principle of "the inherent equal worth and dignity of all men, irrespective of colour".

When the Negro was still a slave, or when freed, still downtrodden, he found solace in the religion his "masters" had taught him. The teachings of Christianity he took up almost literally, more or less like the early Christians who really believed in an imminent second coming of Christ. Frequently the Negroes would spontaneously start singing a community song with a religious flavour, whether in the fields or in church. This communal singing would provide inner satisfaction and courage to face the rigours and vicissitudes of life. Because their earthly existence was most severe,

they were convinced that when they died one day they would reach the precincts of heaven.

Margaret Just Butcher has put it as follows: "The spirituals, the seculars, and the blues, . . . were forerunners of later music — of ragtime, of musical blues, and of jazz, both popular and classical. These forms have another significance: they give us a clear insight into the folk mind and character. The concern for freedom, the anticipation of a better life after death, the conviction of a literal heaven, and the despair at injustice clearly portray slave thought. The seculars and the blues are equally revealing of the Negro folk thought."¹ And more specifically on the spirituals. "Emotionally, the spirituals are far from naïve or simple. They reveal a wide range of concerns, although the most serious and "pure" examples are primarily concerned with a better life after death in a literal heaven and with the sorrows and travail of earthly existence. Such slow-moving, stately spirituals as *Deep River*, *My Lord what a Morning*, *Nobody Knows the Trouble I've Seen*, and *Were You There?* reveal a depth of both piety and pathos which suggests again medieval ecstasy. It might be noted, too, that although earlier comparison of the spirituals to the Jewish Psalms has been made, the difference lies in the absence of bitterness or vindictiveness in the spirituals."²

(e) *Literature*

Knowledge of History as an invaluable aid to the study and appreciation of art is perhaps best exemplified in Literature, whether prose, drama or poetry.

Some people are of the opinion that a piece of art stands on its own and must be judged as such. They would not want us to relate works of art to people or conditions. I am, however, not a follower of the "l'art pour l'art" school of thought. For, I think that any form or expression of art, however abstract, is always related to life and human beings, either directly or indirectly. As the British philosopher C. E. M. Joad has put it with regard to literature: "Good literature is what great men and women have thought and said memorably about life." And again: "What is the sense of reading poetry or fiction unless you see more beauty, more passion, more scope for your sympathy than you saw before?"³

One can of course quote hundreds of examples of books whose real understanding needs a thorough knowledge of the conditions in which their authors had lived. I should say that all satirical works require such historical knowledge. It is for example impossible to appreciate Swift's *Gulliver's Travels* fully without a knowledge of 18th Century Britain, or Voltaire's *Candide* without a knowledge of 18th century France or Europe for that matter.

A knowledge of the French Revolution would stand us in good stead

1. Butcher, M. J.: *The Negro in American Culture*, p. 82.

2. *Ibid.*, p. 83.

3. Joad, C. E. M. *The Bookmark*, p. 16.

on reading Dickens' *A Tale of Two Cities*, while a knowledge of the effects of the Industrial Revolution may deepen our understanding of other Dickensian novels like *Oliver Twist*, *Nicholas Nickleby*, etc. The person who does not know the history of Czarist Russia will miss much in the works of Gogol, Goncharov, Turgenev, Dostoevsky, etc. Similarly, Multatuli's *Max Havelaar* loses much of its force and value if the reader is not acquainted with European colonialism in the East. Also in Dutch, Frederik van Eeden's classic *De Kleine Johannes* contains many satirical references to things which require a knowledge of History for a full understanding. Thus, for example, we have his description of the *Vrede-mieren* who are convinced that they are in possession of the sole truth about the origin of things and who are preparing to kill off all other colonies — *strijdmieren* — who have the temerity to claim that they too possess some modicum of truth. Van Eeden is here satirizing the senseless religious wars of the mediaeval and post-mediaeval periods. (Compare the theme of religious tolerance in Lessing's *Nathan der Weise* and Shakespeare's *The Merchant of Venice*.)

