THE SEARCH FOR PLEASURE

SOME few years ago, in order to prove that science and art are not necessarily incompatible, a professor over at Harvard who had spent a good deal of his working life teaching physics and who had been so great that he had become head of his department, wrote a long blank verse drama in the Elizabethan style which was admired one and all. It upset a few people, of course, but it was accepted as "home" by the University, for the simple reason that the professor was not the only scientist who has won fame in the field of letters. It should be noted that even the most conventional of the foremost living novelists, H. G. Wells, has made his mark in other arts.

The most conspicuous example is that of Samuel F. B. Morse, inventor of the telegraph, who did some extremely capable woodcuts in the work of Thoreau and who is a more than casual collector of rare plates by Rembrandt and Goya. Another is that of the Institute—Frederick Phillips, who was a composer of music, and who is one of the leading mathematicians in the United States. And it is not necessary of the type to which the so-called "fine things of life" do not appeal. There are a great many students at Technology who feel a deep interest in the arts, and there are a great many students who have latent within them the capability of deriving great pleasure from them. They have the interest, but they have the unpleasant, often the mistaken belief in the university that they have heard oris about by cranks, "There is no place in the life of the student for the so-called 'fine things of life.'"

That the Faculty and the Corporation of the Institute believe in the benefits to be derived from student investigation outside the field of science is shown by whom they announce the series of lectures and illustrative concerts by Mr. Arthur Whiting. Designed to give the mindest and some insight into the entertaining possibilities of music, the series places a phase of art before the student body at the regular general studies have been able to trace but lightly.

The aim of these concerts is not to make artists of the under-graduates: that would be impossible within the limits of a small group to whom music, literature and the fine arts are not the most important part of the student's life. But it is that the student body find that the so-called "fine things of life" do not appeal. There are a great many students at Technology who feel a deep interest in the arts, and there are a great many students who have latent within them the capability of deriving great pleasure from them. They have the interest, but they have the unpleasant, often the mistaken belief in the university that they have heard oris about by cranks, "There is no place in the life of the student for the so-called 'fine things of life.'"

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