

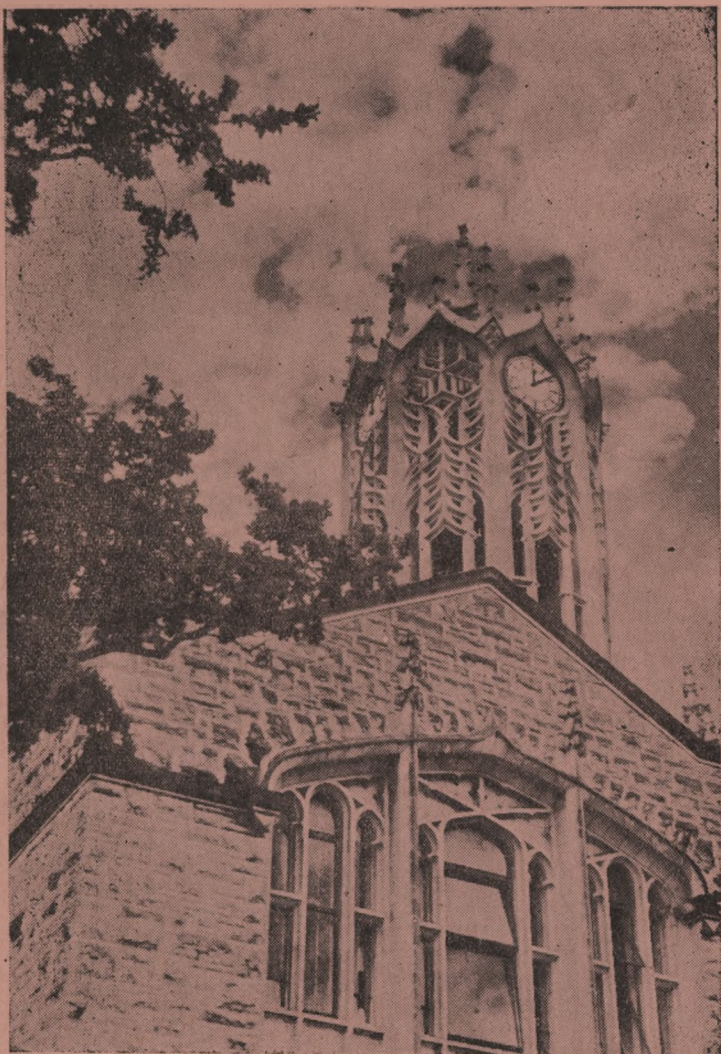
# CRAGGUM

THE JOURNAL OF AUCKLAND UNIVERSITY COLLEGE

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## DRAMATIC CLUB PRODUCTION NUMBER

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## FIRST FIFTEEN

The winning sequence of the University Senior Rugby fifteen was halted when the team was beaten by Grafton 17-6. The game was played at Olympic Stadium on a ground in appalling condition, which helped the rugged Grafton team more than the 'Varsity side. The field was a quagmire just in front of the terraces, and when the ball landed there it stopped dead. It is a pity that a better ground was not found for this important match. Although the score was 3-3 at half-time, the University forwards were outplayed in the second spell, and Grafton scored 14 points, which included two penalties.

The previous week University defeated Training College by 3 points to nil. Although slightly at a disadvantage territorially, University secured a monopoly of the ball from the scrums as a result of Kearney's superior hooking. A penalty to the blues after quarter of an hour's play was the only score in the game.

The annual Rugby match between University and Massey Agricultural College, played at Eden Park, resulted in a win for Auckland by 11 points to 6. The match did not produce a high standard of football. The University wingers Sweet and Grace had few opportunities made for them as the inside backs failed to draw the opposition Monegatta threw out some dreadful passes from the scrum, and the attack generally lacked sting. In the first spell the University forwards had control of the game, but for a while in the second spell the Massey pack took charge and appeared unlucky not to score. University's points came from a try by full-back Smith, which Walter converted, and two penalties by Walter.

**DB LAGER**  
The Great Favourite  
from the **WAITEMATA MODEL BREWERY**



## CATHOLIC CLUB

At a meeting held on Sunday, July 6th, a formal discussion was held on the subject "Philosophy, Not Experimental Science, is the Highest of all Branches of Human Knowledge and is, in the True Sense, Wisdom." There were three speakers for the affirmative and three for the negative. On the affirmative side, Mr. Hugh Murphy (the leader) defined philosophy, Mr. Brian Lynch spoke of the relation of philosophy to the special sciences, and Mr. Bob Donovan discussed the need for philosophy and the ability of the philosopher to arrive at certitude.

The leader of the supporters of experimental science, Mr. Pat Molloy, defined and defended the scientific method. The second speaker, Mr. Eugene Cherriton, tried to show the dependence of philosophical principles on scientific principles and the superiority of the positive over the normative sciences. The last speaker, Miss Ailsa Dallow, spoke of the necessity for a re-statement of philosophical principles in view of the findings of modern science.

The leader's summaries were followed by open discussion on the inability of the principle of causality, the respective veracity of the geometrical systems of Reiman and Euclid, and on whether the explanations of science answered the question why, or how.

In conclusion, the Rev. Father Ryder said that whereas, in the Middle Ages, the philosopher had trespassed in the field of systematic sciences with some ludicrous results, the modern scientist was now invading the field of philosophy with even worse effects. The precepts of Locke, Hobbes, Kant, J. S. Mill, Spinoza, Leibnitz and others had caused the breaking up of one thousand years of synthesis. To combat the resultant chaos, a linking science which had certitude and a knowledge of the nature of man was necessary. This was the role of philosophy, and it was for this reason that he considered it to be the highest of all branches of human knowledge.

FERGUSON'S  
FLORAL  
STUDIOS

PHONE: 43-529 (Studio)

FLOWERS BY WIRE  
FLOWERS BY AIR-MAIL  
FLOWERS BY MESSENGER



## FERGUSON'S

(MISS F. C. WHYTE)

(Second Floor)

Dingwall Building,  
Queen St., Auckland, C.I.

## NOTES ON EDITORS

## Lady Editors

We hear the editor's a vampire  
Who with writer's work decamps:  
Yet no writer's ire is heightened  
By an editor who vamps.

## Pre-Publication Flap

A copy-hungry editor chasing up reporters,  
Leaving notes on notice-boards and notes on letter-racks  
Calling for her club notes,  
lit. supp. and Global Gab.,  
Panicking her publishers and harrowing her hacks.

—PIC.

No ill-will concerning his tailor should intrude upon his thoughts of eternity. Seneca understood this when he chose to die naked in a bath.  
—Herman Melville.

The same wind snuffs candles yet kindles fires; so, where absence kills a little love, it fans a great one.

—La Rochefoucauld.

\* \* \*

The sovereign source of melancholy is repletion. Need and struggle are what excite and inspire us.

—William James.

**Brimfull of HEALTH**



**VITA STOUT**  
The Tonic Beverage

## STUDENT RELIEF

STAFF PLAY READING

"Measure For Measure"

COLLEGE HALL

TUESDAY, AUGUST 5th, 1947

at 8 p.m.

Admission 1/-

COLLECTION DAY

TUESDAY AUGUST 12th

Support

Student

Relief!



# GLOBAL GABBLE

ENGLAND

## WINTER DETAILS

Most people realise that, due to the weather and the Ministry of Fuel, the last winter in Britain was pretty severe. Just how severe it was, this report may serve to show. It arrived only recently because the writer was unable to afford airmail rates, having spent his last pence on blankets and gas.

"It was certainly cold this winter. What made it so cold was the frost. Water simply turned to ice. That was the way the frost took it. Later, when it got really cold, the ice froze too.

"I was sharing digs with two others. The cold hit us badly. We had to take it in turns to go to lectures. We would each have one day out at lectures and two days in bed. This was necessary because you had to wear so many clothes when you went out. The one who was going to the lectures used to wear every stitch of clothing belonging to the other two, as well as his own. Even then he had to top it off with the hearth rug. Fortunately it was a rather handsome hearth rug in grey and blue.

"You couldn't wash, of course. All you could do was to massage yourself with a cake of ice.

"Cold? My word! Even the gas was frozen. We had to get it out of the pipe with a corkscrew and put it in a candle-stick and burn it like a candle.

"The brewers made a mint of money. They did particularly well out of bottled beer, because they were able to sell it without the bottles. It was sold at eightpence a pound whole and sixpence a pound cracked.

"Spending two days out of three in bed was warm but dull. All our money went on blankets. I could say that we piled them right up to the ceiling, but that would be a lie. They were clear of the ceiling by at least four inches. We had them underneath, too, from the bedsprings to the floor."

Here, we regret to say, the description ends abruptly. A note accompanying the manuscript states that on the final word the writer suddenly froze into a block of ice. The article, then, will be continued when his friends find pickaxes to free him.

\* \* \*

DUNEDIN

## O.U.D.S. "ALCESTIS"

Otago Dramatic Club went back a long way when it chose Euripides' "Alcestitis" for its annual production. The "Alcestitis" was first acted in 438 B.C., when the poet was 42 years old. It formed the fourth play of a tetralogy which contained the lost works "Women of Crete," "Alcmaeon at Psophis" and "Telephus."