With regard to South African literature, a knowledge of the 19th century is necessary to evaluate fully André Brink's *Die Gebondenenes* or more recently Frans Venter's *Geknelde Land*. In about 50 year's time a knowledge of History would throw much light on books like Paton's *Cry, the Beloved Country*, Gordon's *Let the Day Perish*, Bloom's *Episode* and Venter's *Swart Pelgrim*.

Leipoldt's drama *Die Heks* will be better understood by people who know something about the history of the Inquisition and witchhunts in Europe than by others who do not. The following historical dramas in Afrikaans all require knowledge of History for a full appreciation: *Vergelegen*, *Dias*, *Germanicus*, *Periandros van Korinthe*, *Caesar*.

The link between History and Literature is firm. As has been indicated, the true evaluation of the latter often requires a good knowledge of the former. Knowledge of History serves as a background to Literature and deepens our understanding of it.

History and Science

A study of History makes one acutely aware of modern man's debt to Science. It is the student of History who knows that the history of Science is the story of man's long struggle against ignorance, superstition and the detrimental forces of Nature. Many times in the past pure History and Science were inextricably intertwined, for example, during the time of the Industrial Revolution when new inventions made possible the use of new and quicker techniques in the manufacturing of things.

The historian who knows the development of Science from alchemy to chemistry, from magic to modern medicine, from taboos about opening the human body — amongst Christian and Moslem alike — to the marvels of modern surgery, from astrology to astronomy with its newest radio telescopes, from the tiny canoe to the large ocean-going vessels of to-day, from hand-made things to increasing mechanization and automation, from the "Bush telegraph" or district "caller" to the telephone, radio, radar and television,

etc. etc. cannot do otherwise than show a great respect for the achievements of Science. In the march of Science can be seen the progress of mankind to ever greater heights of understanding of the forces of Nature.

History of course is also a Science. The nature of Historical Science is such that its practice is in many respects more onerous and exacting than the practice of any Natural Science. The student of History who is acquainted with the technique and methodology of the historian and who knows the qualities required of the history research worker, will be able to see the many points of contact in approach as well as in execution of their tasks between the Historian and the Natural Scientist.

Although History can be classed amongst the Sciences, it is also very much a discipline of what may be termed the humanities. Because of its very diverse content covering almost every field of human endeavour — History could be seen as a bridge between the poles of the Arts and the Sciences. A study of History should make us realize that we cannot pursue the one and neglect or condemn the other. The application of Science to the needs of man — making thereby human life more tolerable — is something that is going on unabated. The artist or any other person for that matter who closes his eyes to Science is at the same time shutting himself off from a great portion of human reality.

On the other hand, the scientist who neglects the Arts can never be a fully educated person. More, he can never be described as a fully integrated individual. For the aesthetic sense in man must be cultivated by a vigorous interest in literature, the theatre, music, painting, sculpture, etc. If this interest is not shown many of the finer things in life will be unenjoyed. If the mind is not cultivated aesthetically it will soon undergo a process of artistic atrophy long before old age. An appreciation of the inspiring, the beautiful, the musical, the harmonious and symmetrical, the truthful in life should form an integral part of a person's education. Lacking this, though versed in a particular branch of Science, he is only half educated. Worse still: he is only half human.

My thesis is that History should teach us to appreciate the Arts as well as the advances of Science. The one cannot be without the other. A study of History should show that the Arts must be cultivated for they are man's heritage of beauty and truth. It should also show that Science is inherently moral. It is only certain politicians who put it to immoral uses. If vigilance is maintained Science cannot but be a blessing to mankind.

A study of History gives us a good insight into the progress of Science throughout the ages. This historical insight in turn enables us to be more alive to and take a keen interest in the general advances of Science to-day. We are therefore in a position to discuss the various problems raised by Science fairly objectively. In this way our intellectual armoury is strengthened and our mental outlook grows accordingly in width, depth and scope.

