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 as 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". He suggests that this is a topic which all students, especially those 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, Dr. Currie said, the University has an obligation to the future. In the current economic situation, research is spent willy-nilly and carefully. Society gives this money in order that this young man shall 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 60 per cent. of the University income came from public monies. Therefore, in the first place, it was a case of what the people, the taxpayers, expected for their money. Said Dr. Currie, "They send doctors, lawyers, engineers, etc., and they expect these people to serve their country as they think best.

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

If followed, then, said Dr. Currie, that the University had a duty to the public to take only those who offered themselves for enrollment. These were to have an entrance examination system was thought to be the most effective. However, the speaker left the question of matriculation or examination open, and did not discuss it further.

THE HIGHER STANDARDS—TRUTH

Dr. Currie made it clear that the University had other functions to fulfill, and that the duties of the director of a University was a sort of public service. Intellectual training was good, but a course had to be aimed at between liberal arts andʻvocational training. The element of negligence is necessary to question everything that is presented to you, for this is the reason by which truth is gained. And the essence of scholarship is primary objective, is to get at truth. The University must train the mind towards questioning, and yet seek to maintain the students from the charge of too great a liberalism. The public, however, in the final analysis, is not affected by any aspect of society they think to be unfair, but Dr. Currie pointed out that in his opinion the Universities are the best institutes 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 a still a Socialist after twenty-eight, then he has no head." The University must instill the citrical fidelity and touch the student to set aside prejudices in search for truth and evaluation of interests. Currie warned his students thatcertificates, though perhaps brilliant in themselves, were only as knowledge as other than outside their laboratory. He argued that the opinion 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 raising of mining 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 so fundamental and so far more important than the mere presentation of facts. He considered that it was a high and difficult duty to make a tight selection from the many qualified applicants who presented themselves for vacant positions. It was a high and difficult duty to make a tight selection from the many qualified applicants who presented themselves for vacant positions. It was a high and difficult duty to make a tight selection from the many qualified applicants who presented themselves for vacant positions. It was a high and difficult duty to make a tight selection from the many qualified applicants who presented themselves for vacant positions. It was a high and difficult duty to make a tight selection from the many qualified applicants who presented themselves for vacant positions.

HUMILITY

The purpose of study in the humanities and sciences, in their view, only to train the mind towards questioning, and yet seek to maintain the students from the charge of too great a liberalism. The public, however, in the final analysis, is not affected by any aspect of society they think to be unfair, but Dr. Currie pointed out that in his opinion the Universities are the best institutes 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 a still a Socialist after twenty-eight, then he has no head." The University must instill the citrical fidelity and touch the student to set aside prejudices in search for truth and evaluation of interests. Currie warned his students that certificates, though perhaps brilliant in themselves, were only as knowledge as other than outside their laboratory. He argued that the opinion on subjects not necessarily connected with their own research should not be accepted uncritically.

—B.B.
THE LAST EDITORIAL

After this, last issue of the year, we have one or two further disinterested comments to make, which seem to happen naturally at the winding up process which occurs at the end of the year. We regard that we are unable to publish a report on the visitors' debate, as it occurred at the time 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 little 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 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 tutors are concerned we can only express the hope that they will be of more use to the community that they were to the University.

With the student elections now 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 interests 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 cooperation throughout the term of office and the Editor and staff wish to thank you for your tolerance.

And so we say, "see you next year."
Book Reviews

"The Man on a Donkey"

H. F. M. Prescott. (Kynloch Hardcover. 1932. 2-vol. edition, 1932, 15/-)

Not one of the major overseas reviews who reviewed this book when it was first published in England last year had half a stick in its necks out and claim it as one of the best historical novels published in English.

