

Salient

An Organ of Student Opinion at Victoria College, Wellington N.Z.

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UNIVERSITY AND PUBLIC

Dr. Currie's Policy For Closer Relations

AS Vice-Chancellor of the University of New Zealand, Dr. Currie holds an important and responsible position. But he is also carrying out another very important task—that of bringing the Universities closer to the public. This is an aspect of Dr. Currie's work for which all students should be thankful, especially those who are entering jobs in the near future. They can be sure indeed that if their welcome is at all cordial it is in large part due to Dr. Currie's willingness to speak to as many of the organisations that request his services as he possibly can.

In this the last issue of "Salient" for the year, we have chosen to repeat a talk which Dr. Currie recently delivered to an organisation of professional men at Wellington. The subject was "What the University Tries to Do." We suggest that this is a topic which all students, especially those undergraduates who are completing their studies this year, might examine with care, for the purpose of discovering how much this college has succeeded in carrying out the objectives which Dr. Currie outlined in his speech.

THE PUBLIC PAYS

First and foremost, said Dr. Currie, the University has an obligation to see that the money which the taxpayers contribute towards its upkeep is spent wisely and carefully. Society gives this money in order that able young men can learn the complex skills and professions of modern life. Fees alone would never be sufficient to pay for the upkeep of a well-equipped University. Indeed it was pointed out that 80 per cent. of the University income came from public moneys. Therefore, in the first place, it was a case of what the people, the taxpayers, expected for their money. Said Dr. Currie: "They need doctors, teachers, engineers and unfortunately—lawyers."

In a country like New Zealand, the levels of intellectual capacity are much the same as in other countries, and our Universities are capable by

any standards of producing the skilled craftsmen of modern society, though it was admitted that the facilities for higher research in arts and science were understandably not as good as overseas.

It followed, then, said Dr. Currie, that the University had a duty to the public to take only the best of those who offered themselves for enrolment, and these were to be discovered by whatever system was thought to be the most effective. However, the speaker left the question of matriculation v. examination open, and did not discuss it further.

THE HIGHER STANDARDS— TRUTH

Dr. Currie made it clear that the University had other functions to perform, beside turning out the skilled mechanics of professional society. Intellectual training was good, but a course had to be steered between liberal chaos and obscurantism. The element of scepticism is necessary—to question everything that is presented to you, for this is the means by which truth is gained. And the essence of scholarship, its primary objective, is to get at truth.

The University must train the mind towards questioning, and yet seek to restrain the students from the chaos of too great a liberalism. The public knows that students lash out at any aspect of society they think to be unfair, but Dr. Currie pointed out

that in his opinion the Universities are the best bulwarks of democracy. He quoted the saying, "If a student is a Socialist before the age of twenty-one, then he has no heart. If he is still a Socialist after twenty-eight, then he has no head." The University must inculcate the critical faculty and teach the student to set aside prejudices in his search for truth and evaluation of knowledge. But Dr. Currie warned his listeners that scientists, though perhaps brilliant in their own field, were only as knowledgeable as other men outside their laboratory. Hence, their opinions on subjects not necessarily connected with their own research should not be accepted uncritically.

TEACHING AND RESEARCH

Dr. Currie believed that the seeking of new knowledge and the transmitting of that already known should be carried on side by side. It was a central duty of the University to produce a staff which could infuse in a whole range of students that divine spark of scholarship which is far more fundamental and far more important than the mere presentation of facts. He considered that it was a high and difficult duty to make a right selection from the many qualified applicants who presented themselves for vacant positions. It was his policy to appoint as lecturers men who were above all good scholars and then if possible good teachers also. Dr. Currie admitted that even though some men were bad lecturers their scholarship often enabled them to meet their more advanced students on the common ground of scientific research and imbue in them a freshness in their approach to learning.

HUMILITY

The purpose of study in the humanities and the sciences, said Dr. Currie, was not to turn out types but individuals with good and humble minds. Humility as such did not directly come from a university but if a search for truth is carried out sincerely, humility will emerge.

—D.D.

Salient

Newspaper of the University of Western Australia, Perth, Western Australia

THE LAST EDITORIAL

WITH this, the last issue of the year, we have one or two rather disjointed comments to make, which seem to happen naturally at the winding up process which occurs at the end of the year. We regret that we are unable to publish a report on the visitors' debate, but it occurred at the time when we were going to press and, therefore, no account of it is available. The number of issues this year is more than was originally planned—the issue previous to this being in the nature of a special issue to cover the Building Question; subscription holders got this free; others had to pay.