History and Philosophy

"The unexamined life is not worth living for man'..

— Plato in his *Apology*.

Philosophy has already been defined as systematic thinking about our thinking. The classic philosopher discusses the basic things of man's existence. Among other things, he discourses about the nature of such things as truth, government, freedom, justice, beauty, morality, human rights etc. He attempts to determine what the nature of knowledge and reality is. Many philosophers have also tried to formulate an all-embracing world-view or system of thought that has since become linked with their names. The present-day philosophers seem to be wary of the construction of such elaborate systems of ideas.

Although History is not primarily concerned with the specific contents of the works of philosophers, its progress has nevertheless been influenced by what philosophers have said or written. It is clear that the ideas of thinkers like Rousseau, Montesquieu and Locke influenced the representatives of the 13 American Colonies when they were drawing up the Declaration of Independence. It is furthermore well-known that the writings of the French philosophers — Rousseau, Voltaire, Montesquieu, Diderot, d'Alembert, Condorcet, Helvetius, D'Holbach etc. — greatly influenced the history of France, especially during the years 1789-1815. Then, too, we know that the impact of the ideas of the French philosophers was not confined to France, or the 18th and 19th centuries. To-day, all the states in the so-called Eastern bloc are modelled largely according to the basic ideas of a 19th century philosopher viz. Karl Marx.

The student of History knows that the world owes a great deal to its thinkers. We of to-day owe our invaluable debt to the thinking men of the past who like Voltaire had at times to endure great hardships. Pure History has also its men who have theorized and philosophized about the nature of History. At times the pure philosopher and the philosopher of History combined in men like Voltaire, Comte and Marx. To understand the process of government more fully the student of history would be well-advised to read up some of the works of the political philosophers like Plato, Aristotle, Machiavelli, Hobbes, Locke, Rousseau, Karl Marx, etc., as well as the anarchist writings of men like Bakunin, Kropotkin, Herbert Read, Paul Eltzbacher etc. If he is interested in interhuman relations, both on a personal and social level, the works of the Social Philosophers like Aristotle, Plato, Epicurus, Epictetus, Marcus Aurelius, Confucius, Montaigne, Emerson and John Dewey will provide him with tremendous insight, understanding and clarity.

History, I think, can stimulate us tremendously to read and study the ideas and thoughts of the great thinkers of the past. Our heritage on this score is by no means meagre. Who knows but that by this contact with the sound thinkers of the past we may not in the process be inspired to write ourselves and in so doing leave behind ideas that would interest posterity or possibly influence the course of History?

Training in Logic and Reasoning

Written History is an attempt by an historian to reconstruct the past. This reconstruction is based on the available evidence — necessary documents — examined critically. It is imperative that the historian should

observe a large measure of objectivity in handling his data and in writing up the results of his research. The historian as investigator has to commit himself one way or the other. He has to comment on the documents, to formulate new ways of looking at a problem, to expound a thesis intelligently, and to come to conclusions that are not devoid of sense, logic or validity. Thus it becomes possible that the final results of an historian's research may quite possibly differ from that of a fellow historian's who has examined more or less the same documents. We may consider here the many, many books that have already been written on the French Revolution or Napoleon. Sometimes such works express views diametrically opposed to one another, depending mostly on the writer's own political and philosophical ideas. At other times the very nature of the subject — matter makes for different interpretations, as is the case with literature dealing with the rise of Nazism in Germany for example.

It is evident that the student who reads such books must be able to exercise a critical faculty. He must be able to weigh evidence and judge soundly. He will have to follow the arguments of a particular line of reasoning and come to satisfactory conclusions himself. But before finally making up his mind one way or the other, he should have gone into the merits and demerits of various statements, approaches and conclusions. He must determine whether a given conclusion is justified by the facts as known to and presented by the author concerned. In evaluating an author's approach or presentation and selection of material, the student should determine his own attitude to such matters rationally. If he is dissatisfied with some aspect of an author's work he should state his case clearly and logically.