The work, which was translated by Gilbert Murray, has its choruses set to music by Gustav Holst. The music is modal in form, and is performed on three flutes and a harp. This increases the archaic effect, which, were an orchestra used instead, would be greatly diminished. The music is important, as a great deal of the continuity of the play depends upon the chorus.

The play is being produced for the Otago University Drama Club by Kathleen Falconer, a well-known producer of "experimental" drama. Miss Falconer recently produced T. S. Eliot's "Murder in the Cathedral," a play which has two factors in common with "Alcestitis" in that it is written in verse, and that much of the narrative work is done by a chorus.

# Craccum

Editor: NORA BAYLY

Vol. 21—No. 7

Friday, July 25, 1947

## "SO MUCH TO DO . . ."

Recently there has been some correspondence between the Students' Executive and the Professorial Board on the question of the date of Terms' Examinations. Their proximity to Degree makes them for the students forced to sit them, to say the least, distracting. They destroy that last-week concentrated effort, that it-will-only-be-once feeling, whose climax, properly, is the Degree Examination itself. The student must break the continuity of his work, at its most vital time, to cram for an examination which needs much the same knowledge as Degree papers.

The solution? Thrust Terms back, or push Degree forward. The first, as the Chairman of the Board points out, would serve to short-circuit the very purpose of Terms. The course must be covered before they are sat, an object difficult enough to achieve in the existing time. Push Degree forward? From a student's point of view commendable, but an action likely to jolt the equalibility of the education machine—Degree exams, stumbling over School Certificate and Scholarship exams—professors and lecturers called on to mark papers simultaneously in all of these exams. Untidy and inhuman.

This matter of Terms Examinations raises a larger question. Is the time the student spends annually at the University long enough for him to cover with some degree of adequacy the syllabus set for the year? The University year extends over eight months, but about two of these are not devoted to class; they are called vacations, or, more properly, the Professors' Holiday. If the University year were extended, perhaps this would contribute to a better degree of real scholarship among at least a minority of students. Is not our net scholarship at the end of the year a rushed-up and makeshift job—a scattering of temporary and unseemly huts instead of a fair and spacious structure on solid foundations?

In a discussion on the possible advancement of the University year to perhaps the beginning of February, someone was heard to applaud it on the grounds that it would give students so much more time to prepare for Easter Tournament and Carnival. The scheme has more to commend it than this, and definitely more appeal than a possible counter-proposal—the cutting down of holidays during the University year. With the exception of mid-term break, which is pleasant (but one might venture irrelevant) vacations are for most students not periods of frolic, but are employed in bringing the past up to the present. The elimination of half-day holidays, such as Procession Morning, or Athletics Afternoon, seems a scavenger method of saving time, and an unkind cut to that rare display of mass College spirit.

The alternatives seem to lie either, looking at the immediate problem of Terms and Degree, in the abolition of Terms, which, private opinion aside, barely comes within the province of the student to decide, or, regarding the question in the wider sense, the advancement of the University year by perhaps a month. This path is not rose-strewn. First, it would involve the issue of some degree and scholarship results much earlier than at present, a problem of mechanics which could possibly be adjusted. Secondly, and more important, what does the average student do in the long vacation? As a race, we have not perhaps the John Milton or Rupert Brooke habit of retiring into the country and thinking and writing deeply on academic problems. There are, however, the few Honours students who find the vacation (and life indeed) all too short to write that thesis. By the beginning of February, having covered background and note-books for three months, they have probably just cleared away enough undergrowth to start serious work. To a much larger group, the summer vacation provides the main means of subsistence for the next eight months. The loss of a month's wages, particularly from remunerative work on wharves or in wool sheds is a consideration which cannot lightly be regarded, though perhaps means may be found to continue as a part-time student for the opening month.

Having discovered no absolute solution, can we comfortably reflect that our being fenced in by time just means a greater concentration of effort? Like air, we can completely fill any size of bottle! It is probable that the absence of corporate University life—and it is unlikely that New Zealand conditions will allow of a completely isolated intellectual island—and the corresponding distractions of the city life, stress for us the brevity of the University year. This problem cannot be explored adequately in a few hundred words. Again, postponement of its consideration until one sees whether the institution of a residential University will solve it, of itself, is of no help to the next few generations of students. Aware as we are of some of the difficulties involved in advancing the beginning of the College year to February, this yet seems a potential solution to the time problem, and would perhaps repay a period of experiment.



AUCKLAND

## N.Z.U.S.A. MEETS

A twelve-hour meeting of the sixteen delegates from Otago, Canterbury, Wellington and Auckland Universities was held recently. This is not a mathematical problem, although at first sight there may seem to be some need for calculation to ascertain exactly how much business was passed. Apparently the conference worked on the simple principle that there were always exactly fifteen people who had no idea what they were talking about. This, of course, made matters a lot easier for everyone, as it cut down the number of motions that could be passed, and left more time for the popular sport of wrangling.

Nevertheless, the conference, by silencing various recalcitrant members, succeeded in justifying its existence. Among the more important of the measures passed was the affiliation of New Zealand to the International Student Union, also a consideration of Student Health schemes. Winter Tournament was arranged, and the final matter the conference considered was the standards required for the presentation of Blues.

\* \* \*

MELBOURNE

## PART-TIMERS

The problem of part-time students is one that is of interest in all University circles. Melbourne University is making a special effort to cope with the question. It is attempting to give its part-timers, of which there are 1800, a definite position in the life of the colleges. At the moment the attitude of the part-time students is one of apathy. As in many other Universities, they take little interest in extra-curricular activities. This is a state of mind that must be combated by every University which does not wish to become a machine turning out purely utilitarian degrees. To do this, Melbourne is doing its best to reinstate part-time, or evening, students' associations in the position they occupied before the war.

These Evening Students' Associations were extremely active bodies. In one case they ran monthly dinner meetings, their own dances, and started their own newspaper. Members were active in College clubs and societies, produced numerous winners of Blues, and even a Rhodes Scholar.

\* \* \*

WARSAW

## RECONSTRUCTION

Polish students are playing a major part in the reconstruction of their capital. Among the first buildings to be renovated and reopened were the University hostels. The Polish Government is supporting the students in their endeavour to build a Polish Students' Home in Warsaw. This Home is to be the centre of the city's academic life. Also, the State is to support the large number of University students that are at present studying abroad. These steps are part of a national movement to place youth, and students in particular, in the forefront in the scheme for the country's reconstruction.

\* \* \*

MARYLAND

## 'VARSITY RAG

In Baltimore, a group of University of Maryland students transported themselves by motor trucks to John Hopkins University and staged a night attack in an abortive attempt to capture a 400lb. bronze terrapin from the College campus. The invading force fought their way through barbed-wire entanglements under a sustained water barrage from fire hoses. They were, however, finally foiled when they tried to enter the main dormitory. The defenders had covered the floor with a slippery mixture of soap chips and water.



# SHOEMAKER'S

The original script of "The Shoemaker's Holiday" had to be cut to accommodate it to the usual length of a modern production, and this was done skilfully and unobtrusively. Breaks did occur between scenes, but these were a result of technical difficulties and not of clumsy cutting. At the first performance the play moved somewhat jerkily. To give the essentially rollicking nature of "The Shoemaker's Holiday" the production had to move swiftly. This it failed to do until after the first couple of performances, when more experience and confidence resulted in a marked speeding-up of tempo, and a consequent improvement to the unity of the play. Blackouts between scenes gave a greater speed and continuity. The diverse scenes represented could have involved great staging difficulties, but these were overcome by the use of simplified settings and by the adaptation of certain conditions of the Elizabethan stage. The use of a pediment was most satisfactory in differentiating between the front stage for more restricted areas and the full stage for a large or enclosed space, the scenery was formal but most effective, and the general design of production was excellent.



FIRK

The wardrobe mistress is to be congratulated on the costumes. These were colourful and admirably representative both of the merchant class dress and the lavish apparel of the court. The performance of the morris dance was a pleasing enough spectacle, but lacked signs of spontaneous enjoyment. A few calls from the dancers might have livened up proceedings. The madrigal singing with harpsichord was an unusual interlude, which was enjoyed when the sound machine was free from vicissitudes. Careful attention had apparently been given to details of staging, and this reflected greater credit on the producer than did the management of the acting.

