

Events On and Off Campus

- MSUO
- Sept. 16 AWS Tea, 2 to 4 p.m., Oakland Center Lounge
 16 Senior Class meeting and tea, 4:15 p.m. Gold Room
 19 Faculty Wives Tea, 1:30 to 3 p.m., Gold Room
 19 "Politics and Poetry in Ancient Rome," a lecture by Classics Professor Howard Clarke. 190 Science Building, 1 p.m.
- CONCERTS - OPERA - DANCE
- Sept. 14 Folk Dancing, International Institute, 8 p.m.
 14-16 Ahmad Jamal
 The Minor Key
 22 Kay Britten, folk balladeer
 Detroit Institute of Arts, 8:30 p.m.
 23 Program for flute and string quartet
 flutist Irwin Gilman and the Raven String Quartet
 Musician's Union Club Room, 8:30 p.m.
 27 Robert Merrill, baritone
 Hill Auditorium, U of M, Ann Arbor, 8:30 p.m.
 Oct. 4, 6 The Detroit Symphony Orchestra, Paul Paray Conducting
 Ford Auditorium, 8:30 p.m.
- MUSEUMS - GALLERIES
- Sept. 14-22 New paintings by Jean Lamouroux
 The Little Gallery, Birmingham
 14-28 Water colors, oils, and sculpture by Mildred Friedman and Sadie Haymes
 AAA Gallery, Detroit
 14-30 "Twentieth Century Art, A Selection"
 "The School of Paris"
 Detroit Institute of Arts
- THEATRE
- Sept. 14-16 Flower Drum Song with Juanita Hall
 Northland Playhouse, 8:30 p.m.
 24-Oct. 14 Carnival, With Carla Alberghetti
 Fisher Theater, 8:30 p.m.
 14-22 Step on a Crack, pre-Broadway opening
 Fisher Theater, 8:30 p.m.
 26-Nov. 17 The Threepenny Opera
 Vanguard Playhouse, 8:30 p.m.
- FILMS
- Cinerama Music Hall—The Wonderful World of the Brothers Grimm
 Guild—Ivan the Terrible, Parts I and II
 Krim—Boccaccio '70
 Madison—West Side Story
 Mercury—The Miracle Worker
 Michigan—The Music Man
 Studio—Ingmar Bergman's The Devil's Eye
 Studio Midtown—Alec Guinness in Tunes of Glory and The Horse's Mouth
 Studio North—David Niven in The Best of Enemies

New Picnic Area Behind IM Building

Hollie Lepley, director of physical education, recently announced that four picnic tables, accompanying benches, and three, eighteen inch portable grills will be available for picnics or similar activities.

The tables and benches are to be located in the newly cleared wooded area directly behind the new tennis courts and the grills will be available at the Physical Education Department.

The area is clean, quiet, and disregarding the approaching season, cool, and very suitable for this form of recreation.

Chorus To Perform Stravinsky's Work

Contemporary composer Igor Stravinsky will be honored the world over this year, as he celebrates his 80th birthday.

Among those celebrating the Russian's fame and skill will be the MSUO chorus, directed by Dr. Walter S. Collins, associate professor of music, as they perform Stravinsky's "Symphony of Psalms," with the Detroit Symphony Orchestra, February 23.