It was compared, inevitably, with "The Chastity of the North," and Virginia Woolf's "Orlando," but the comparison only heightened one's impression that Miss Prescott has attained heights not approached by other writers in this genre. The comparison, however, is not entirely justified, for the intentions of the authors are different. Unfortunately for Miss Woolf, balanced like a tricycle on the thread of its possibilities. In comparison with Bocre, Miss Prescott shows to advantage. Bocre described herself as being primarily a dramatist, and in his masterpiece, the stage-setter and scene-shifter have a tendency to override the novel and, at times, to overwhelm the historian. One of the most important Brussels, in "The Queen of the Nile," is a notable exception; but Miss Prescott's book is called a "Historical Novel," but Miss Prescott's book is called a "Historical Novel," and she is an historian par excellence. She is a historian par excellence. She is not only a more mature and restrained writer, but with the rare gift of penetrating deeply her period that she can speak with its authentic spirit and accent. "The Man on a Donkey" describes the great North country rebellion, the Pilgrimage of Grace, by which the men from the North tried to stay the hand of Henry VIII. in his attack on the monasteries. Miss Prescott says, "I am an attempt to introduce the reader into a world, rather than at first, to present him with a narrative.

The use of the form is more justified by the success with which the author has created the temperament and spirit of Tudor England. She has succeeded in making the language of the time seem natural to us, in depicting the people and their manners, in portraying the great events, and in bringing the reader into the world of the time. Miss Prescott has a style that is simple and direct, and her writing is easy to read. She is a master of the English language, and her use of it is masterful.

One of the best parts of Miss Prescott's writing is that the reader is aware that the tragedy is inevitable through his knowledge of the characters of the kings on the one hand and the Pilgrims on the other. Miss Prescott has a note stating which characters are historical and the few incidents in the plot for which there is no documentary evidence. This, and an impressive bibliography, ensure the reader that the facts are straight, while the language is unimpeachable. 15,-000 copies of "The Man on a Donkey" have been sold in the past two years in England. 15,-000 copies of "The Man on a Donkey" have been sold in the past two years in England. 15,-000 copies of "The Man on a Donkey" have been sold in the past two years in England.

CITY COUNCIL CANDIDATES

Mr. Burton

I am grateful to "Salient" for the opportunity of penning a few words following my election as a candidate for the Wellington City Council.

As a graduate of Victoria University College, I have always remained deeply attached to the privileges that came with that honor. I have enjoyed the privilege of studying and being a part of the college community. I am also deeply grateful for the opportunity that Victoria's accomplished faculty has provided me.

Even when the demands of private life, including my time, my interest in Victoria was unshakable and an on occasion did I fail to discharge what was required of me as a member of its Court of Convocation.

Then by my appointment five years as Lecturer in the four Law subjects in the Faculty of Commerce I was able to renew that bond with V.U.C.

The apathy and lack of understanding by the City of Wellington towards its University College has given me great concern, especially as it must be recognized that the city receives an immeasurable benefit from the College in its modest; as graduate are appointed to public, governmental, professional and 商业 positions.

As a candidate at the municipal elections on October 31 next, I am free from party or pledge but I will voluntarily make one pledge now—that if elected I will at every opportunity support Victoria College, the Students' Association and, generally, to the end that three fold interest and appreciation of the part that Victoria has played and will play in our civic life.

Mr. OFlynn

Will regret that as Mr. OFlynn made a speech out of town as this issue went to press we were unable to obtain a statement from him.

Mr. OFlynn reiterates no introduction of numbers for the first year of the better term of those who have graduated within the past ten years. Formerly a president member of the debating society Mr. OFlynn has been active in the University and as a part-time lecturer in Constitutional Law, he has ensured to show a keen interest in the University.

Awarded the James Tait Black Prize, 1941, as especially good reading as exhibits skills are descriptive and sentimental writing, Mr. OFlynn appears inevitable in this Coronation year.
SHAKESPEARE IN A NEW LIGHT

The difficulties that beset the Elizabethan theatre are not so easily reproduced by the Elizabethan playwright as the plays themselves. The audience was divided into two main groups - the Globe Theatre and the Blackfriars Theatre. The Globe Theatre was the largest theatre in London and was built by William Shakespeare. It had a thatched roof and open sides, allowing for an open air atmosphere.

The audience was divided into two main groups - the actors and the spectators. The actors were paid a wage and were often referred to as 'players'. The spectators were divided into two main groups - those who could afford to pay and those who could not.

The plays were performed in a圆形 theatre, with the stage in the centre. The audience was seated on three sides of the stage, and the fourth side was open to the sky. This allowed for a more intimate performance, as the actors could see the audience and vice versa.