To give the original freshness and vigour of an Elizabethan comedy, it is essential that the parts should be played without any trace of self-consciousness. The humour of citizen comedy is broad, and the action free, and if this is overlaid by any veneer of sophistication the vital quality of the play is lost. Certain individual interpretations flawed Dramatic Club's production in this respect, though the

## CHARACTERS IN ORDER OF APPEARANCE

Sir Roger Oateley, Lord Mayor	C. A. McLAREN
The Earl of Lincoln	JOHN RODGERS
Lovell, a Courtier	BILL SNELLING
Rowland Lacy, Lincoln's nephew	HARRY HANHAM
Askew	LARRY CALVERT
Simon Eyre, the shoemaker	ROBERT DONOVAN
Margery, his wife	MARGARET BIGELOW
Hodge	BERNARD HOLIBAR
Firk	WARREN BEASLEY
Ralph	PETER I. CAPE
Jane, Ralph's wife	IRIS PARK
Dodger, Lincoln's servant	TOM WELLS
Rose, the Lord Mayor's daughter	ELIZABETH KNIGHT
Sybil, her maid	JUNE HUNT
Master Hammon	KEITH CLARK
Master Scott	JOHN MARTIN
Citizens of London	BOBBIE WOODWARD
Eyre's Apprentice	RALPH UNGER
A Dutch Skipper	PETER DAWE
Hammon's Serving-man	JOHN SCOTT
The King	RAYMOND PARKES
Courtiers and Apprentices	LARRY CALVERT
Producer	ALISON FORRESTER
Stage Manager	LOMA SHEIL
Make-up	PETER ROBINSON
Publicity	IRIS PARK
Front of House	JUNE CONNOR
Costumes	RONALD DELLOW
Morris Dance	JILL PURDIE
Music for Solo Songs	LAYTON RING
Prompt	KATHLEEN REARDON
Harpsichord	VIVIANNE DELLOW
Singing	RONALD DELLOW

## THE PLAY AND THE PRODUCTION

Dekker's comedy was first performed in 1599. It is an excellent example of the realistic "citizen comedy" which, based on the contemporary life of the London merchant class, was beginning to be popular at the time. Jonson's success with *EVERY MAN IN HIS HUMOUR* (1598) was largely responsible for this change of fashion from the earlier romantic comedy, seen at its best in Shakespeare. Its boisterous humour and its imaginative naivety—Simon Eyre belongs to the world of Dick Whittington, and the king is a fairy-tale monarch—suggest that Dekker was writing for an audience as large-hearted and unsophisticated as Eyre himself.

The production is designed to reproduce something of the conditions of an Elizabethan stage. Without sacrificing altogether the modern habit of localising a scene, we have tried to reduce it to a minimum by using the front stage for any small or exterior space—a street, or nowhere-in-particular—and the full stage, taking in the part beyond the pediment, for any large or enclosed space, as a garden, a yard or a hall. We hope that quick changes from one to the other will give something of the rapid continuity which the Elizabethan theatre enjoyed and which our theatre lacks.

The play is set in and around London of 1550, in the streets, in Eyre's house, in the Lord Mayor's garden and house.

Credit should go to Dramatic Club for its choice of "The Shoemaker's Holiday" as an annual production. Elizabethan comedy is rarely brought to life as a flesh-and-blood performance, and its characteristic vigour and lively representation of contemporary manners are known to relatively few. One of the aims of a University Dramatic Club should be to present lesser-known forms of drama to as wide an audience as possible, and Dramatic Club is to be commended in its courageous, if not wholly successful, attempt in this direction.

general standard was varied. Robert Donovan as Simon Eyre, the shoemaker-Lord Mayor, had a difficult part, and a most important one, for on the character of Eyre the whole play must stand or fall. The boisterous good humour of the shoemaker, his bluff honesty and quick, loud tongue must be represented convincingly if the play is to come to life, and this was done most creditably. Robert Donovan had a tendency at first performances to speak too quickly for the audience to follow, but this was later remedied. He has a splendidly resonant voice, and acted his part with relish, especially as he rolled Elizabethan abuse off his tongue, which gave the necessary zest to the character of Eyre. Warren Beasley as Firk, Eyre's journeyman, gave the most consistently good performance. He was lively, self-important, sustained his part even when not speaking, and could be lewd with natural intention. His companion, Hodge, played by Bernard Holibar, was humorous enough in manner, but was far too often inaudible. This was a common fault, especially in the first performances, with Lacy (Harry Hanham), Master Hammon (Keith Clark) and Ralph (Peter Cape) as chief offenders. Clyde McLaren was sound as the heavy-handed Sir Roger Oateley and gave vent to a fine display of justified anger when he learnt of Rose's elopement. The Earl of Lincoln was not portrayed as well by John Rodgers, who was too consciously mannered in speech and gesture. The part of Lacy, the romantic lead, was taken rather unconvincingly by Harry Hanham. He seemed ill at ease in amorous dalliance, and was better in his scenes as the Dutch shoemaker, provided that he could be heard. John Scott both looked and acted the part of the King very well. He had a commanding presence and voice, and was well able to dominate the stage where necessary. Tom Wells as Dodger waved an affected handkerchief with languid enthusiasm, but could have shown more native cunning, and was also difficult to hear.

The most important feminine role in the play is that of Margery Eyre, Simon's wife. Margaret Bigelow's interpretation of the shoemaker's wife turned Lady Mayoress was disappointing. She turned Margery's frank bawdiness into the seductive coyness



SIMON EYRE



# HOLIDAY

of a middle-aged woman, and instead of the sharp mannerisms of a shrew, gave a display of sinuous movement about the stage. The part is a very difficult one to play adequately—there is Margery an earthy realism mixed with a truly Elizabethan sense of wonder at the universe, and to convey this light and shade demands very skilful acting. In the meeting of Margery and Ralph, after his return from France, none of this was given. "Naked we are born and naked we must return, and therefore thank God for all things," she says, but this simplicity of statement was lost in the somewhat over-intoned enunciation. For the same reason, the comparison between the shoemaker's wife and would-be lady, when Margery becomes Mayoress, was not as effective as it might otherwise have been. The part was, however, tackled with energy, and it was unfortunate that it should have been misinterpreted. Elizabeth Knight looked a charming Rose, but could have acted with more vivacity. She has a very pleasant voice, but more varied modulation would have given more life to her portrayal—Rose, after all, is a girl of more than average spirit. June Hunt as Sybil in the opening performances frequently spoke too rapidly for the audience to follow, but later improved remarkably. She gave, I think, the best female performance, with a liveliness of voice and movement. Iris Park had too light a voice for the part of Jane, who is far from non-descript, and there were opportunities for more intense acting which were not exploited, such as when Jane learns of the supposed death of her husband. The crowd scenes were generally lively, particularly that of the capture of the bride on her way to church.

The most disappointing aspect of the whole production was the poor measure of student support accorded it. The play this year was put on entirely by present students of the College, with Professor Musgrove and Mr. Reid assisting the student producer, Ray Parkes, and the apathy of the students is to be deplored. If the Dramatic Club is to function successfully it should have some show of interest from the student body generally in its major production.

—G.G.

I enjoyed "The Shoemaker's Holiday" immensely. By their performance the players of A.U.C. Dramatic Club, who presented Dekker's Comedy so well, deserved larger audiences than they had. I still wonder how the cast maintained its zest, when its best effects received such thin applause from the meagre few sitting in scattered groups on very hard seats. First to be congratulated is the producer. He had the courage and enter-

prise to venture a comedy which, however rollicking and full-blooded, is strictly Elizabethan in scope and reference. He knew that its appeal would be limited, yet he had enough faith in its merit as a form of dramatic art to offer it. He knew, too, how to keep faithfully to the exuberant spirit of such comedy. Away with all pishery-pashery seemed, rightly enough, to be the principle on which he worked. Costumes and accessories, stage settings and scene-shifting were a great credit to Miss Park, Mr. Calvert and others who begrudged neither time nor labour in the play's cause.

The cast being so numerous, one expected and found certain weaknesses. Against the acting of Simon Eyre, Firk, Hodge, the King, Margery, Rose and others, few of whose scenes missed fire, these weaknesses seemed unimportant. With one exception. The initial exposition of the intrigue was not made with sufficient clarity. It resulted from this that those many members of the audience who had not read the play remained mystified until Act II had almost run its course. If only Act I, Scene I had been more incisively (not more quickly) given, their response would have been immediately wholehearted. When comprehension came to them they showed unmistakably their appreciation of a very courageous and successful undertaking.

—A.W.H.W.

"Boisterous Elizabethan Comedy," said the posters, and, so long as it remained boisterous. "The Shoemaker's Holiday" was a cheerful and absorbing performance. That it lapses at times from this lively good humour is perhaps as much the fault of Thos. Dekker as of the present players. To the reader, the play seems rather a literary light-weight—the plot limps often and some of the characters (present only to help it along) are nearly as lame themselves. The obvious merit of the piece lies in its vital characterisation of mad Simon Eyre and his fellows of the Gentle Craft. The formal action which continues when they are out of sight soon becomes tiresome.

Nor were the players able to improve much on this—though a good, noisy performance of Sir Roger Oately, the first Lord Mayor, was a welcome attempt. Too often, however, the audience was conscious of mechanically spoken lines and carefully rehearsed gestures and stance while the "nobility" were on stage. "But let that pass."

When the shoemakers come on, the stage fills up and the spectator forgets the empty seats around him and the trams that clatter by outside. Sim Eyre and his buxom dame bring an expansive and vulgar joviality, and

their henchmen share it well with them.

It was too sad a loss not to have been able to distinguish many of those choice epithets with which good Simon landed all his speeches—yet the gusto that went with them was "O rich! O brave," as Firk might say. The elephantine coyness of Dame Margery with so much respectability in one so broad and bawdy matched it well. Easy, nimble movement on the stage, a lively wit and very clear enunciation made Firk's performance a notable one. Scenes that might have lumbered were made most whimsical and spritely by his antics. Hodge, his wispy partner, was also a pleasant piece of leaven in the play; and the King, God bless him, bore himself in kingly style.

I should have liked to have been able to say something of the music—but a boisterous (Elizabethan?) amplifier effectively forestalled the possibility of any such comment.

Finally, my brethren, a word of hearty condemnation to the students who did not bother to support the Dramatic Club's effort. The Concert Chamber should have been filled for three nights even if the play had been an absolute frost—which it was not, by any means.