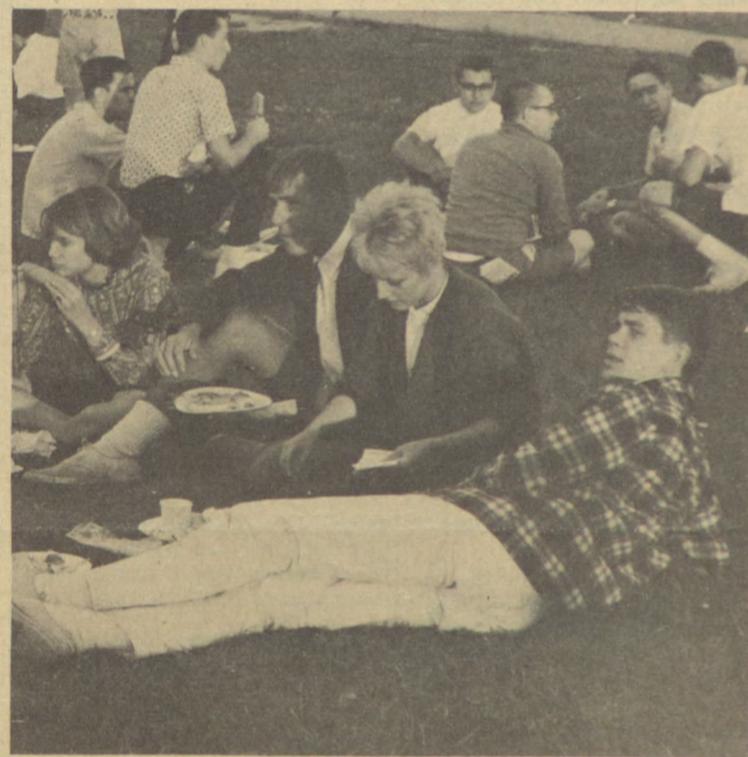
"Symphony of Psalms" was

commissioned by the Boston Symphony Orchestra in 1930, and revised in 1948. The chorus will perform that revision as they sing with a major symphony orchestra for the second consecutive year.

Largest campus organization, the chorus last year appeared with the touring Minneapolis Symphony Orchestra, performing Brahms' "Schicksalslied," and will make an appearance with the Pontiac Symphony Orchestra April 30. Program for the Pontiac concert has not been determined.

Chorus tryouts have been announced by Collins, and those interested in singing with the chorus may contact him. Group practice will be conducted Tuesday and Thursday at noon.

Other musical activities this fall will include continuation of the men's octet. Several positions have been opened in this group. In addition, attempts will be made to form a chamber orchestra under Dr. David DiChiera, assistant professor of music.



GRASS GASTRONOMISTS—First SAC-sponsored activity of the fall semester was last Friday's all-university picnic. Here, Robin Young, Mike Evans, Mary Stewart and Mark Reuter (foreground), Doug Spalding and Paul Stack (left rear), Jim Bouhana, Tom Ouelette, Yogi Keezer and Mike Blank (right rear), sit outside the Oakland Center eating the picnic meal.

Liberal Operations, Variety of Services, And Student Carrels

The policy of the MSUO Library is notably liberal, University Librarian David Wilder stated this week.

"Because we believe that the education process is greatly facilitated by making books and magazines as freely available to students as possible, the MSUO Library is now entering upon its third year of operating with fewer restrictions than are common in most libraries," he said.

There are no fines, no guards to search briefcases, and virtually no due dates; with the exception of rare books and those placed on reserve by faculty members, all materials are on open shelves; the key to the microform room is readily available, and almost all materials circulate freely.

These privileges, however, necessitate student responsibility, Wilder emphasized. All materials must be properly charged at the circulation desk, returned when requested, and asked for when

not found on the shelves. This responsibility is based on respect, rather than fines, and is essential to the present liberal system of the library, he added.

To further facilitate the education process, the Kresge Library offers a variety of services. On the first floor, at the circulation desk, is a Thermofax machine on which copies of many library books and magazines may be made at a charge of five cents per page.

Material may be placed "on reserve" at the request of an instructor to give all students an opportunity to read it. It may then be used for a period of two hours, or from the time the library closes until it reopens.

In the microform room, microfilm, microcard, microtext, and microprint materials may be read. Copies of these materials are obtainable for ten cents a page.

Rooms 202 and 207 provide
 Continued on page 2
 column 1

Outstanding High School Students to Study at MSUO

Twenty-five gifted high school students will have a chance to take a college math course for credit at MSUO this fall. Those selected will receive scholarships paying half of their tuition.