The new format is in the nature of an experiment, which may or may not be carried on next year; it is a trifle more expensive, but the comments we have heard have caused us to believe that it is worth the extra printing cost. The readers' views on the subject would be appreciated, as a guide for next year's Editor.

To all of you who are sitting exams we offer our best wishes and trust that afterwards the patient will make a speedy recovery. To those who are to pass on this year we have this to say: if you have done something about the College then you deserve well, for your time here has not been wasted. As far as the trudges are concerned we can only express the pious (and probably quite unjustifiable hope) that they will be of more use to the community than they were to the University.

With the municipal elections near we are reminded that, here at least, is one section of the community who can be the subject of close scrutiny by students. Those entitled to vote would be wise to consider the claims of those who have a particular interest in the University. Two candidates are members of the part-time teaching staff at the college and have an understanding of the problems facing students. We have obtained a statement from each of them and their comments appear elsewhere in this issue.

The Editor wishes to thank the staff for their support and co-operation throughout his term of office and the Editor and staff wish to thank you for your tolerance. . . .

And so we say, "ave atque vale . . ."

F.L.C.

DR. CURRIE

DR. CURRIE is a Scotsman and a graduate of the University of Aberdeen. He gained honours in Pure Science and was also a prizeman in agricultural science. In 1936 he gained his D.Sc. and was awarded an honorary Doctorate of Law in 1949.

He came to Australia in 1923 and was appointed an officer of the Council of Scientific and Industrial Research in Canberra. In 1940 he was Vice-Chancellor of the University of Western Australia and chairman of the Australian Universities Vice-Chancellors' Committee.

Dr. Currie has a forceful and direct style of speaking, which never fails to impress his audience. He is always sincere and the faintest ghost of a Scotch accent is to be heard in his speech. He has been described as a "refreshing and invigorating in-

fluence on the New Zealand Universities. Though he is a scientist he defends the classics as an aid to the mind. He has succeeded in establishing good public relations and indeed is a man of wisdom, wit and charm."



Dr. Currie

New provisions of the Medical Act of 1950 came into force with the beginning of this year, according to which the training of doctors will last a year longer.

SALIENT STAFF 1953

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Congress, Curious Cove

CONGRESS 1954 will be held at Curious Cove in the last week of January. To those who have been before all that I need say is make sure you have your application in on time as, again, numbers will be limited. To those who have never been and for whom "Congress" conjures up visions of a mob of reds running riot, or a gathering of fearfully intellectual culture vultures, or even a nine-day non-stop bash from which no girl can emerge quite as she entered, here is your chance to find out what it is really like.

Congress is this year being organised by A.U.C. and will pretty well conform with the pattern established over the past few years. A. R. D. Fairburn has consented to act as chairman and the provisional list of speakers promises stimulation for all as well as opportunities for seasonal campaigners to wheel out their old hobby horses. There will be lectures and discussions in the mornings and evenings and the afternoons will again be quite free for fishing, swimming, volley ball, getting lost in the hills, or any of the other activities which seem to be an integral part of Congress.

Sportsmen, remember that V.U.C. after its triumphs in Congress Olympics last year has a record to uphold, so make an effort to get there.

If any one is dithering go straight to an old Congress hand and they will make your mind up for you. And then, unless you want to be disappointed—get in early at the Exec. room, fill in an application and pay your deposit.

FOREIGN DRAMA . . .

SHAKESPEARE IN A NEW LIGHT

IT'S an ill wind that blows no good, according to the proverb. The fire which destroyed the Shelley Theatre in February, this year, was certainly a catastrophe for the C.U.C. Drama Society but it was perhaps partly because they have no theatre at the moment that they hit upon the most fortunate idea of using the College Hall for an arena production of "Julius Caesar." This is the first time an arena production of Shakespeare has been undertaken in New Zealand. Sitting among the large audience which packed the hall one felt a sort of infectious excitement that grew as the play progressed. All the conventions of the modern proscenium theatre were swept away, so that one felt partly as if one were sitting in the Globe Theatre in Shakespeare's own day and partly as if one were watching a Cocteau film. These two extremely contrasting effects produced a whole that was artistically satisfying and that lent the play extraordinary force and significance.

Ngaio Marsh, the producer, achieved the Elizabethan aspect by returning to two conventions of the Elizabethan playhouse—the apron stage and contemporary costume. "Julius Caesar" was, of course, written to be played to a three-sided audience, and to reproduce these conditions the hall was turned into an amphitheatre with tiers of seats rising steeply from three sides of the stage. The effect of this was to project the action into the audience and to give a strongly three-dimensional impression, especially in the forum scenes where the crowd actually mingled with the audience.