—L.I.

## SHOEMAKER MEMORIES

My memories of preparing "The Shoemaker's Holiday" for production alternate between scenes of hilarity and deep depression. Now, though slightly blurred by four performances and a party, pictures come rushing into my mind.

We began rehearsals in the Men's Common Room in the holidays. I remember a scene-painting day with very learned and untechnical arguments on light and shade; the publicity photographer's day with Keith and Warren trying pencil moustaches with startling results; Professor Musgrove playing chess on the steps; June falling asleep in her chair.

Then we moved to the College Hall for rehearsals, and my chief memory is of Ray leaning over the gallery tearing his hair.

In no time, it seemed, we were in the Concert Chamber—here, as can be imagined, came our most miserable moments. A pathetic dress rehearsal; Larry cherishing his pillars, slightly bent after a trip from A.U.C. in an open truck in the rain. Then, at last, we opened. Putto on his platform fiddling with his illicit switches and explaining things to the caretaker; Marshall wandering round in a raincoat gesturing vaguely; stage hands throwing scenery about with reckless abandon.

Pictures crowd in—Gay trying to make a farthingale and discussing methods of straightening wire with Larry; Tom mincing up and down the passage in character; Ray in the wings counting laughs; Mike with his monocle; Mac on politics while Jill rubbed grease-paint into his face; Bobbie with her tray of mugs; and the singers off stage swearing at the amplifier.

I remember the night someone put a stool through a pillar; the time the table nearly collapsed; the odd make-up type who would do peculiar things to Iris' eyebrows.

I remember once when the dialogue ran:

Mayor: I hear you had ill-luck and lost your game.

Hammon: 'Tis true, my lord.

Mayor (improvising rapidly): Now isn't that a shame (which somehow didn't carry quite the Elizabethan flavour of Dekker's line: I'm sorry for the same).

I remember the party—the glorious climax to Warren's speech; Mac, in the interests of Socialism, wiping the floor; Marshall doing an arabesque on the table.

And if this weren't the night after the party I might remember a lot more, which would not be a Good Thing.

Rose.

## CRACCUM STAFF

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editorial staff.

\* \* \*

The ultimate result of shielding men from the effects of folly is to fill the world with fools.—Spencer.

\* \* \*

The only Reason why we do not give ourselves to one Vice is oftentimes because our Affections are divided, and we are fond of several.

—De La Rochefoucauld.

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# PUTTO, PANTO, AND OTHER TOPICS

## EXEC. MEETS



## THE ADDLED PARLIAMENT

Standing—W. R. Haresnape, Margaret Brand, P. G. Hillyer, Nora Bayly, N. L. Rykers, G. L. Holland.

Seated—A. D. Gifkins, Pamela Montague, J. E. Morton, J. A. Nathan (President), Gabrielle Garland, D. K. Neal, Lilian Laidlaw.

Exec. meeting on Tuesday, July 8th, opened with a prayer offered by Mr. Nathan—for silence while the Minutes of the last meeting were read.

### "CHLOE" TRANSFERRED

This done, Exec. received its correspondence. The first letter was an offer from Putto, sometimes ironically referred to as Colin A. Putt, to buy "Chloe" from Stud. Ass. for £10. For the benefit of the uninitiated "Chloe" is the "motor-vehicle" who appeared at Easter Tournament as a conveyance for the Haka Party and also (under heavy disguise) as Mr. Ker-ridge's Rolls-Royce in Procesh. Mr. Gifkins thought it would be wise to accept £10 as "Chloe" is devoid of engine and tyres. Someone made the subversive suggestion that Putto be paid to take the lady away.

### X=O

Replies from Labour and National Party headquarters to Exec's. enquiry

about their respective attitudes to the Tamaki Scheme were appreciatively received. These were both masterpieces of the politician's art. Both told Exec. almost nothing—but they did it so well.

A reply from the National Film Unit to Exec's. letter objecting to the destruction of cinematic records, informed Exec. that records were destroyed only on the advice of expert opinion, and that, not wantonly.

### CHRISTMAS PANTOMIME

Those for whom Revue was not enough will be glad to hear that the Stud. Ass. intends to present a Christmas Pantomime—that is, if nobody stops them in time. Mr. Joseph is going to map out a story, leaving room for our University Wits to pack in as many gags as they can. The atrocity is to be presented during the week before Christmas in the Concert Chamber. Rehearsals will start the night after After-Degree Ball. . . The

play's the thing in which we'll catch the conscience . . . of all those who have not been behaving themselves in public office during this year of grace.

### REVUE PROFITS

The profits made by Revue have been largely offset by losses on student publications and losses incurred over Easter Tournament. However, after these had been met, and £200 had been set aside to cover next year's Revue expenses, there was still enough left to donate £50 to Student Relief. Miss Brand's gratitude was touching.

Mr. Gifkins suggested that what little was left after all this could be well employed in improving student facilities.

### ANNUAL REPORT—A PREVIEW

The annual report of the Students' Association, comprising a large num-

ber of individual reports, was presented to Exec. for ratification.

Interesting points arising from individual reports included the suggestion: that Men's House Committee should consist of five elected members and other members appointed by Exec. as required; that students returning the following year should retain their locker keys—these from the Men's House Committee report. From the Women's House Committee's report came the suggestion that the use of the Women's Common Room for liquor-consuming gatherings be prohibited. This was the result of the Football Club's Smoko. Exec. supported this recommendation by passing a motion to the same effect.

The reading of the report having occupied over three hours, Mr. Nathan's faint query of, "Is there any further business?" was received with the contempt which it deserved, and Exec. went home.

### COLLEGE PANTOMIME, CHRISTMAS, 1947



**PRELIMINARY NOTICE**  
CARNIVAL COMMITTEE announce that they intend producing a monster

PANTOMIME this Christmas.

Plans are now under way for a preliminary draft of the script. Possible plots so far suggested have Alice in Wonderland or Dick Wittington motifs, with a strong "local body" flavour that should appeal to Auckland audiences. It being something in the nature of an experiment, it has been decided to hold this year's Pantomime in the Town Hall Concert Chamber, the season to be for some six nights over the Christmas-Boxing Day holidays.

The Committee is also in search of a PRODUCER, and would be interested to learn as soon as possible how many members of Revue and/or Dramatic Club would be willing to undertake a fortnight's solid rehearsal in order that the show may start on about December 18th.

A DEPARTMENT OF BRIGHT IDEAS has been set up with Ray Parkes, Alan Gifkins and Craccum as receiving agents. Best plan if a brainstorm (about plot, characters, jokes, situations or incidents) hits you in the bath or a tram is to see one of these gentlemen or shoot a

letter into Craccum box. By the latter method you can help to set others thinking.

Tell your friends to expect a show in the best Revue manner, but with all the right Panto conventions. Parents should include a visit to the A.U.C. Pantomime as part of their children's Christmas fun. All humour will be quite unobjectionable—fit for children or Professors. Bring the whole family to find out how the city fathers run Auckland. Every secret will be laid bare. Watch for further announcements.

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# National Symphony Orchestra

If the patience of Aucklanders was sorely tried because this city was the last of the four main centres to be visited by the orchestra, there was surely a more than full reward in the number and quality of the concerts presented, and in the appearance of Goossens, Braithwaite and Colin Horsley. The appreciation of Auckland's music-lovers (and others) was shown by the packed houses at all concerts. In its performances in other parts of New Zealand, the orchestra has rapidly been gaining valuable experience. The effect of this was most noticeable in the first concert here, when the standard of playing was generally admitted to be far above that heard in broadcasts of earlier concerts.

There were five public performances in Auckland between June 12 and July 4—the first two were conducted by the orchestra's "organiser-conductor," Anderson Tyrer; the next two by Eugene Goossens, who stayed in Auckland en route to Sydney, where he will take up his post as director of the Conservatorium and conductor of the Sydney Symphony Orchestra. The final concert was conducted by Warwick Braithwaite, a New Zealander whose orchestral work in Great Britain has won him renown. At the second concert, Colin Horsley played the Beethoven third piano concerto with the orchestra. The tumultuous applause was probably due more to the feeling of pride at the achievement of "one of New Zealand's sons" than to the standard of his playing, which, despite its many commendable qualities, did not seem quite adequate for concerto work.

## THREE CONDUCTORS

The study of the methods of different conductors and the results obtained was most interesting. Tyrer is obviously an excellent organiser. In his conducting one feels that he has the orchestra perfectly under control, and his interpretations are generally good. His worst blunder was probably his own arrangement of Bach's G minor organ Fantasia and Fugue.

The rather over-enthusiastic actions of Anderson Tyrer were a contrast to the quieter manner of Goossens, where we find a more restrained and business-like approach to the job of conducting. Goossens made some considerable alterations in the placing of the instruments, the more compact arrangement accounting a good deal for the greater unity of sound which he achieved. What was undoubtedly some of the orchestra's finest playing was heard while he conducted—Leonora Overture No. 3 (Beethoven); Walk to the Paradise Garden (Deliuss); D minor Symphony (Caesar Franck)—this last probably their greatest achievement yet. That the whole ensemble benefited greatly from the instruction of and association with this eminent musician (who ranks high among the conductors of today), there is no doubt whatever.