This is the second MSUO course being made available to outstanding high school students who are recommended by their principals.

These courses not only will give unusually able high school seniors a foretaste of college, but also a full, official first step toward the B. A. degree. Each of the courses will carry four hours' credit which will be good at MSUO or transferable to any other institution.

An anonymous donor has agreed to pay one-half of the \$72 tuition fee of every student chosen to take the mathematics course.

One of two outstanding mathematics students will be selected by each of the sixteen high schools in Birmingham, Bloomfield Hills, Lake Orion, Pontiac, Rochester, Romeo, Royal Oak, Troy, Utica and Waterford.

The course will be given in the evening, from 6:30 to 8:20 Tuesdays and Thursdays. The special class will be taught by the head of the Mathematics Department, Dr. James H. McKay, Associate Dean for science and mathematics.

Probability and Statistics is not generally available in this area to advanced placement high school students as are other freshman courses like calculus and analytical geometry.

Research In Evaluation and Achievement

Self esteem—what is it? How does it develop; how can it be changed? Of what importance is it to an individual and his work; how does personal evaluation affect and inter-act with actual achievement?

Dr. David G. Lowy, assistant professor of psychology and head of MSUO's Office of Psychological Services, is seeking answers to these and similar questions in his current research study.

Working with a grant from the National Institute for Mental Health, a private New York organization, Lowy and two associates have spent four years studying self-esteem and its relationship to achievement in more than 100 cases.

Starting with children between ten and 12 years old, the three-man team has been able to conduct an intensive study of self-esteem, its effects and foundations in the group over an extended period of time.

Subjects, Lowy said, were studied from both subjective and objective viewpoints. That is, a subject's personal self-evaluation was compared with his achievements and his evaluations of others. In addition, parental attitudes and environmental differ-

ences were closely observed and their effects on self-esteem studied. This project centers around the so-called "normal" child, Lowy explained.

The subjects, all from the Middletown, Conn., area, have been placed in four basic groups: those with high personal evaluations and high achievement records in school and social relationships; others with high evaluations and lower achievement records; another group had low self-evaluations but high achievement histories; and the fourth showed low self-esteem and also low achievement records.

Results, Lowy explained, showed tendencies only. However, subjects with low self-esteem and low achievement records generally tend to form the most disturbed group, while those with higher self-esteem levels but low accomplishment histories can be classed as a "pre-delinquent" group, he said. More of these subjects will experience difficulty with authority than those in the other three groups.

Data compiled from the four years of testing and counseling must now be analyzed, and eventually, will be published, Lowy said.

LIBRARY OPERATIONS

Continued from page 1
 typewriters which may be used free of charge and an extra table where students may use their own machines.

Rooms 201 and 208 are for seminars, i.e., a group of ten students or less, meeting with an instructor for periods of longer than one class hour. Keys for seminar members are available at the circulation desk.

Rooms 203, 204, 205, and 206 are group study rooms for groups of two to four students who find it necessary to discuss library materials.

The card catalog on the main floor contains cards for authors, editors, and translators. Cards for subjects and titles are on the second floor. Bibliographical information on periodicals, serials, and monumental sets is available only in the visible file. Magazines, which are no longer on the current shelf but not yet bound, may be obtained in the library office and read in the rare book room.

The Library of Congress Author Catalog and National Union Catalog are in the processing room.

In addition to material services offered by the library, Mrs. Margaret Irwin and five other assistant librarians provide reference information to students. Mrs. Irwin also organizes and develops the reference collection and services.

Working with her is Czetong Song, whose interests include philosophy and chemistry. He is also the library expert for Far Eastern affairs.

Assistant Librarians Michael Bruno and Peter Doiron are responsible for book ordering. Miss Mary Ruskin and Mr. Loren Sgro catalog and process library materials.