Thus History provides us training in the use of logic and sound reasoning and by inducing us to employ the comparative technique it keeps our minds alert and widens our general outlook.

Training in Insight

History tells us about the story of man; all men not just kings. This narrative includes man's successes, failures, hopes, fears, ideals, frustrations, achievements etc. A study of history shows that one cannot be narrow-minded, that parochialism or chauvinism is no virtue. Even nationalism harbours some inherent vice in itself in so far as its cohesive force is always directed against some "enemy" or other. Narrow nationalism very often goes over into some form of expansionism, which is never healthy. Nationalism too tends to emphasize the purely "national" heritage in contradistinction to the "international" or broadly human traditions.

History deals, as we have said, with the whole of mankind and allows the student insight into the lives and ways of life of other communities and of people of other ages. History induces one to adopt a world outlook, a broad humanistic outlook. One realizes that the problems people had to face at various times in various countries are by and large of a similar nature. And this enhances one's conviction of the common humanity in all peoples.

History provides us with insight into different world outlooks, different religions, different modes of living and government, different conventions

and traditions etc. A study of history permits us to evaluate the cultural heritage of all peoples the better. Hence our perspective of things is larger and our outlook broader than would normally be the case.

Because of this insight into the past we are able to understand the world around us better. This understanding will in turn help us to appreciate more fully our debt to the past and our dependence on other people. It will furthermore vitiate selfishness and bigotry. And make us more broad-minded.

Discrimination, Propaganda and Truth

A study of history teaches us to distinguish between things that are outstanding, things that are important and those that are trivial. The history student soon finds out that not everything he comes across can be given the same emphasis. He should be able to discriminate between what is relevant and what is not. At first this is not so easy and his teacher or tutor will have to act as a guide. But gradually, as the student's reading progresses, he should be able to exercise this faculty entirely on his own.

This discriminating ability will also assist the student greatly in his determination of the truthfulness or otherwise of statements he hears or reads about. He should be in a position to establish whether a particular conclusion or inference is justified in the light of a given premise. Or whether given premises are in fact valid. He should furthermore be able to detect any "non sequiturs" without difficulty.

Thus the history student will be enabled to recognize the difference between propaganda and truth, and to expose propaganda even when it is subtly camouflaged so as to give the appearance of fact.

This ability will also be a great asset to the student in life generally in that he will probably be fully aware of and be on his guard against the snares of modern mass media such as the press, radio, television, cinema, magazine or book, which may very often act as "hidden persuaders".

The Acquisition of an Historical Sense

To understand history — the story of the past — one requires a good imagination. We of to-day must be able to put ourselves in the place, as it were, of the people of whom we are reading. We must try to forget our present circumstances and predilections and transpose ourselves into the past. For the past can only be appreciated correctly if seen through the spectacles of the age or period under review. By this is meant that we cannot use the criteria of to-day when evaluating the achievements or failures of yesterday. That would not only be unfair but it will give as a wrong appraisal of the happenings of the past.

An historical sense also implies that we must have "die wil tot die begrip van die verlede".⁴ This understanding is very important. By desiring to understand some situation in the past one is apt to show tolerance towards the main actors, even if their ideas or actions do not have our approval. Similarly, a measure of tolerance expressed towards "opponents" of the past, should have the effect of making us more tolerant towards

4. Van Jaarsveld, F. A.: *Die Afrikaner en sy Geskiedenis*, p. 38.

“andersdenkendes” of our own day. Thus we learn not to condemn before we have investigated, not to form conclusions from premises that are not sound or valid. Such an attitude makes for the manifestation of a broad humanity in our dealings with our fellowmen.