Such a play as "Julius Caesar," written with complete disregard for the classical unities of time and space and for a stage which made no attempt at realistic settings, is hampered rather than elucidated by the elaborate modern stage with its complicated decor and scene changes, so that a return to the simplicity of Elizabethan settings was also most effective. The stage at Canterbury was made up of different levels and angles and sharply ascending flights of steps, and in the centre was a high spiral structure that revolved on its base, serving sometimes for a portico, sometimes for an orator's rostrum and sometimes for a general's tent. The rest of the decor consisted simply of a statue of Pompey and a backdrop suggesting buildings of no particular epoch. This simplicity allowed the play to develop in clear, strong lines, action succeeding action without interruption. Only one interval was necessary, and that as a mere breathing space.

Another advantage of so simple a setting was that the play took on an extraordinarily universal significance.

Several hundreds of French and Italian students demonstrated for a United Europe at the Franco-Italian demarcation line on December 28, 1952. They burned the frontier post at the St. Louis Bridge, and symbolically threw into the flames one French and one Italian passport.

a symbolic truth applicable to any age or country. This effect was helped by the contemporary dress which was once again suggested rather than definite. In Shakespeare's day, of course, the actors wore Elizabethan costume with a few classical touches suggested. The actors of Ngaio Marsh's production wore modern

(Continued on page 6)

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Report of W.U.S. Conference

FOR the first time in its history the World University Service met in Dunedin at the end of August. In the past the conferences have been held in Christchurch, seat of the Dominion Committee. However, the national headquarters of W.U.S. have now been moved to O.U., with a Dunedin National Executive. The new chairman is Rev. J. N. Bates, Warden of Arana; Vice-chairman is John Scott; Secretary Mr. Luke Jenkins, Warden of Carrington; and Treasurer Prof. R. R. Nimmo.

The Conference was ably led, until the election of new officers, by the outgoing acting-chairman, Mr. Gordon Troup, of C.U.C., who together with other members of his committee, have had long associations with W.U.S. (formerly I.S.S.) since its inception in New Zealand shortly after World War I.

Student Health

The Conference was opened by a discussion, led by Dr. Douglas of the Student Health Service, on the whole scope of student health and its promotion in the colleges of the University of New Zealand. W.U.S. having as its aim the welfare of students both here and overseas, this discussion set the Conference well on its course, getting as it did to the heart of student needs (both physical and mental) in our own country.

Although in the past the policy of W.U.S. has been largely concerned with foreign relief projects, made necessary by desperate post-war conditions prevailing in many countries, it was decided that more attention should now be given to

schemes at home, to be put into effect concurrently with overseas relief.

Arising from the opening discussion the conference came to the conclusion that a great deal had still to be done in the active fostering of student health. Otago has already a student health service employing one full-time and one part-time doctor. This service is worked in conjunction with the Preventive Health Department of the Medical School. It was hoped that similar services would be established in the other colleges—C.U.C. have already made moves in this direction. W.U.S. committees were asked to investigate the whole problem in conjunction with college executives. The Otago committee were also asked to investigate the question of student nutrition. This project will embrace a critical examination of "feeding" in canteens, hostels, digs and flats.

Living Conditions

It was decided to ask local committees to make investigations into the living conditions of those students not living at home or in how-

tels. The advisability of employing a lodgings officers with wide functions in each centre was stressed. The problem of accommodation brought us face to face with the question of the difficulty of foreign students' board due to racial prejudice. C.U.C. provided a report on this problem and it was emphasised that this aspect must be continually borne in mind when investigating the wider issues.

These specific projects can be considered as being the result of three years of an uncertain attitude toward the interpretation of the W.U.S. ideals in the N.Z. University during the transition of thought from relief to that of ever-present student needs which has taken place since the war.

In order to put the programme in its correct perspective and to make the conference informative, three papers were presented to the members. Background and ideals were covered by the outgoing secretary, Mr. Edward Carter; the problem of interpreting the ideals of W.U.S. into the N.Z. situation, by Malcolm Douglas; and the development and administration of the W.U.S. central international programme of Action, with special emphasis on the universal field of student health, by Miss Pat Morrison.

Besides the above-mentioned projects of a national nature there were minor points raised for specific Local and Dominion Committee interest. However, the two significant points which differentiated this conference from previous ones were the informed and concrete discussions and projects which arose from the interpretation of the University problem and secondly the duty of W.U.S. personnel to make an effort to be informed on all overseas student news, because of the growing interest of N.Z. students in overseas affairs.