In addition to the seven librarians, eight clerks and over 200 hours of student help contribute to the servicing of a total circulation of 30,351 library materials, and maintaining the 28,270 volumes, 144 records, and 469 serial titles located in the library (figures for fiscal year 1961-1962).

For fiscal 1962-1963, State funds of \$60,000, \$10,000 over last years, have been budgeted by the library committee of faculty members as follows:

- \$12,000 for subscriptions, including \$2,000 for new subscriptions.
- \$18,000 for monumental sets, back issues of periodicals, and block purchases.
- \$30,000 for current books.
- Friends of the Library will contribute additional money and books.

Wilder hopes to obtain additional funds for student carrels. Each individual study unit would consist of a 48"x24" desk in a booth whose walls would be 4"x30" wide and more than 60" high. Each desk would contain two locked filing cabinets, and could be used by two students.

The cost of 88 carrels is \$24,000. Wilder listed three possible means of financing:

The initial money for the carrels could be borrowed, and repaid through a rental fee of \$5 per semester. This fee would discourage those who would want the carrel for prestige, and would make it available to those who would make good use of it, Wilder stated. Dual ownership would make the fee a nominal one, he said.

Wilder said that the carrels would be assigned to commuting seniors first, then resident seniors, then commuting juniors, etc. Some faculty members would want them also, he said.

NOTICE OF CHANGE IN CLASSIFIED RATES

Classified rates will change to 50 cents for the first 3 lines and continue at 10 cents every line thereafter beginning September 17th.

Ad Hoc
 by William Hoke

To the Editor:

Say, how come you guys never get any letters to the editor? I hear complaints and opinions in the grill, in class, and in the newspaper office. Some, I think, are legitimate and often sensible opinions. Others—well they can stay in the grill. But all students, and the faculty and staff are included, should let their opinions become known.

Sample: a student, a very irate one, is complaining about the very large upper-level English courses. Why, he asked were some courses closed to students with less than 60 hours while English courses apparently can be of any size and open to everyone.

Sample: How come we don't have a student government?

Sample: Why does the Observer's editorial board maintain that the SFUC meetings should be open?

Sample: Why doesn't MSUO have an intercollegiate debating club, and what is the procedure for initiating such a society?

Sample: What about commencement? Who will speak, and will the students receive free tassels for their rear view mirrors and genuine sheepskin diplomas for their walls?

Now, really editors, I don't expect you to answer all these questions, nor can you be expected to anticipate all of the questions students may have.

You should, however, constantly ask for letters to the editor—otherwise your opinions will become non-representative. And for a student newspaper to not represent the students is hypocrisy of the worst sort.

I can't listen to all the campus complaints and praises; they should come from students. They must come from the students. And they must come regularly. May I urge you to solicit letters from students on every topic of interest.

NOTE—The Oakland Center barbershop hours this semester are 8 a.m. to 5 p.m., Monday through Friday.

A Genuine Dialogue Needed

By James Haden,
 Associate Professor of
 Philosophy

THE SCIENCES AND THE ARTS: A NEW ALLIANCE. Harold Comes Cassidy. New York: Harper & Brothers, 1962. 182 pages. \$4.75.

This is intended to be a rather unorthodox book review, but that is all for the best. Except for the voracious reader, a book review is either something to be skipped entirely, or else a sort of dead end—supplying the illusion of having read a book without going through the labor of, actually doing so. Even the name "book review" conjures up memories of tired summaries of tiresome novels, worded cagily so as not to offend the publisher enough to prevent him from advertising the work on another page.