Warwick Braithwaite—small, dark and bearded—was very delicate and precise in his movements; at times he seemed to almost dance on the platform. The orchestra was held well under his control, but the concert seemed to lack some of the finish of the two previous ones. Certainly, it was a rather harsh test on the players' capabilities, to begin the programme with Beethoven's "Eroica" symphony; also, one was likely to be over-critical after hearing three concerts by the Boyd Neel orchestra during the week—the last one just the previous evening.

## THE PROGRAMMES

Emphasis is still mainly on the romantic and modern composers. An over-dose of these works is inclined to prove a little tiresome, and one begins to long for some more Beethoven, Mozart, Haydn and so on. The very satisfying performances of the Leonora No. 3 and Mozart's Ein

Kleine Nachtmusik suggest that the orchestra is well capable of doing justice to such works. (The factor of difficulty has been given as a reason for their not attempting more of the earlier composers.) Yet the performance of the "Eroica" symphony did seem to indicate a necessary further improvement in the standard of playing before more Beethoven symphonies are attempted. Not that the Eroica was poorly played—on the contrary, it was very fine in parts, but was rather patchy, resulting in a lack of unity and consequent loss of interest.

In each programme (and rightly so) there is included at least one work which was written, sometimes solely, sometimes only secondarily, to display the potentialities of a symphony orchestra—sound effects, intensive use of solo instruments, "something for everyone" to do (which is a matter of some importance usually overlooked by earlier composers), and so on. Though often inferior as music, these works are most interesting, as much for the watching as the listening. For seeing an orchestra in performance is a great help in following and understanding the structure of the music being played. There is also a visual rhythmical pattern of bows which is a most exciting experience when the bowing is good (as it is in the national orchestra).

## INDIVIDUAL SECTIONS

The chief complaints about the playing—often a disturbing factor which would spoil an otherwise well-played piece—are the harsh tone of the trumpets and the impure "whispering" notes of the flutes. The trumpeters seem unable to forget that they are no longer playing in a brass band, resulting in a coarse and "crackling" sound which can be avoided by really good players. The importance of the flute in a symphony orchestra necessitates a particularly fine flute section, with a clear, pure tone—which is just what the orchestra lacks.

Other sections varied in merit. The strings were consistently good (though inadequate in number), some of the credit being undoubtedly due to the able leadership of Vincent Aspey. The clarinets also were very fine.

This criticism, however, does not mean to detract from the tremendous achievement of the orchestra as a whole. Even though it is only in its infancy, New Zealand at last has a symphony orchestra of its own.

## CRACCUM Goes To A Rehearsal

On Friday, July 4, at 10 a.m. the N.B.S. Orchestra had a dress rehearsal in the Town Hall, and Craccum went along to see what actually did happen at a rehearsal. We got off the same tram as a number of gentlemen carrying violin cases and such like signs of musical ability, and as they seemed to be heading for the Grey Street entrance, we hustled off in front of them; when we had nearly reached the Grey Street corner we looked round, just to make sure that the musical gentlemen were there, and, lo! they were not. There simply wasn't a sign or trace of them. Consternation. We dashed back to

the door of the City Council offices. Inspiration. There was a notice inside saying "To Ground Floor," so calmly and with dignity we went through the swing doors and down the stairs, along a dark, echoing passage, and so arrived at the main Town Hall.

As we went in we were greeted by a hum of sound: it was impossible to distinguish the chatter of voices from the trills and arpeggios of the music. Everyone was busy with his or her instrument; the wind instruments were at a disadvantage because their practising precluded their talking, but the strings could manage both, and though the cellos and basses were already in position on the stage, the violins and violas could move about, and did so. There was a group of men standing talking—their violins under their chins—moving their bows over the strings very lightly and playing ceaseless arpeggios; never stopping for a minute in their conversation.

A flautist was wandering up and down the aisle by himself playing away quite happily; one violinist managed a cigarette out of the corner of his mouth as well as his practising and his conversation; and every now and then there was a bang from the tympani at the back just to add to the general babel. No one took any notice of what the others were playing; they played in whatever key they chose and in different times, and some practised passages from compositions while others played scales, and it all created a most exciting atmosphere just like the beginning of Fantasia. Sartorial Note: Fair isles are being worn by cellists in the best orchestral circles.

There was a handful of other people there, mostly friends and relations of members of the orchestra, and all sitting well to the front of the Hall. Craccum settled down about half-way up the Hall, and got out pads and pencils: when we next looked up everyone was on the stage and the confused babble of music had settled down into a steady tuning-up noise. Then suddenly the conductor appeared on his dais. He tapped with his baton for silence, raised his arms, there was a roll from the drums, and all together, "God Save."

Then they settled down to it. They began with the Oberon Overture. There was not much for the tympani player to do, and he was hugging himself to keep warm, but the conductor soon discarded his coat—revealing a rather nice line in grey knitwear—and the strings and the horns were very busy. By half-past ten they had finished that, and started tuning up for the next work. There was a chair on the dais and the conductor subsided into it until everyone had finished tuning up, and then they started the Eroica. It was all very friendly, but there was no relaxing of the players' concentration. He stopped the second movement after a few bars, and, sitting down, explained what kind of atmosphere he wanted created; then sprang up to bring the whole orchestra into action.

There were broadcasting technicians all over the place arranging for the broadcasting of the evening performance; they were in the wings, setting up a control board, and then one came out to arrange the microphone which hangs down in front of the orchestra. This aroused much interest both among the members of the audience and those of the orchestra who were not playing at the time. One of the first violins broke a string, but she did not seem upset, and calmly proceeded to put in a new one.

In the fourth movement, when everything was going wonderfully, one of the horns dropped his score and had to go looking for it down among the bassoons, but nobody was perturbed; there were no violent ex-

plosions of temperament such as the public expects from musicians. At about twenty past ten they finished the Eroica. "Right, you can have a rest now," and they all got up and started walking about, and the hum of mingled voices and music began again. It was very cold.

At a quarter to eleven they were all on the stage again, tuning up. They continued with the Borodin: there was a relaxed, easy atmosphere during this; they seemed to know it very well and to be very confident. The violins were whispering among themselves while they waited to come in. After this two of the horns took their coats and their instruments and went; so did the trombones and the tuba, and the rest of the orchestra began the Mendelssohn.

About half-way through the tuba player, minus his tuba, came back and wandered round at the back of the orchestra. He looked as if he had lost something—surely not his tuba? At ten past twelve all the wind instruments took themselves off, chattering as they went, and only the strings remained for the Mozart. At the end of the second movement one of the firsts asked a question about the last bars, and they did it again to make sure of it. In the third movement one of the men in the violas was completely oblivious to anything but the music; there was a rapt expression on his face and he was swaying from side to side with rhythm.

In the intervals between the movements we could hear the wind instruments practising among themselves in other parts of the Town Hall; evidently music is more to them than food. They played the fourth movement through, and then went over the last bar or so to get the pauses right, and then, "Thank you"—everybody went to lunch, and so did we.

## SUNSPOT RADIATION



"What's that thing which looks like a potato masher on top of the Biology Block?"

is a question that has been asked during the last few days, so Craccum sent a reporter to find out. After interviewing a lecturer who denied all knowledge, and climbing the stairs to the roof, an answer was elicited.

It is the material of a thesis which is being prepared by Mr. Maxwell, B.Sc. The apparatus on top of the Biology Block is a three-metre Radar unit with a Yogi aerial mounted on a former aircraft gun turret. The purpose is to detect radio noise emanating from the sun during the present sunspot maxima. Observations have not yet begun.

The phenomenon was first observed in England in 1936, when certain amateur radio operators noticed a peculiar hissing noise in their receivers. It was also observed by Radar operators of the R.N.Z.A.F. at Norfolk Island in 1945, when their aerials were pointed into the sun, and was christened by them "The Norfolk Island Effect." The radio noise emission from the sun is greatly in excess of what is theoretically to be expected from the sun itself, and has definitely been proved to be coming from the sunspots. Investigations are at present being made on this subject at many points over the world. The topic is a very interesting one, but at the same time fairly technical. The results obtained, however, may have an important bearing on the efficiency of radio transmission and reception.



# Literary Supplement

## Landfall

### A NEW ZEALAND QUARTERLY

Edited by CHARLES BRASCH. Caxton Press, 5/- Volume 1, No. 1.

**LANDFALL** is a literary review and can therefore be expected to satisfy a long-felt need in New Zealand. It is chiefly concerned with the arts, but the editor realises that "the arts do not exist in a void." If they are to be considered seriously their place in society and their social functions will have to be taken into account, and such questions in turn will lead sooner or later to a critical survey of society itself and its aim, and so finally to the nature of man, which is now and always the central theme of art. Thus the scope of the periodical will be widened.

The instigators of *Landfall* have not overlooked this logical sequence or sought to ignore it. Their aim is not to make this new quarterly a high-brow effusion written exclusively for and by a small clique of "artistic" folk. They realise that the "art for art's sake" attitude of many of the intelligentsia has been partly responsible for the divorce of the arts from everyday life: it has helped to decorate the lives of a few instead of being part of the lives of many. This isolation is recognised as being disastrous; in common with all those who are seriously interested in the arts, the promoters of *Landfall* seek to rediscover a just relationship between the arts and men's other activities and a single scale to which all can be referred.