The audience was also divided into two main groups - those who could afford to pay and those who could not. The former were called 'patrons', and they sat in the gallery, which was above the stage. The latter were called 'sitters', and they sat in the yard, which was below the stage. The yard was the largest area of the theatre, and it was where the majority of the audience sat.

The plays were performed in a variety of languages, including Shakespeare's native tongue of English. However, the majority of the audience could not understand the language and had to rely on the gestures and facial expressions of the actors to convey the meaning of the play.

The plays were also performed in a variety of settings, including on the streets, in the parks, and in the countryside. This allowed for a more intimate performance, as the actors could see the audience and vice versa.

The plays were also performed in a variety of costumes, including period costumes and modern costumes. This allowed for a more realistic performance, as the actors could see the audience and vice versa.

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SALIENT, October 8, 1953.

Page Five

Literary Issue...

"EYES I DARE NOT MEET IN DREAMS"

T. S. Eliot—Not Late, But Not Early.

WHAT a miserable land this scoundl of despond in which we crawl under the half-light of "worsenisation." We suffer (page two) from spiritual desolation; we live (page six) in festering ulcers; we have (page eleven) an emaciated wish for death or purity; we are (passim) philistines; occasionally (pages 18-20) we are merely parodies. 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 his ticket for his space-ship might well be induced to stay, if he pondered his return to the uninhabitable and unloved world his fellow men call the 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 this: literary lance, number two, where in the words of one of the writers what is needed to make the place tolerable (p. 11) is a concrete, grazed, red-blooded and full-bodied engagement in the business of living. Plead with us if you like, but the pervading philistinism, the man who has had his life squeezed out of him; except to look at the scenery, which gets high marks (p. 4); before he left for a real country where the canals are straight; and there is no social security. And so, as the sub-set acids over the magnificent, gleaming slopes of the Southern Alps, we take a last farewell of the despicable character of the land of ballyhoo and the curtain falls, unless we can hear of some enterprising New Zealand (p. 18-20) to show music, disappeared (p. 24) by the usual critics (pp. 24-25).

As Worthingtourn said, grim is it in this place to be alive but to be young is very hard.

"My Best Effort"

My mention of Worthingtourn, of course, places me preciously, and shows the readers of Salient (non-literary) that I have no qualifications to review its annual literary brother. I am told (page 6) that a whole knowledge of Worthingtourn makes me out of date and any knowledge of the early T. S. Eliot merely under-modernism. And when I am assured (page 10) that after all I belong to the class of "dry and stately university specialists" who have no direct contact with life, I realise (and hope to reassert the great power of 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 this atmosphere of unpompous gloom (Salient, a dead poet) is where

APPLICATIONS ARE INVITED FOR THE FOLLOWING POSITIONS:

Apples for Feet, Closing Date, November 30, 1953.
Apples in writing to the Secretary, School of Agriculture, Lincoln University, stating qualifications.

The national sprint championships of Spanish students will be held at Madrid next spring. This will be the first time for them to be held outside Madrid. More than 1000 per cent is expected to participate in the event (fieras de education, Madrid).

Smile, Please

Apart from the loss of growing belts (which may affect all the families in the group) the under-class enthusiasm of V.U.C., a worth-while thing, and some real achievement. But, boys, boys, need you sow so egotistically at the corners? Why not look at the little birds I've seen you do it.

—J.A.G.
BACHELORS AND SPINSTERS UNITE!

The Bachelors' and Bachelors' inaugural ball was one of the most successful functions this college has had for a long time, and it is probable that none of the older alumni of the college will have ever seen a ball with such gay and elegant attendance, as is likely to be successful.

The proceedings in the Upper Gym opened when the official party entered—Lord and Lady Victoria Braybrooke, in white in and tails and academic dress, and Padre Dougherty with a pair of topknots, followed by Lady Cross-Wish, who was responsible for providing the debutantes. Lady Cross-Bush, one of the college's better-known women, had a tendency to shuffle in a furtive fashion which hinted at an intention to pretend she was elsewhere, but otherwise acquitted herself.