In this case, though, it is a matter not of a novel but of a book addressed to a question which the author sincerely believes to be a real problem of serious magnitude. Cassidy's stated purpose is to examine some essential aspects of the sciences and of the arts (a term which he uses interchangeably with "the humanities," reserving the title "fine arts" for painting and music), and on the basis of his analysis "to offer prescriptions for the cure of some present cultural ills by examining the causes of the common misunderstanding between scientists and humanists." (p. 2)

He believes that scientists and humanists commonly misunderstand each other, and that the result is damage to modern culture. The harm arises not simply from the misunderstanding, but from the fact that ignorance is accompanied by suspicion and animosity. So our society is at odds with itself, and we have no sound basis for agreement "on what is practical, moral, and just." (p. 3)

Such is his belief; the first question one can ask is whether he is deluded, or an alarmist, or a fanatic, so that in fact no such problem really exists. Certainly if one listens to the pronouncements of high-level conferences, or casual conversation around the lunch table, it is rare that one detects any sign of open warfare. Hence one might conclude that Cassidy is just seeing ghosts.

I will commit myself immediately on the question of misunderstanding between scientists and non-scientists: I am convinced that Cassidy is correct in saying both that it exists and that it is widespread. The absence of open struggle between the camps is due more to the withdrawal and isolation of the two than to any solid intellectual fellowship between them.

I suspect that most students recognize at least dimly the hypocrisy that infects college curriculum planning. Students are required to undergo studies in a diversity of areas, on the principle that they should know something about all of them. But despite the official lip service to this ideal, it is a rare student who genuinely subscribes to it. Normally, the impulse is to "get the requirements over with" speedily, and to forget them with even greater dispatch. But this attitude is not to be laid to the students' fault; except for the miasma of hypocrisy, it could be clearly seen that the situation is no different among the faculty members themselves.

And if the teachers embody such an attitude, why should the students not imitate them? After all, they are in school to learn from those who presumably are wiser, and it is simply naive to suppose that only bookish things are learned and attitudes and values are not. The breadth of curriculum requirements is achieved by a process of compromise, not by active devotion on the part of all hands to the positive worth of studies outside one's own academic specialty.

Cassidy documents this in his book. He is a professor of chemistry, with a good reputation among his colleagues for work in that field. Some years ago he undertook to design and teach a course in science for students oriented toward the humanities, and that eventually led to this crusading book.

He says: "A college functionary who held a minor administrative position and wrote fiction as a hobby once said to me, 'I've never had a course in science, and I'm proud of it.' One scientist afflicted in this way complained to me about the 'humanistic tripe' in the college curriculum, which he wanted removed so that the student, instead of wasting his time studying literature, fine arts, and history, could spend more time on theoretical and experimental physics." (pp. 29-30).

In the face of ignorance and suspicion as the rule, rather than the exception, Cassidy tries to analyze scientific and humanistic thinking, to show that they have more in common than either camp usually thinks, and that the differences between them are complementary, so that a sane and effective culture would benefit from their cooperation and mutual esteem.

"Articulate artists and humanists who understand science can, with the aid of scientists who understand them, direct and control the forces of cultural change, practically and justly." (p. 3) The arts and the sciences are abstractions from a continuous field of knowledge and experience, and if either is permitted to usurp a place of pre-eminence, knowledge and experience are falsified.

It is impractical here to try to give a detailed summary of his analysis; the most that can be done is to speak briefly of the major similarities and the major differences between the two areas. To speak so broadly, of course, necessarily overlooks a host of finer distinctions that can and should be made. But if his thesis is sound, and his analysis basically correct, then the recognition of such omissions should not be taken as invalidating his work.

At the heart of his vision of a healthy alliance of the sciences and the humanities lies his assertion that there are three activities common to all human activity. These are: analysis, synthesis, and reduction to practice. (Practicing what he preaches, the book is itself organized into these three divisions.) It is the myopia of overspecialization, and its handmaiden ignorance, that contribute to much of the mutual hostility among the learned fraternity.

When a humanist looks over at science, he tends to suppose that it is merely analytic in nature, and he compares this distorted image of science unfavorably with his own immersion in the comprehensive syntheses of works of art.