—V.U.C. Committee.

APPLICATIONS ARE INVITED FOR THE FOLLOWING POSITIONS:

Editor, "Spike," 1954.
Business Manager, "Spike," 1954.
Editor, "Salient," 1954.
Advertising Manager, "Salient," 1954.
Business Manager, "Salient," 1954.
Producer of Extrav., 1954.
Extrav Scripts—Closing date, February 15, 1954.
Applications for "Spike" positions close November 15, 1953.
Applications for "Salient" positions close October 31, 1953.
Applications for Producer of Extrav. close November 30, 1953.
Apply in writing to the Secretary, Students' Association, stating qualifications.

Literary Issue . . .

"EYES I DARE NOT MEET IN DREAMS"

T. S. Eliot—Not Late, But Not Early.

WHAT a miserable land is this slough of despond in which we crawl under the half-light of "wowsersism." We suffer (page two) from spiritual desolation; we live (page six) in festering ugliness; we have (page eleven) an emaciated wish for death or purity; we are (passim) philistines; occasionally (pages 18-20) we are merely pharisees. In fact we are a poor lot.

Truth About N.Z.

The man from Mars faced with the alternative of using the return half of the ticket for his space-ship might well be induced to stay, if he confined his reading to the colourful pamphlets of the Tourist Department. But that is only the lying publicity of a Government department. The real truth about the place is to be found in the pages of *Salient* Literary Issue, number two, where in the words of one of the writers what is needed to make the place tolerable is (page 11) a coarser-grained, red-blooded and full-bodied engagement in the business of living. Faced with this necessity and the prevalent philistinism, the man from Mars would hardly linger except to look at the scenery, which gets high marks (page 6), before he left for a real country where the canals are straight and there is no social security. And so, as the sunset sinks over the magnificent gleaming snows of the Southern Alps, we take a last farewell of the despondent characters of the land of bellyache and the curtain falls, unappreciated by the film critic (pages 18-20), to slow music, disapproved of by the music critic (pages 22-24). As Wordsworth almost said, grim is it in this place to be alive but to be young is very Hades.

"My Best Effort"

My mention of Wordsworth, of course, places me precisely, and shows the readers of *Salient* (non-literary issue) that I have no qualifications to review its annual literary brother. I am told (page 6) that a knowledge of Wordsworth makes me out of date and any knowledge of the early T. S. Eliot merely underlines my shallow pretensions of modernism. And when I am assured (page 10) that after all I belong to the class of "dry and static university specialists" who have no direct contact with life, I realise (and hope he realises) the great error the editor of non-literary *Salient* made in asking me to write this review. Sorry, boys, I can do only my best.

What I cannot understand in all this atmosphere of inspissated gloom (Milton, a dead poet) is where

it all comes from. I think I know most of the writers, pleasant and personable young men and women—though a few of them I must say are getting on in years to be writing for an undergraduate paper. I have met them all sober and enjoyed their company. Some of them I have met drunk and enjoyed that even more. On paper, however, the Hyde appears through the engaging features of the Jekyll, and altogether *Salient* Literary number seems almost a classic case of literary and cultural schizophrenia. Beats me.

Of the individual writers Baxter continues to keep the unchallenged place he has among the poets; Jocelyn Henriel is getting somewhere; Louis Johnson (in these poems at least, for he has done excellent work) nowhere very much; Charles Doyle you should keep your eye on. The editor John Cody and B. J. Cameron write pontifically in the best Landfall manner, Louis Johnson rattles whatever a post-critic has in place of a sabre and makes frightful faces at Curnow (who appears to have been making faces at him, only I don't keep up much with Here and Now, finding it more like There and Then). Dennis Garrett and Susan Rhind write with sense and moderation on films and music, and the irrepressible James Baxter in his Notes towards an Aesthetic shows that he can handle prose as well as poetry.

Smile, Please

Apart from the tone of prevailing bellyache (which may after all find some justification in the group sub-conscious of V.U.C.) a worthwhile effort, and some real achievement. But, boys, boys, need you scowl so savagely at the camera? Why not look at the little birdie? I've seen you do it.

—I.A.G.

The national sport championships of Spanish students will be held at Barcelona next spring. This will be the first time for them to be held outside Madrid. More than 1000 persons are expected to participate in the events. (*Revista de Education, Madrid*).

BACHELORS AND SPINSTERS UNITE!

THE Spinsters' and Bachelors' inaugural ball was one of the most successful functions this college has had for a long time, and it is possible that one of the minor aims of the organisers, to establish a precedent or two, is likely to be successful.