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 dark green Persian gown and her general air of sophistication; Miss Frecher, in pale blue voile, for what could only be described as a virginial appearance; Miss Fine Art, for a pale and interesting complexion, Miss Champions, for her transparency; Miss Braybrooke, for her red nose which she had nodded at her bosom. The van was brought up by Miss Geography in an unobtrusive coat gown, which stimulated the open-air type. All the young ladies managed their curtesies in perfection, with the exception of Miss Geography, who fell asunder.

After Lord Victoria's brief talk, the debutantes performed one of the highlights of the evening, the Spectacular Miss Curtsey, which was followed by the Debutante Waltz.

Later in the evening, the debutantes, having changed to ballroom-length dresses, competed in the finals of the "Miss Universe" contest. They were required to pare down their performance to one question from the judge, Mrs. K. F. Braybrooke. Miss Frecher sang an original lyric entitled "Legend," e.g., "There goes a gargoyle in my glass of air"; Miss Fine Art 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 ravine-entertainers voice. Miss "Suckad" did a head-up number on the violin, while Miss Champions, in one of the funniest acts of the evening, did a dance interpretation of a railing from Aristophanes' "Lysistrata." Mr. Braybrooke awarded the title to Miss French, and as she was crowned amidst the appropriate legal formalities, Miss Universum was then presented with a silver trophy, and Toasts were proposed.

The judges themselves

SHAKESPEARE

(continued from page 4)

Two characters that had some reference to modern Italy. For example, the con- spirators were grey uniforms that were suggestive of Fascism, which, incidentally, brought out the re- duced size of the play to recent events in Italy. But the uniforms were so clearly parodies that they should be worn as such.

Under such circumstances the action-off course-could be produced as the author never intended it to be, in impressive strong settings, sym- bolic rather than realistic. The best example of this is the battle scene. The impressiveness was due to the artistic simplicity and the treatment of a single soul (the umpire by the G.U.C. music professor), the standards of the opposing armies crossed and uncrossed by the stage, at the top of the stage until at last Brutus' standard cracked down, the whole scene, which, in a realistic production would present many difficulties, was rendered by this symbolic treatment really breath-taking—should be the moment when the course of history was to be decided. In fact the few weakest moments of the play occurred when

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 part of the student body and is to make arrangements for appropriate events.
To The Lady Of The Stole

I am oppressed, amazed, astounded—-I am, I freely admit it—shocked. I thought that women had exhausted the possibilities of human expression; I was mistaken; I had given 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 emotions known. And this phenomenon has been observed at V.U.C. It is a source of real satisfaction to me that 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 pioneers in this art; to attempt to explain the principles of which is not an easy task, especially for a layman. A brief description of the phenomenon, as it has been reported, will have to serve. It is to be understood that the rushing of the emotions is a result of the conscious efforts of the student. As the emotions rush, so do the thoughts rush, and the student is carried away by a sort of exaltation. The result is a sort of trance state, in which the student is free from interference by their normal controls, and the emotions are able to express themselves in a most graphic and articulate form.

And if there are any who have not yet seen this epoch-making discovery, some who have not heard of the great example, but are doubtful how to begin, I recommend the following recipe. Simply take one quantity of sympathy and mix it with one part of enthusiasm. Add a few drops of a healthy dash of enthusiasm and let it stand a few minutes. You will find that you are now able to express your emotions in a much more graphic and articulate manner.

V.U.C. Produces Own Atom Smasher

Although this machine is claimed to be by some to be more of a motorized destructor, the inventors say that the destruction is not due to the physical destruction of the material, but to the mental destruction of the operator. The machine is called the Atom Smasher, and it is claimed that it is able to produce an atomic explosion with a single burst.

The following equations have been worked out:

\[ \text{N}_2 + \text{H}_2 \longrightarrow \text{N}_2\text{H}_4 \]

This machine has been designed primarily to assist in the production of a new element, to be called "phiby," which is claimed to be a new element that is able to resist the normal laws of physics. It is claimed that this element is able to exist in a state of equilibrium, and that it is able to resist the normal laws of physics. The machine is able to produce this element by the following process:

1. Place the desired amount of the machine in a vacuum chamber.
2. Apply a high voltage to the machine.
3. The resulting element is then collected and analyzed.