The case of the scientist seems to be slightly more complex. He may, like the gruff physicist who snorts at "humanistic tripe," derogate the humanities for not doing enough analysis, in contrast to the clarity and exactitude of the scientist, or he may make jokes at the expense of the activities of (for example) literary analysts, evidently thinking that such labors are contrary to the spirit of the literature that is being analyzed. This can happen because the scientist is better able, thanks to his early training, to read and respond directly to literature. Cassidy says firmly, and properly, that "analytic science and art is only partial science and art"; the main problem is to get clear on the ways in which both analysis and synthesis go on in each area, and the true relation between these two activities.

A second approach which identifies scientific thinking and humanistic thinking is gained through consideration of the creative process. "All creative workers attack problems in about the same way," he says, "though their methods differ in details." (p. 67) Both humanists and scientists find that creative thoughts come to them similarly, and given the initial insight they both proceed in a parallel fashion. A poet, for instance, tries out various combinations of words to express his insight, while the scientist manipulates his equipment or mathematical symbols.

These are both instances of experimentation. The objective of scientific experimentation is to remove particular and uncontrolled variables so as to achieve maximum generality; the artist "experiments to achieve that perfection of form and style that gives qualitative precision to his product." (p. 61)

It is sometimes alleged that a major difference between science and art is that in the former any relevant component can be simply isolated and changed, while in the latter a work forms such an integral whole that it cannot be tampered with without disaster.

Yet Cassidy makes the excellent point that the art critic does in fact deal effectively with isolable aspects of a work, and conversely that the scientist quickly discovers that there is more interdependence between his variables than he might have hoped for. Therefore there is a kind of art of science as well as science of

Editor's Note: The Observer regrets the omission of portions of a statement by Donald O'Dowd, dean of the university, which appeared in the September 5 issue. The statement is reprinted here in its entirety. "All matters concerned with the operation and maintenance of the Physical Plant, the grounds and utilities that are vital to the development of the University come within the jurisdiction of Mr. Robert Swanson, Director of Business Affairs. All business activities conducted by the University are administered through his office and are separate and distinct from the academic organization that is the concern of the Dean of the University."

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Marines Officer To Be On Campus

Captain Walter R. Hauck, Marine Corps officer selection officer for the state of Michigan, will visit MSUO from 9 a.m. to 4 p.m., September 17, 18, 19 in the Oakland Center.

While at the university, he plans to interview students interested in obtaining Marine Corps commissions. Vacancies now exist for both ground and aviation training.

A platoon leader class is open to freshmen, sophomores, and juniors, while seniors may participate in the aviation officer candidate course or the officer candidate course. Marine officer training will not interfere with college work and all students are required to receive degrees before assignment to active duty.

Differences Between Humanities & Sciences Should Be Study

art. He does rightly point out that if a humanist conceives science as a cold-blooded analytical activity, and models his own work on that false impression, the result is bad art. And failing great artists who truly understand science, that "part of culture which should be feuded by art" will be taken over by "anti-intellectuals, propagandists, special pleaders, ideological morons, self-exhibitionists—and humanity will be the poorer." (p. 34)

Cassidy's position on these matters is very likely to be misunderstood, unless one takes into account a distinction between substance and function. That is, it is easy to look at artistic experimentation on the one hand and scientific experimentation on the other, and to find considerable differences in the content and the manner of the two. This is what I mean by "substance." But what Cassidy is trying to say is that, taking artistic activity as a whole and scientific activity the same way, within these activities the function played by the two kinds of experimentation is identical or virtually so. Not enough people take a dynamic view of science or of art, and therefore they are misled by the static differences between them.