The proceedings in the Upper Gym opened when the official party entered—Lord and Lady Victoria (Kevin O'Brien in white tie and tails and academic dress, and Paddy Dougherty with a pair of lorgnettes), followed by Lady Gorse-Bush, who was responsible for presenting the debutantes. Lady Gorse-Bush, one of the college's better-known forwards, had a tendency to shuffle in a furtive fashion which hinted at an intention to pretend she was elsewhere, but otherwise acquitted herself with dignity.

After Lady Victoria had been presented with a bouquet, the debutantes, escorted by their partners, made a spectacular entrance. Miss French was notable for a daringly low-cut Parisian gown and her general air of sophistication; Miss Fresher, in palest blue voile, for what could only be described as a

virginal appearance; Miss Fine Arts, for a pale and interesting complexion; Miss Classics, for her Junoseque figure; and Miss "Salient" for the one red rose which she said nestled at her bosom. The van was brought up by Miss Geography in an unsuitably adult gown, who emulated the open-air type. All the young ladies managed their curtsies to perfection, with the exception of Miss Geography, who fell sideways.

After Lord Victoria's little homily the debutantes performed one of the highlights of the evening, the Spectacular Mass Curtsey, which was followed by the Debutantes' Waltz.

Later in the evening, the debutantes, having changed to ballerina-length frocks, competed in the finals of the "Miss Universe-ity" contest. They were required to parade along a ramp, perform an item, and answer one question from the judge, Mr. E. K. Braybrooke. Miss Fresher sang an original lyric entitled "Leprosy" (e.g., "There goes a fingernail into my glass of ale"); Miss Fine Arts sang original words (in original German) to an original tune, about a Rhine maiden whose lover jumps over a cliff; Miss French sang a

sophisticated little ditty in a husky cabaret-entertainer's voice; Miss "Salient" did a hepped-up number on the violin; while Miss Classics, in one of the funniest acts of the evening, did a dance interpretation to a reading from Aristophanes.

Mr. Braybrooke awarded the title to Miss French, and as she was crowned intoned the appropriate legal formula. Miss University was then presented with a silver trophy.

Mr. B. V. Galvin, who was M.C., welcomed the guests on behalf of the Bachelors' Club, and Miss Tanya Okman spoke on behalf of the Spinsters' Club.

Seen among the guests at the Bachelors'-Spinsters' Ball last term were the following:—Anne Tarrant, B.A.; Kevin O'Brien, M.Com., B.A.; Frank Curtin, B.A., LL.B.; Mr. Braybrooke, LL.M.; Diana and Gill Lescher; Pat Burns, M.A.; Dennis McLean, B.Sc.; Bernie Galvin; Pauline Hoskins, M.A.; Cliff Terry; Pam Beck; Mary Williment; Garth Young and Dan and Peter Donovan.



THE JUDGES THEMSELVES

—Photos Robt. H. Smith.

SHAKESPEARE

(Continued from page 4)

clothes that had some reference to modern Italy. For example, the conspirators wore grey uniforms that were suggestive of Fascism, which, incidentally, brought out the reference the play has to recent events in Italy. But the uniforms were so skilfully designed that it didn't seem incongruous that they should be worn with swords.

Under such circumstances the action of the play could be produced as the author ever intended it to be, in impressive strong strokes, symbolic rather than realistic. The best

example of this is the battle scenes. The impressiveness was due to the artistic simplicity of the treatment. The dim light, the battle music (written by the C.U.C. music professor), the standards of the opposing armies crossed and uncrossed by the standard bearers at the top of the spiral until at last Brutus' standard crashed down, the whole scene, which, in a realistic production would present many difficulties, was rendered by this symbolic treatment really breath-taking—as should be the moments when the course of history is decided. In fact the few weaker moments of the play occurred when

this symbolic treatment was abandoned, as in the scene where the conspirators dip their hands in Caesar's blood. And it was responsible for what I have described as a Acteausque effect. Ngaiio Marsh skilfully disengaged from what could have been treated as a straight historical drama a number of overtones that wove themselves into a vague but highly suggestive melody, half-submerged and in a minor key. These overtones are present in the written play but were very much played up in the production—the auguries, the dreams, the restless spirit of Caesar, and especially the figure of Artemodorus, the soothsayer, who wandered like a black-cloaked destiny through the play. An especially brilliant touch was at the end of Anthony's speech over the body of Caesar. Artemodorus appeared at the top of the spiral and cast away his cards which fluttered down over the howling crowd—"les jeux son faits."