Mr. Brasch hopes that each number of *Landfall* will include some contribution which has no apparent connection with the arts, as he realises that a layman can often obtain a more penetrating view than the experts who are sometimes too immersed in detail to be able to see the subject as a whole. This is especially true of social and political questions to which historians, philosophers and others not actively or primarily concerned with art as such often bring valuable new perspectives which may serve to relate them to a wider background.

Yet, even so, this first number of *Landfall* is mainly concerned directly with the arts. The editor has assembled a panel of well-known New Zealanders which includes such veterans as Ngaio Marsh, A. R. D. Fairburn and Frank Sargeson, without whom no New Zealand literary effort would be complete. Allen Curnow, James Bertram, James K. Baxter and Gordon Mirams, all prominent in their respective spheres, have also contributed.

This number includes two poetry groups, one comprising five short poems, headed "Four Allegories and a Picture," by Allen Curnow, and the other, three separate poems by James K. Baxter.

Mr. Curnow's "allegories" deal with Genesis, the moon, death and a subject which is so metaphysical as to be obscure, and the "picture" is a mystic impression of "the virgin mother of a star." James Baxter, on the other hand, has called his poems "Li Po in Spring," "Storm" and "To a Poplar Tree." The difference in subject-matter indicates the difference between the two poets.

To my mind Allen Curnow, with his difficult, rarified and involved subjects, has not succeeded nearly as well as James Baxter, who has chosen to write on more intelligible themes simply and to avoid triteness rather by unconventional treatment than by outlandish subjects. Mr. Curnow seems to have forgotten that first and foremost a poet "is a man speaking to men," and in this forgetfulness he typifies the artist I referred to above who writes exclusively for a limited group of perhaps over-consciously cultivated people. Yet occasionally in such lines as

*Now the voice  
Made birds of the dumb salt  
or  
Trumpets the next dawn  
Sounded above the levelled flood,*

he rises above this defect and imparts to his verse a pictorial quality which is distinctly good.

I found James Bertram's article on Nikko very interesting. The as yet unpublished book from which this extract is taken should prove a valuable addition to literature on the Far East to-day. Mr. Bertram's theory that the art forms of China and Japan epitomise the difference between the two countries is especially interesting in view of the editorial aim of relating art to life. He suggests that, whereas Chinese art, with "its easy kinship with natural forces—earth, wind, wave and cloud—" is a product of Imagination (to use Coleridge's definition); Japanese art, although lavish and painstaking, is only of the second order of creation—that of Fancy. There are several excellent photographs illustrating this article.

I feel scarcely qualified to comment on R. M. Burdon's scholarly essay "The Heresies of Samuel Butler." I admit, however, that I know a great deal more about that author than I did before reading this article, into which Mr. Burdon has condensed all the complicated and sometimes contradictory theories of Samuel Butler. The process by which he "began by flirting with the idea of inherited habit, and ended by falling in love with it," his bitter disillusionment with both Christianity and Darwinism and his final reconciliation with the Church of England are all outlined with skill and clarity. This essay should be interesting to those who have already studied Butler; informative to those unacquainted with his works.

The rest of the periodical is devoted to articles about various forms and products of the arts. Ngaio Marsh contributes a workmanlike note on the status quo of the flesh and blood theatre in New Zealand. Many of the points she makes—the decline of the theatre with the advent of the cinema, our isolation, the lack of honest newspaper criticism, the growth of amateur local companies—have all been made before, but they are still true and must always be matters of deep concern to all interested in this form of expression.

Gordon Mirams, in his survey of the cinema since V-J Day, is as stimulating as ever, and the fact that much of his material has already appeared in the *New Zealand Listener* does not detract from its interest. It is encouraging that the editor of *Landfall* has not overlooked the fact that the cinema is also an artistic medium, and, indeed, a very important one.

A. R. D. Fairburn begins his "Reflections on New Zealand Painting" by stating, rather ruthlessly, that as yet there is no New Zealand painting, and from that promising beginning sets out to explain the whys and wherefores of this rather distressing

state of affairs. His opinion of the Dominion art galleries, his explanation of the popularity of landscape painting in New Zealand, and the rest of his theories are entertaining and probably authentic.

*Landfall's* final section is devoted to book reviews. I feel it would be rather futile to review the reviews of books which in two cases out of four are themselves reviews of a kind. The impression which the reader would thus gain of the book in question would be so diluted as to be almost worthless. It may, however, be of interest to list the names of the books discussed. M. H. Holcroft's *Encircling Seas*, a successor to *The Deepening Stream* and *The Waiting Hills*, is reviewed by D. Daiches Raphael, a newcomer to New Zealand; Mr. A. N. Prior comments upon *The Abolition of Man*, a collection of lectures by C. S. Lewis; Frank Sargeson writes with enthusiasm about A. P. Gaskell and his *The Big Game and Other Stories*. And there is an interesting appraisal of the 1946 *Arts Year Book*, in which the critic points out that it contains work by about 80 painters, etchers, woodcutters, etc., and by only nine poets.

As a whole, this first number of "Landfall" is very promising. It could be said that there is no distinctive New Zealand flavour about the quarterly; almost all the articles could have been written by any group of cultured people in any English-speaking country. They are written in a European language; they express ideas which are basically European. No one reading them could guess that they were produced by a country looking out on the Pacific Ocean.

Without being parochial and limited in vision, is it not possible to turn to matters distinctive to New Zealand, to interpret them through the medium of the arts and so to build up a culture centred in this country? This lack of national distinction is not advanced as a criticism of *Landfall* itself because it is recognised that such publications as this may, under intelligent and imaginative directors, help lay the foundations for such a culture. It is too early as yet to say whether *Landfall* will be able to undertake this task, but the ideals set out and the material included in this first number hold out at least some hope.

—A.D.

### LITTLE LECTURES (1)

#### The Motor Car

"Ladies and Gentlemen, the subject of my lecture to-night is 'The Motor Car.' This you will have seen if you have spent tuppence on a programme. You will also have seen my name printed there. It is there so that any of you desiring free advice about your vehicle may write to me for it: merely enclose a ten-shilling note to cover return postage, and I shall be only too pleased to give you all the assistance that lies within my power.

"I have an apology to make to-night. I regret to say that, due to the unco-operative attitude of the owners of this hall, I have been unable to procure a model of the subject for to-night's talk. My request to pull down a portion of the walls of the buildings so that I could bring a car on to the stage was refused.

"The motor car, ladies and gentlemen, exists in a variety of shapes and sizes, but it is a general principle that every model should have certain standard devices. This principle of uniformity carries with it the unfortunate fact that it enables any person to drive any car, thus, and I believe that this is the only reason enabling car thefts to be carried out with no hardship at all.

"We will deal first with the devices on the outside of the car. Of these

the wheels are of primary importance. Here, however, we will merely consider the four that touch the ground. They are circular—that is, wheel-shaped—in shape, and are covered with tyres made of an allegedly plastic substance that is resistant to drawing pins, stones and portions of other cars that might be lying in the road. Actually there are two tyres to each wheel, one fitting inside the other. The inner tyre is known as the 'tube.' Its duty is to act as a sort of warning device. When a drawing pin or some such object enters the tyre, the tube explodes. This warns the driver that he must stop the car and remove the object. Of course, there has to be air in the tube so that it can explode. It has to be coughed, sneezed or blown into, and for this reason it is known as pneumatic, from the term 'pneumonia.'

"Next in importance in any car is the body, the box-shaped contrivance in which the driver and the passengers sit. It is made out of tin, or some such material with the quality of being easy to bend, as may be illustrated any day if the car is driven down a one-way street in the wrong direction. The main objects of interest on the body are the wings, fenders and bonnet. The first are clever devices that fit over the wheels to keep them dry when it is raining. They are also used effectively in clearing cyclists off the road. On the wings are the headlamps. The headlamps are artistic features which may at first seem to have no practical value. This is perfectly true with regard to daytime driving, but it is at night that the headlamps come into their own. Their specific use is to dazzle the drivers of oncoming cars. There is also a dimming switch, but this is only used to save power when there are no other cars in sight.

"The use of the fenders is extremely doubtful. There are several current theories, but the most sensible one seems to be that in snowy climates they are attached to the bottom of the car and used for sliding down hills.

"The bonnet is the final device on the outside of the car that we must consider. It is used to cover the engine and keep it warm. This, however, is purely incidental. The real reason for the existence of the bonnet is its efficacy in hiding as much of the road from view as possible, and so training the driver for night, or 'blind' driving.

"A very useful part of the automobile is the engine. It is this that motivates the wheels and causes the car to go. Up to a few years ago the use of the engine was shrouded in mystery. It was believed in many motoring circles that it was merely a machine for the preparation of carbon monoxide gas. The gas had a specific use, naturally. It acted as an efficient deterrent to overtaking motorists. Now, however, this attractive theory is discredited. Henry Ford, that pioneer of motoring, not long ago took a step that freed motoring from so much of the superstition that surrounded it. With great courage he removed the engine from a car, and discovered that, as the result of his delicate operation, the car would not go. This is now taken to be conclusive proof that the engine has something to do with propelling the vehicle along the road.