If we look briefly at some of the differences between the sciences and the humanities that Cassidy considers valid, we find it said early in the book that truth has two separate meanings in the two areas. Scientific truth is truth about the observable, external world. The humanities contain truth to human feeling. He fails to make the distinction entirely clear, but he seems to mean something like this: for any expression to have truth, it must be of general validity and application. In the case of science, the validity is gotten by the use of logical and experimental techniques, and the application is done through relating scientific concepts and theories to sensory observations. In the case of the humanities, the validity comes about through the embodiment of something universal in human nature, and the application lies in our increased self-awareness. The artist properly deals with feelings as felt, as well as observed through the external senses; great art functions in life to heighten and enable it. Science, by contrast, has a more restricted aim and scope, although its methods can permissibly be applied to any subject whatever (the latter is true of the arts, as well.) It is only when one supposes that science or art exclusively yields the truth about man and the world that misunderstanding and conflict come about.

This distinction between types of truth is closely connected with a number of more restricted comparisons which Cas-

sidy makes later in the book, and which cannot be considered in detail here. However, we can take one case for illustration. His method is to take pairs of correlative terms; he discusses the pair "general-particular" as follows.

Both science and art are concerned with the general and with the particular. The especial danger of thinking that science is concerned only with general laws is that from there "it is an easy step to the belief that science is infallible." (p. 95). But because science must invariably appeal to particular facts as part of its essential procedure, there is always a strain of fallibility and tentativeness in it.

"Science expresses generality by devising abstract, and thus general, constructs; art does so by presenting a particular composed of the most general attributes." (p. 97). Thus both require particularity and generality, but the direction of their motion is different; science goes from the particular to the general, art from the general to the particular—but the kind of particularity and generality in each case is modified by the motion and direction.

Art, in addition, is affected by prevailing emotional climates. In periods of integrated civilization, men value most highly works of art which embody "more universal and integrative . . . principles, emotions, attitudes, and moods." In periods of cultural disintegration the reverse is the case. Since art deals with feelings, which are qualitative rather than quantitative and cannot be expressed in the exact, formal symbolism of scientific language, artistic truth tends to be less powerful than scientific systems in actually transforming human life and culture. Yet art is not impotent, and the direction of the transforming force of science is determined by it.

Cassidy draws the conclusion that in a period of cultural disintegration which coincides with an age of scientific power and maturity, "it is the responsibility of all intelligent people, and of constructive forces embodied in such institutions as colleges, universities, and churches, to resist the prevailing spirit during a

period of cultural breakdown and not be overborne by it." This is, in fact, our own age. Science has never before attained to such maturity and potency; therefore even during periods of cultural sickness in the past no lasting harm has been done to society by science unguided by integrative art. But our time is unique, and our responsibility great.

This theme leads to the final portion of the book, which is headed "Reduction to Practice," and which comes closest to the "prescriptions" he set out to offer. This part sounds over and over again the call to constructive cooperation between humanist and scientist, to overcome the deficiencies of each. He cites cases in

which artists and scientists have served as sources of inspiration to each other, as interpreters of each other to the public, and ways they have fruitfully used each others' tools. But currently loss of communication between workers in the two areas has reduced such cross-fertilization almost to the vanishing point.

The remedy lies in education, so that one man can speak the tongue of the other, and see the hopes and dreams of the other. "But it cannot be an education in comfort and adjustment. It must be an education demanding the most strenuous efforts and producing profound emotional and intellectual satisfactions. It must be an education with

no terminus and no pat solution to problems. It must be an education which strongly intensifies the constructive, co-operative, integrative aspects of knowledge and experience, and intensifies their reflections in our deepest feelings of human interdependence." (pp. 147-148).

This is not the final paragraph of the book, but let it stand as such for our purposes. It is necessary not to evaluate Cassidy's success in dealing with his stated theme and in contributing to its realization in practice.

Continued on page 4
Column 1

BOB NEWHART

Is Coming!

MSUO Community Art Council

Tickets are still available. Do you have yours?

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Adults \$10 (Students bring your parents!)