Another aspect of the historical sense is that one should display the ability “om selfstandig en krities na te dink oor die sake van die verlede en vrae daaroor te stel in plaas van dorre feite bloot op te som of uit die hoof te leer.”⁵ This ability to view things critically need not be applied to the past alone. The student of history who has learnt to look at his subject-matter critically, will surely also view things of to-day — statements by others, in newspapers, books, on the radio etc. — with a certain amount of scepticism. A critical analysis of the past presupposes an ability to correlate and compare things. Again, this comparative technique is very helpful in understanding our own world. In this manner the study of history acts as a process whereby the wits are sharpened, the observational powers increased so that the eventual judgment on any particular subject would be more balanced and matured.

History and Civilization

History is the story of man from the early days that were marked by the invention of writing up to modern times. This story includes almost every aspect of the life of mankind. By a study of history, says Prof. F. A. van Jaarsveld, the historian comes into contact with “lewensvorme, gebruike, gewoontes, gelowe, pogings om God te vind, wyses van probleemstelling, instellinge, staatsvorme, opvattinge oor mens, God en wêreld, onderlinge botsinge en die omstandighede waaronder dit plaasgevind het, worsteling met rampe en nood in kritieke tye, suksesse of mislukkings — honderd-en-een aspekte van die lewe waarin hulle gestaan het en wat vir die lewende mens „interessant” kan wees en tot ’n begeerte om meer te weet aanspoor”.⁶

This contact with the past gives the student a sound insight into his own position in the world, also into that of his community or country. It furthermore makes him appreciate the eternally human characteristics in the drama of man throughout the ages.

By a study of history, a person will learn that no group of people is unique. All people belong to one biological species — homo sapiens — and have consequently a common humanity. Man’s progress from the early times will then be seen in its true perspective. One would come to realize that to-day there is logically speaking only one civilization, that is, human or world civilization. One’s intellectual horizons have contributed to what we call civilization — to a greater or lessers extent. (A study of history exposes for example the fallacy of equating civilization in Western Europe over a few centuries with world civilization which is a few thousand years old.)

Civilization — that mastery of man over the forces of nature, coupled with an appreciation of beauty and ethics — is the heritage of all. By

5. Van Jaarsveld, F. A.: *op. cit.*, pp. 38-39.

6. *Ibid.*, p. 38.

stressing the oneness of man, history enhances international understanding and acts as a curb to parochialism, chauvinism and nationalism. It arms us with a mental outlook that sees mankind and its heritage of civilized things as one single whole, both in time and space.

History, Man and Society

"No man is an island, entire of itself; every man is a piece of the continent, a part of the main." — Donne.

Living as a human being means living with people. Man is not man if he has no contact with his fellowman. The individual is part of society. Without society the individual will not be able to develop normally. Without individuals there is no society.

History reveals to us how the present-day world has been fashioned. Always it has been men and women who acted. History should be studied so that we may become aware of the debt we owe to past generations. Modern man's rich and varied heritage — in all fields of human endeavour — is the work of people of the past. By studying the past we will become more appreciative of the rights, privileges and freedoms that we enjoy to-day. (Conversely, we will also be inspired by the noble examples of the past to press for better things . . .)

History makes the student acutely aware of the way his country or other countries are administered. By providing an insight into the mechanisms of government, history undoubtedly has the effect of training the young to understand the adult world better. Thus history also supplies training in citizenship.

History teaches us to transcend our narrow barriers. It shows us the whole of mankind. It vitiates chauvinism. It leads to the adoption of a world outlook that sees humanity as a whole. It makes one ever conscious of the human situation in which one finds oneself. It evokes in one a desire to play an active and productive part in the world of men.

History, as we have indicated earlier, provides an ideal background to an appreciation of the arts, Science and other disciplines. Its effect on the mind of the student is naturally far-reaching. All in all, it makes one a fuller, more integrated person than would normally be the case, with a mental outlook that is critical, appreciative, tolerant and at all times robust.

Thus I should say that no child to-day ought to leave our high schools without having had History as a subject up to Matriculation level.

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