To sum up, the production seemed to me to select the best of two dramatic techniques—the Elizabethan and the "ultra-modern." The simplicity of one and the suggestiveness of the other combined to give the play perfect lucidity, clearness of outline, and strong emotional force, and at the same time a disconcerting and timeless significance.

—A.G.T.

A Cultural Department of the Spanish University Syndicate has been created with the object of promoting cultural and artistic work at universities. The new department is to support budding artists among the student body, and to make them known to the public by arranging appropriate events. (Alcala, Madrid).

To The Lady Of The Stole

I AM impressed, amazed, astounded —I am, I freely admit it, shaken physically, mentally, morally. I had thought that women had exhausted the possibilities of new ways of self expression; I was mistaken. I had doubted their powers, and I humbly beg for pardon. Now at last I understand the phrase "her infinite variety."

For they have discovered another outlet for their emotions, a new safety valve, a fresh channel of making their presence and opinions known. And this experiment has been conducted at V.U.C.! It is a fact which should interest all of us; only too seldom do we hear of original research done in this building, and it ought to be the concern of every student to learn what he can of this phenomenal discovery.

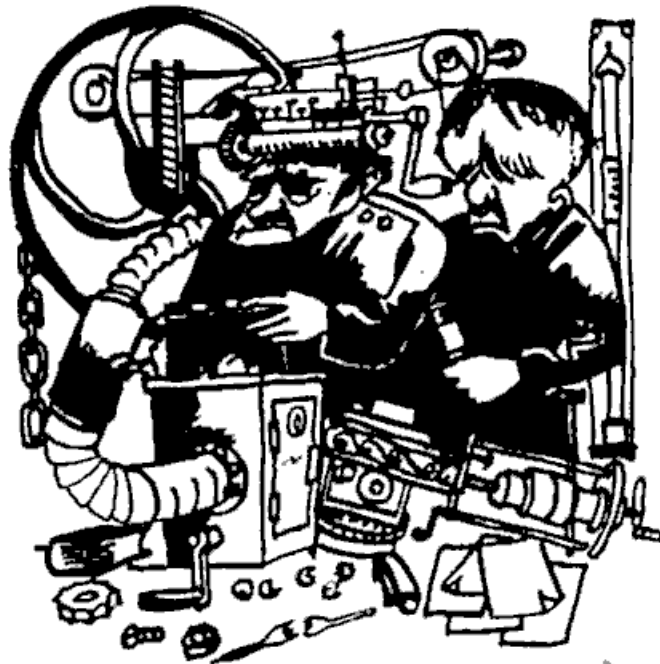
But perhaps there are some who have not yet had the good fortune of being present at the regular public demonstrations given by the pioneer in this art; for them I shall attempt to explain the principles of it. The only equipment required is a strip of material approximately six feet by eighteen inches, known as a stole. By careful and imaginative handling this stole can be made to respond to every shade of feeling, to express in one moment an emotion it would take hours to describe; once I had believed that only a lecturer could express his opinions continuously during a lecture; I was wrong —I have seen the silent eloquence of the stole. To see it in the hands of a mistress for whom it is sensitive to every quiver of thought, to see its effortless, ever varied, ever flowing movements . . . like a twig in the hands of a water diviner it reacts to every thought. But I am assured it takes long and assiduous practice; it requires exceptional qualities of character, initiative, sangfroid. Any beginners are warned to work in front of a mirror, then to watch the effect on their friends, before venturing to the general public.

But there may be some who have not yet seen this epoch breaking discovery, some who long to follow the great example, but are doubtful how to begin. Perhaps a simple analogy may help you. Have you ever watched a cat using her tail? How she gets it erect when she is afraid, waves it slowly when she is angry, frolics with it, curls it round her when she is weary and cold? Consider the enormous handicap women have suffered in the absence of similar equipment, and you will wonder ever more at the genius of this achievement.

V.U.C. Produces Own Atom Smasher

ALTHOUGH this machine is claimed by some to be more of a molecule destructor, the inventors say "Six of one and half a dozen of the other."