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Book Should Be Reviewed By Scientist & Humanist

Continued from page 3

My own estimate is that the book will remain virtually ineffective. This is a hard thing to say, since I subscribe so completely to his hope. But I can foresee, on the basis of many years of experience in trying to do something of what he urges, the kind of resistance which his presentation will meet. It is easy to criticize it from the standpoint of the specialist. The professional humanist will notice immediately that Cassidy moves stiffly and awkwardly in dealing with non-scientific matters; his presentation often gives the impression of being patched together, and foot-noted to the point of absurdity. One who had truly mastered such material would present it more smoothly and integrally—more as something welling up from within him than as something copied from note cards.

I know Cassidy personally, and I have seen him laboring to get his message across to people in literature and art; they refused to go even halfway with him, largely because they were convinced that he was not sufficiently intimate with their subject matter to be listened to with respect. The dog-in-the-manger habits of intellectuals are difficult to circumvent. He therefore will have a hard time getting a sympathetic hearing from the humanists. The Scien-

tists probably will not note this kind of awkwardness, but they are unlikely to give him a hearing unless they are antecedently persuaded of his viewpoint. To be so, they must feel already a sense of the incompleteness of science considered from the standpoint of wisdom and humanity, and this is not universally the case.

In fact, one can see from the book that Cassidy is of the old school—one that had real faith in such a thing as wisdom. He uses that term at critical points, although he never discusses or analyzes it. It looks as though he is not entirely aware that this is the cornerstone of his whole attitude. (This conjecture is curiously reinforced by the fact that the index does not list "wisdom" at all, despite its recurrence in the text.) Cassidy simply accepts the value of wisdom, but for the usual academic mind wisdom has become remote, problematical, or nonsensical. In philosophy, for instance, which was once upon a time "the love of wisdom," technical specialization has virtually killed the appreciation of even the desirability of wisdom. It is doubtful that Cassidy realizes how out of touch his basic attitude is with the current academic scene.

I believe in wisdom myself, but for that very reason I know what practical obstacles confront the advocate of it.

One of the major defects of Cassidy's position, therefore, is his failure to perceive the actual hardships of the stage of reduction to practice of his suggestion. His discussion moves on too abstract a plane all the way through, instead of recognizing clearly that the problem is to forge a new alliance between scientists and artists as individual human beings, not between "the sciences" and "the arts" as impersonal activities and theories.

It is my opinion, after a number of years of observing both types of academic people, that there is in fact a temperamental difference between humanists and scientists in general. Through some kind of self-selective process those who devote themselves to science are, by and large, open, relaxed, uncomplicated persons. Humanists, on the other hand, tend to be the reverse. Perhaps the psychologists could advantageously run some studies of how each group appears to the other, in order to show what kind of distortions and misconceptions must in practice be overcome. Thomas Huxley once remarked that there is nothing so tragic as a theory killed by a fact; in this case we might say that there is nothing so tragic as an ideal slain by a quirk of practical psychology.

The immediate problem is to get a genuine dialogue going between scien-

tists and humanists, with men talking with each other and not bandying words or giving lip-service to lofty ideals which they are unwilling to transform into actions. MSUO students should remember that passage in Plato's Euthyphro where Socrates points out that all men will agree that murder is unjust, but that no one will admit that he is a murderer.

I propose, therefore, that Cassidy's topic be made the subject of a continuing examination and evaluation in the Observer. It should now be reviewed by a scientist and by a humanist. (I count myself, strictly speaking, neither or both.) Preferably, representatives of the two areas who are initially uncommitted to his thesis should be selected; from

honest statements by them, there should appear an answer to the question of whether or not his analysis and exposition is convincing. If it is not, then the inquiry should be pressed far enough to see precisely why it isn't; if it is, then some practical effect should follow. If it proves impossible to generate such a dialogue at MSUO, then that fact in itself is revealing, though discouraging.

It is also important to discover whether the students will take an interest in such a dialogue, and spontaneously enter into it. It is their future which has the best chance of being affected profoundly by it. This is a service which the editor of the Observer can perform for the whole school. I hope it will be done.

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