"Most car engines are driven by petrol, occasionally known as gasoline. The fluid is poured into the engine through a small round hole. It had best be noted that there are





## OPEN FORUM

### AIREY NONSENSE

Madam,—

The attack by Mr. Doidge, National Party member for Tauranga, on Mr. Airey displays very shallow thinking. He would presumably have refrained if he had previously taken the trouble to find out that the teaching of History is controlled here, as are College affairs generally, by the Chairman of the Professorial Board, Professor Rutherford, who is Patron of the Junior National Party.

This should allay all fears that ours is an institution where the "unfortified minds of undergraduates are exploited by Leftists."

HISTORY STUDENT.

[We have received numerous other letters protesting against the wild criticism by Mr. Doidge of Mr. Airey and the College. The more pointed remarks have been extracted from the remainder for the sake of brevity.—Ed.]

Madam,—

May I... rush to Mr. Airey's defence...? [With pleasure.—Ed.]... I know lots of History students and none of them has had his "unfortified mind exploited" by Mr. Airey... Does Mr. Doidge think that Communism should not be mentioned in a course on political theory or would he have our universities staffed with mincing maniacs who mention sex, Communism, alcohol and opium in a still small voice?... distinguished scholar...

R. K. PARKES.

Madam,—

Mr. Doidge seems to suggest that, by the employment of Mr. Airey on the College staff, public money is being rashly and unprofitably spent... It would be an interesting reflection on the standards of value of our democracy to compute the sum of public money required to secure and maintain a seat in the House for a man of Mr. Doidge's ability.

ECONOMIST.

Madam,—

As has already been pointed out, Mr. Airey keeps his own views apart from his lectures, certainly in Stage I, where our minds are likely to be most "unfortified"... Not knowing much of Mr. Airey save as a lecturer, I was therefore mystified

towards the end of last year to enter his lecture-room and find those already there smiling and talking about a large red star that had been pinned over the blackboard. Not being acquainted with Mr. Airey's personal political views, I had to have its significance explained to me... When he entered the room and saw it he laughed with the rest of us... Soviet propaganda? Phooey! A.C.

\* \* \*

### ANTIDOTE

Madam,—

If Mr. D. E. Spance is really troubled with ants he should wear the new scarlet ant-proof Loknitt underpant. Nothing can stand the colour.

Zoologist

P.S.: I can recommend Loknitts to all your readers. We own shares in the company and support the contention that it never turns out a faulty article.

\* \* \*

### STOLEN POSTERS

Madam,—

I should like to bring before certain unknown persons the following facts:

From time to time there appear on different noticeboards throughout the College a number of posters sponsored by the Science Society. For a club with small means such as ours (we are not complaining about the size of our grant), this represents a large item of expenditure, and where-ever possible it is almost imperative that we use these posters again at a later date after making the necessary minor alterations. It can readily be seen, however, that for this to be true a necessary condition is that we are able to find our posters after the function which they advertise. Unfortunately this is generally not the case. It is appreciated that notice-board space is often short (also drawing pins) and that the prompt removal of out-of-date notices (plus drawing pins) is necessary, but would it be possible to prevail upon those who see fit to remove posters from the boards either to return them to the rightful owners or leave them in Exec. room?

G. A. NICHOLLS.

two such holes in every car. One of these is connected with a water-heater in the front of the bonnet. It should not be used for petrol, as it is a well-known fact that tea or coffee made with petrol loses much of its distinctive flavour. If there is any doubt as to which of the holes is to have the petrol poured down it, there are two simple tests that can be made. For the first, remove the cap from the hole and turn the car upside down. Catch some of the fluid that flows out in a cup and try it on the grease-stains on your trousers. If the grease is removed, the fluid is petrol. All there remains to do now is to mark the hole clearly with a piece of chalk or a pen-knife, and roll the car back on to its wheels. Personally, though, I do not recommend this method. I find that it takes too much time when one is buying petrol at a service station.

"There is a second method which is much quicker and simpler. It consists of merely applying a match to the hole in question. In this case (as petrol tanks occasionally become empty) it is wise to have some more of the spirit on hand. This should be in a tin if the tank is empty, and in an ambulance if it is full.

"The interior is undoubtedly the most interesting part of the car. Here, for the driver, is a formidable collection of levers, also the fifth wheel, which is used for guiding the

car out of the way of other vehicles. There are three contrivances for making the car go, and two for making it stop. At first it may appear that this arrangement gives the car an unfair advantage over the driver. There is a remedy, however, which consists in using the steering wheel as a checking device. It should be noted that, for this arrangement to work with any success at all, the wheel has to be used in conjunction with a building, telegraph pole or other solid object.

"In the interior there are other interesting objects. There is, for instance, the windscreen wiper. This is an amusing device which is really a simplified metronome. It is used, when the driver is returning home after a party, to keep his singing in strict time with the wide arcs the car makes across the road. There are, however, traditionalists who maintain that the use of the windscreen wiper is to wipe the windscreen. This is a ludicrous theory. Everybody knows that the best way to prevent rain on the windscreen from obscuring one's vision is not to have a windscreen. A brick works much more efficiently than any wiper.

"Radios in cars have become the fashion of late. They are extremely useful. They keep the annoying sound of the horns of overtaking cars out of the driver's ears, and muffle the yells of the pedestrians. Pedestrians

## PROPOSED EXTENSION A.U.C. LIBRARY

The many students who pursue their studies in the limited precincts of the College library will realise the urgent need of improved facilities, and will, we trust, be interested in studying the plans printed in this issue of *Craccum*.

As part of the Studio Work and to see what the students themselves could offer as a solution to the problem, the re-design of the College Library was the subject of a recent design problem given to the third-year architectural students.

The following analysis and plans show what it would be possible to do towards solving the problem.

### ANALYSIS

Site:

(a) Proximity to classrooms. Must have easy access from classrooms, therefore entrance should be off main foyer.

(b) Quietness. The only traffic noises come from Princes Street, therefore the main reading rooms are preferably on the other side of the building.

(c) Proximity of hospital. It would be undesirable to obscure sunlight and view from the windows of the Mount Pleasant Hospital, thus no high building should be near the south boundary.

General Layout:

The Library is a means to an end and must be designed to serve the educational aims of the University. Therefore the following facts must be borne in mind:—

(a) Provision of special facilities for graduates, staff and advanced students to prosecute individual research.

(b) As there are no College dormitories in which students can study, space must be provided in the library.

(c) Provision for showing of films, slides, microfilms, etc., should be made.

(d) Provision for general cultural education and browsing should be made.

A well-organised library is quite a complex machine, and therefore the different parts must be properly integrated according to their functions. From the time a book arrives from the printer it must go through a smoothly-run routine until it is in the hands of a student and in circulation. This now brings us to:

### The Computation and Distribution of Space:

(a) Allowance must be made for 300 students reading at one time. A certain number of individual desks with cupboards attached should be provided for students engaging in specialised studies.

(b) The library, allowing for expansion, is to hold 100,000 books. On the basis of 10 books per linear foot of shelving, stacks seven shelves high and 5 feet from centre to centre, we require 3600 square feet of stack space.

(c) With a staff of 15 and an allowance of 100 square feet each, we require 1500 square feet of working space.

It is very important that all the

are much given to yelling, but this does not concern the motorist. There are two types of pedestrian—the quick and the dead. Only the quick yell, so the driver has nothing to worry about if he does not hear them. A car radio also prevents the driver from concentrating too much on the road before him, and consequently checks nerve-strain.

"I shall conclude this lecture with a few remarks on the pleasures that can be gained through owning a motor car. With a car, one is free to travel where and when one chooses. One is not tied to any set form of transport. No timetables are needed. I myself—my goodness—thirty! I must leave at once if I am to catch my tram!"

—PIC.

stacks should be easily accessible from the cataloguing room, either by means of a trolley or lift or some other mechanical means of carrying books.

The loan counter must be in close proximity to the main entrance, both for the convenience of the students and to allow better supervision.

The catalogue must be close to the entrance (N.B.: There must be only one entrance available to students), and it also must be close to the working space.

Lighting:

Natural lighting cannot be surpassed for reading. However, direct sunlight is too severe, but can be admirably diffused by the use of curtains, which at the same time allow the cheerful atmosphere of the sunlight into the room. On no account should the sun shine for any length of time on any books. Artificial lighting should be indirect, as table lights cause too much contrast.

Structure:

Book stacks are exceptionally heavy, therefore care must be taken not to overload the existing structure. As the bending moment caused by a load is least towards the ends of a beam, it would be preferable to keep the stacks towards the edges of the room, or at least to have an even distribution of weight.

\* \* \*

### CLOISTER COMMENTS

Mr. J. E. Morton:

The part-time women—what do they do for the rest of the time?

Mr. Hillyer's definition of M.C.R.:

It's a scruffy sort of joint.

Professor Arden:

Professorial Board meetings are the most boring meetings I have ever attended.

Anon:

Those who can, wear slacks. Those who can't, disapprove.

Students of English may be interested to learn that the Oxford Dictionary lists the word MUZZY as meaning "stupid with drink; in dull, confused state," but fails to account for the origin of the word.

Bob Chapman:

"... the last resort of the University Student—the Decent Job. You wear a white collar and get a salary, not a wage."

Professor Rutherford:

"The Short Parliament; it didn't take long. That's why it was short."

We know of few psychology students who are qualified by this definition from *Punch*; perhaps there is something wrong with the teaching methods in the psychology department?

The psychologist

Is the man who,

When a good-looking girl enters the room,

Watches

Everybody else.