This machine has been successfully tested, and it is claimed that it is able to produce phiby in large quantities. It is hoped that this machine will be able to produce this element in large quantities, and that it will be able to be used in the production of new technologies.
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 work.

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

We have some mention about the Pergamol, a conversation about the Penelope shows, and a comparison to old looking character at the next table to any restaurant. Apparently, our "unusual" techniques, or just pause in your efforts to find a worthy successor to Lord North in the depths of the fog in the Grand Hotel, and you will fear that disheartening voice echoing. "But what about the author?" Please do not get the wrong idea. This is a very unusual technique.

The artist in this country certainly has something to say. Moreover, until he succeeds in establishing a liaison with his potential public, he will remain, as it is now, a voice in the wilderness. The "average" New Zealander is always quite willing to laugh, or simply ignore, something he has difficulty understanding. He has not been brought up to understand art so he simply "buries it to the imagination." There are things he can understand, of course, and these he is particularly fond of, to the point of being rather ridiculous, to the point of being... I am so sorry I cannot do better. The art of the artist, in this instance, is to hire a Rugby Union playing field for an important representative match as occurred up north in 1953.

The artist, of course, is different from the publisher in that he is not to be lengthened apart from his society. He looks back at the environment from which he has emerged, shrugs and turns away again. Occasionally he throws a scrap of paper over his shoulder with a poem or something scratched on it on which the fellow-actor at his elbow pretends to read and stuffs into his pocket. Unless we can produce a Shakespeare (for a level, Austro-Germanic, perhaps) this country is very likely to destroy itself. The old 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 describes his artistic predicament of purifying instincts, 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 that quality that he finds his perspective. Then he will find, if he is true to the work of his art, to himself, that his work will outlive posterity. But we do not think that posterity will have the benefit of shadow his name, or more than his exit, because of ambition—or maybe.

We give every word a new meaning, we interpret their lives, what was done. And from these foundations come.

FIEER, WATSON

Let Us Now Praise Famous Men

The dead are the freshets of the living.

They cannot explain what they said, They cannot throw light on their purpose.

As we can—because they are dead. We remember, giving them new meaning, interpreting their lives, what was done. And from these foundations come.

DAVID BRIDGES

A PULPIT'S grammar today recently told students at O.U.: "The belief in God or no belief in God is a matter that one must live by faith, or if one is of the other way of living..."

A hypothesis is offered by the Oxford University as a "convenience" made as a back for reasoning, without reference to its truth and a "provisional assumption." It is difficult to see how the wording here means a hypothesis. Unless this is not a hypothesis or an opinion or anyone should be asked to believe in it, or if it is a convenient fiction, a consciousness in the absence of a conscious mind.

If God is the spirit of man, the spirit of the universe, according to the world, then it is impossible to believe in God. For unless the spirit of the world is inside us, and unless we are not conscious, not even that, although we know God, then we do not know God. God is our conscience, the conscience of God is a perfect, abstract, non-personal, and is the place to believe Him. They are available in dozens of books, many of them are circular copies of the "Book of Mormon," "The Science of God," "Bible Briefs," "The Existence of God," by the Anglican Eric Joc, "He Who Is," by another Anglican, E. J. Muller; "Dinner for Two," "Science and Sanity," M. C. D. O'Brien, J. L., "Bouquet and Babel.

Many people reject Christianity only as a way of life, and not as a system of thought as well, and few people have not found that a belief which is based on reason is independent of emotional changes of temperament. Much there has been caused by the doctrine that makes God and man, and his existence when it is the product of a conscious community of a kind religious experience. Many a person has written: "As I am still the only one who cares to try to explain the "healing" power of religion, I reporter it..."

Even the greatest radicals, who had rejected such beliefs, agreed in our convert for reason, "you are an absolute Jimmy," he writes, in a letter to his friend. "Born here... I am educated... I am educated..." a letter to his friend. "Born here... I am educated..." a letter to his friend. "Born here... I am educated..." a letter to his friend. "Born here... I am educated..."

The century may that you may abolish in these years and more.