Two well-known members of the Physics Dept. claim to be the inventors and sole proprietors of a revolutionary new machine. This machine is understood to work on the well-known principle of molecular rearrangements: as, for example, the following equations:—
 $4\text{NH}_4\text{OH} + 3\text{I}_2 \rightarrow \text{N}_2 + 3\text{H}_2 + 4\text{H}_2\text{O}$
 $3\text{Na}_2\text{O}_2 + \text{b.f.} \rightarrow 6\text{NaOH} + \text{Al}_2\text{O}_3 + 2 \times 105\text{CAL}$



"Another pinch of salt, Charlie."

together with the principle of beta radiation, i.e.:
 $I_p = k \sqrt{p} g$

This machine has been designed primarily to assist in operational research in connection with PING PONG BALL DESIGN. That this is a research problem of the utmost far-reaching importance may be clearly understood by a study of the spin conditions, viz:

$$M52 = \frac{+ \dot{h}}{- \dot{h}}$$

and it is with all due humility that the authors put before you their solution. In brief the whole problem in actual practice is that of separating the PING from the PONG in PING PONG balls. Unfortunately the original working model at the date of writing can only isolate the pong by the total destruction of the ping, but it is hoped that this difficulty will be resolved by the time this article appears in press.
 (Several impartial observers pre-

Perhaps you too have seen the stole in action; perhaps you were amazed, floored, dazzled, flabbergasted; perhaps you rushed off to the nearest mirror to try manoeuvring your scarf into an expression of your emotion, of your individuality. If you are a man you probably failed; if you are a woman, persevere—remember: it took a man to climb Everest, it takes a woman to manipulate a stole.
 Pussy cat, pussy cat, what does that mean?
 She glanced from beneath her stole —haven't you seen?
 Pussy cat, pussy cat, why wear it there?
 It's my self expression—to pass time —don't stare.

—A.W.M.

sent at secret trials held recently maintain that they detected traces of a quite distinct "ping" in a muted "phlup" which occurred when the machine was being run in an over-excited state, but as yet the designers prefer to lay no claims which may later prove false. The over-excited state referred to above is governed by the equations

$$\frac{d\epsilon}{dt} = \frac{MS}{41R20} \frac{d\epsilon}{dx} - \frac{dx}{dx} = -sda S2 \frac{d\epsilon}{dx}$$

The first developmental model has been tentatively named the STANITRON in honour of a member of the Chemistry Dept. without whose help the tasks of the authors would have been considerably more difficult.

Author's Notes

1. We wish to point out that we have applied Maxwell's equations to the solution with due consideration to boundary conditions, but we found that this led to the general equation of flight, i.e., a general wave equation, and not as was required, i.e., the equation of Spin.

2. REFERENCES:
 (a) Rocco Proc. Roz. Soc. Edin. vol. LXIII p. 193 (1952).
 (b) Monro Recollections from Sidgwick (unpublished).

We would further like to point out that those references which are available are not very precise and in view of language difficulties we do not recommend them to the lay reader.

Editor's Note.—As requested by the authors, all enquiries regarding this powerful new research weapon will be handled through this paper.

POET AND PEASANT

THIS is not intended as a review of the literary standard, but more of a critique of the general tone of the publication.

The form seems to be that of a set of very strident theme, in most cases in a rather minor key.

We do not have to read "Salient" to hear it either. Drop in on a conversation about the Penguin shelves in any of our "arty" bookshops; listen to that odd looking character at the next table in any restaurant frequented by our "colonial bohemians," or just pause in your efforts to find a worthy successor to Bob Scott in the depths of the fag in the Grand Hotel and you will hear that disturbing voice sulking. "But what about the artist?" Please do not get me wrong. This is a very pertinent question.

The artist in this country certainly has something to say. However, until he succeeds in establishing a liaison with his potential public, his will remain, as it is now, but a voice in the wilderness. The "average" New Zealander is always quite willing to laugh off, or simply ignore, something he has difficulty in understanding. He has not been brought up to understand art so he simply "leaves it to the longhairs." There are things he can understand, of course, and these he is particularly fond of, to the point of a particularly stubborn parochialism. See what happens when a local Rugby League wants to hire a Rugby Union playing field for an important representative match (as occurred up north in 1951).

The artist, of course, is different. He is so far different as to be lengths apart from his society. He looks

back at the environment from which he has emerged, shudders and turns away again. Occasionally he throws a scrap of paper over his shoulder with a poem or something scratched on it which the fellow trotting at his heels greedily snatches up and stuffs into his pocket.

Unless we can produce a Shakespeare (or a Langland, perhaps) pretty smartly, the artist in this country is very likely to destroy himself. The only alternative is for him to find something in common with the public, a bond of sympathy, which must be reciprocal and founded on sincerity. This will only be possible when the artist deserts his self-erected pedestal of patronising arrogance, and learns to humble himself in the face of his art.

There is a great deal to be said for humility. It is only when the artist achieves this quality that he finds perspective. Then he will find, if he is worthy of it, that he is being raised on a new pedestal, erected not by the "superfine intellectuals" of his coterie but by the people themselves. This will not come of his personal charm or notoriety but as a direct result of the impact of his art on the bourgeoisie.

A great actor once said that he would rather be met by the hooting of an angry audience than the stony silence of a disinterested one. Of course it is very nice to be applauded warmly, too. I feel that Mr. Baxter will have to seduce his Eurydice by more subtle means or go to the other extreme and throw her on to a bed and rape her. She will not be won by long lingering looks, however suggestive.

—DAVID BRIDGES

A POPULAR overseas preacher recently told students at O.U.: "The believer in God has no real proof; his belief must always be a hypothesis. He must live by faith, as there is no other way of living . . ."

Now a hypothesis is defined by the Oxford Dictionary as a "supposition made as a basis for reasoning, without reference to its truth" and a "groundless assumption." It is difficult to see, if the preacher thought we have nothing more than a groundless assumption for the existence of God, why he came to N.Z. as an evangelist, or why anyone should be asked to believe in, or live in accordance with, a mere supposition.

But if there is one fact of which we can be absolutely certain, it is the existence of God. St. Paul in his epistle to the Romans wrote, "For since the creation of the world His invisible attributes are clearly seen—His everlasting power also and divinity—so they (the pagans) are without excuse, seeing that, although they knew God, they did not glorify Him as God or give thanks." The classic metaphysical proofs of the existence of God are perfectly conclusive. This is not the place to repeat them; they are available in dozens of books, many of them in the college library: Vol I of the Dominican translation of the "Summa Theologica"; "The Existence of God," Mark Pattison, O.S.B.; "The Existence of God," by the Anglican Eric Jay; "He Who Is," by another Anglican, E. J. Maccall; Arnold Lunn, "Now I See," Frank Sheed, "Theology and Sanity," M. C. D'Arcy, S.J., "Reason and Belief."

Too many people regard Christianity only as a way of life, and not as a system of thought as well; and too many people have not realized that a belief which is based on reason is independent of emotional changes of temperature. Much misery has been caused by the doctrine that Christianity is worthless unless it is the product of a conversion consisting of a vivid religious experience. Many a young person has lost his faith because he tried to capture the "feeling" which he firmly believes should come with prayer.

Even the greatest revivalist, John Wesley, warned his followers against a contempt for reason. "You are in danger of enthusiasm," he wrote to a lay preacher. "Every hour . . . If you despise or lightly esteem reason, knowledge or human learning; every one of which is an excellent gift of God, and may serve the noblest purposes. I advise you never to use the words, wisdom, reason or knowledge by way of speech. On the contrary pray that you may abound in them more and more."

THANKS

SIR.—If I was to set down in the vein of Mr. Priestley the things that bring me delight, then high on the list would be "the holding of an opinion for a time and then suddenly having it shattered by events." For it is, I suppose, in the element of surprise, a rarity these days, which brings the delight. The opinion that I held since arriving in this country was "that the only creative voice to be heard was that of Nature herself protesting in her own way against the cultural vacuity." But now the "Salient" literary issue with its creative thought bursting from cover to cover has proved my notion false. I hope, however, that unlike Ngaurohoc, the issue will not be just a spasmodic outburst of stored-up energy, but will be the beginning of a chain reaction, which will resuscitate the artistic mind of man from the North to the South Cape.

PETER WATSON

Let Us Now Praise Famous Men

The dead are the frechold of the living,
They cannot explain what they said,
They cannot throw light on their purpose,
As we can—because they are dead.

We criticise, give them new motives,
Interpret their lives, what was done,
And from cosy fireside condemn them
Because of ambition—or none.

We give every word a new meaning,
And blame them where they would
blame too,
And with proud lack of sympathy
label
"Unfortunate plans to pursue."

We write tomes condescending our
praises
(But are better at picking out
faults),
Quote proverbs and psycho-examine
And calmly decide they were dolts.

How fortunate we are today
When such great critics know the
way!
—A.W.M.

SUMMER courses for students from overseas will this year be held at Stratford according to the British Universities Summer Courses Committee. The courses are to include the following subjects: Birmingham University (at Stratford), "Shakespeare and Elizabethan Drama"; Oxford University, "20th Century Literature and Politics"; London University, "British Economy in the Atlantic Community"; Edinburgh University, "The Development of Modern Western Civilisation." Fees of the six-weeks courses will be between 176 dollars and 202 dollars; a number of scholarships will be available for specially qualified students. (The Wheaton News, Norton).