Advice for amateur politicians in the Labour Club:

If it's a big, important problem

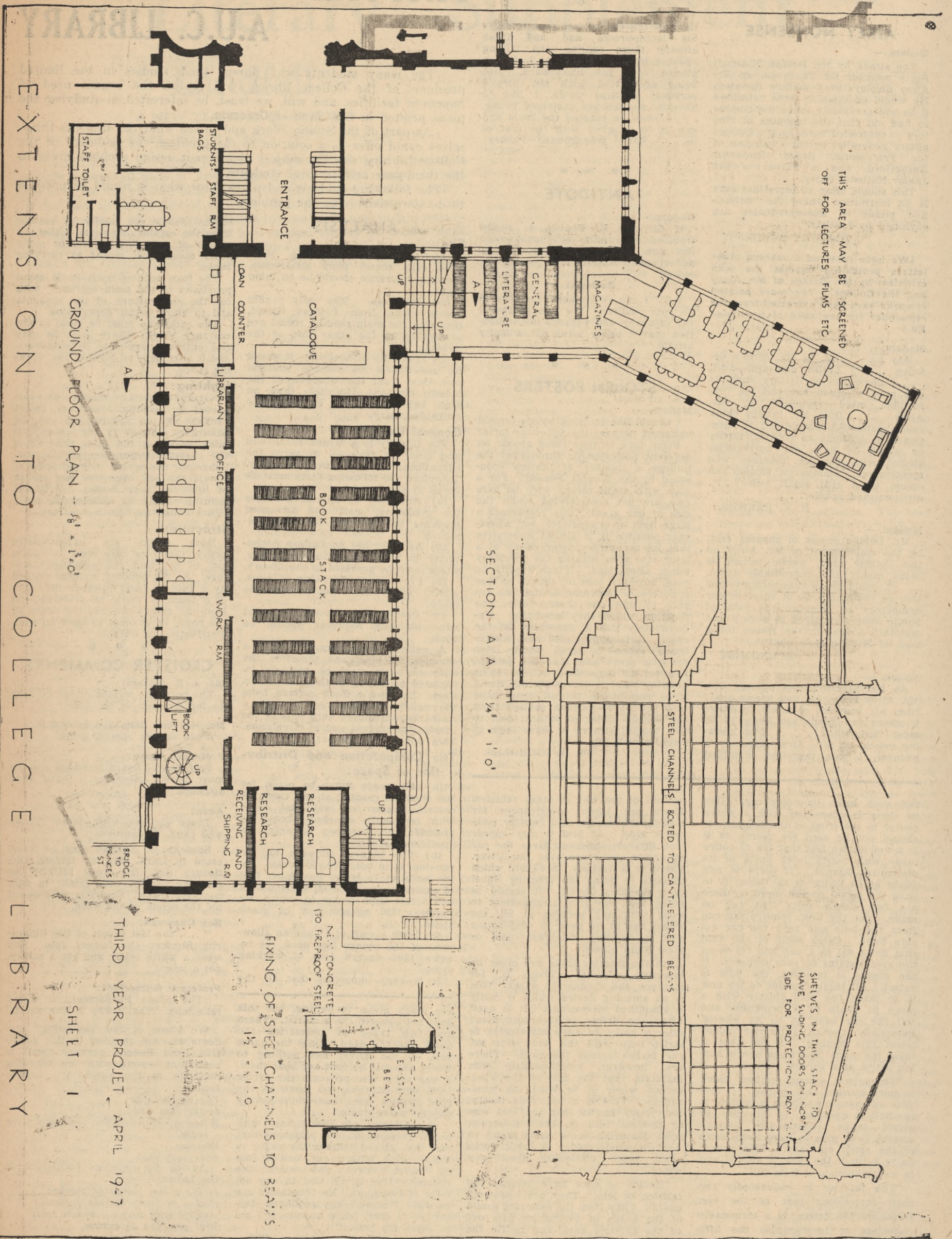
And a perfectly obvious formula

Applied with simple common sense

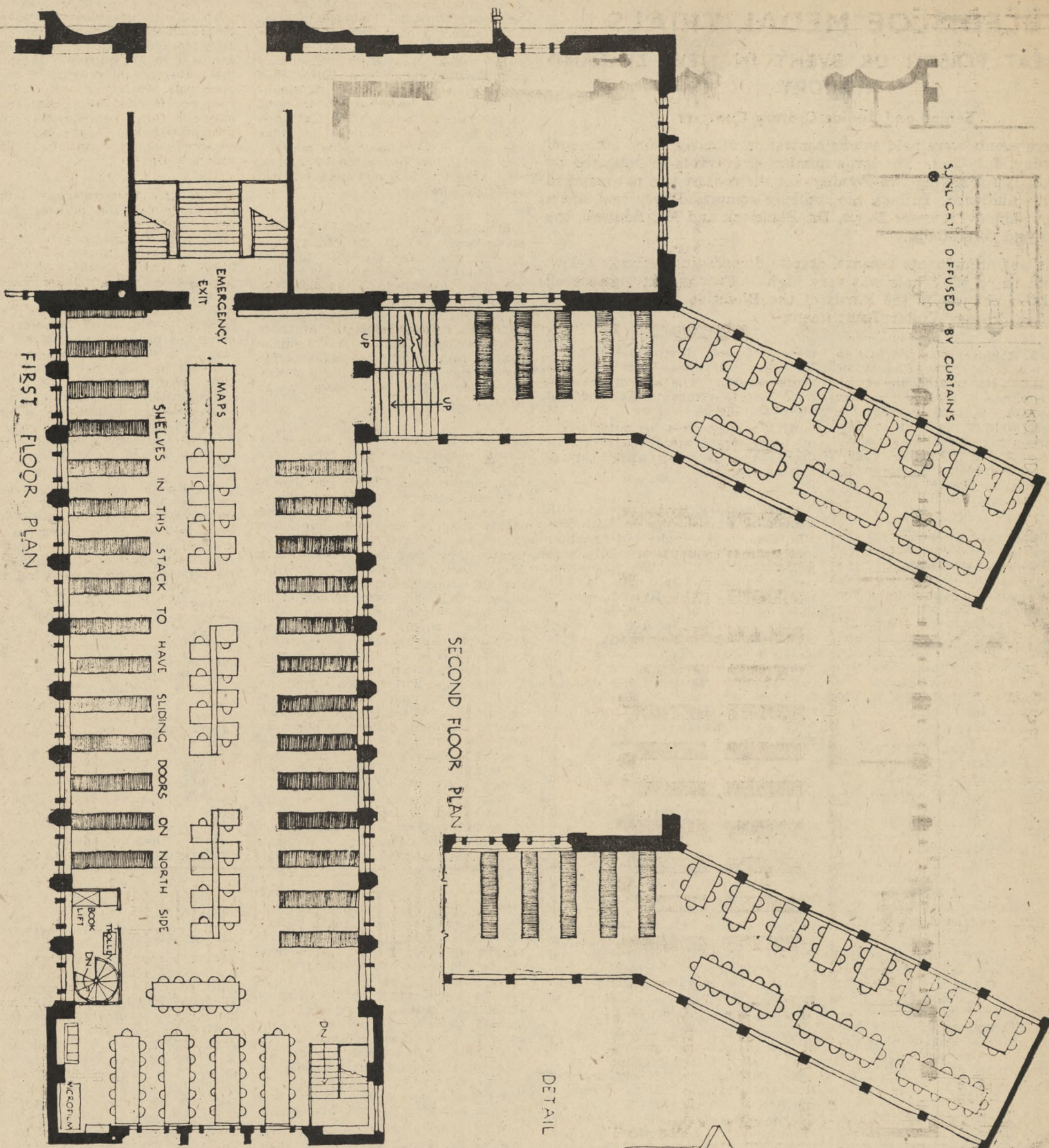
Will give you an answer,

That answer's wrong.









LIBRARY EXTENSION  
SHEET 2



## CLUB REPORTS

## BLEDISLOE MEDAL TRIALS

## A GREAT PERSON OR EVENT IN NEW ZEALAND HISTORY

## Senior and Junior Oratory Contests

These events were held as one contest on Monday, June 30th, and Wednesday, July 2nd. The large number of entrants as indicated by the necessity for having two evenings for the contest was not matched by a large audience. In fact, the audience comprised very few others than the judges, Professor Davis, Dr. Blaiklock and Mr. Rodwell, the entrants and CRACCUM.

This was unfortunate because, despite disparaging remarks below, the standard on the whole was very high—a fact which augurs well for A.U.C.'s chances in the Finals of the Bledisloe Medal contest at Wellington during Winter Tournament.

Mr. O. S. Robinson was the first to speak. His topic, "The Coming of the Maori." He treated the story of the departure of the eight canoes from Hawaiki eloquently, reproducing the flowery style of the Maori orator. Mr. Robinson gave colour to his story by incorporating in it English renderings of the Polynesian paddle-songs. Unfortunately, he overdid the rhetorical repetition just a little.

Mr. Hillyer addressed us on the gross injustice done to the Maori by the early Colonial Government in the matter of surplus lands. Mr. Hillyer's style was confidential—so suitable for addressing a jury—but not so good for judges near the back of Room 22! We wonder whether the cynicism "the sacred name of 'business'" is Mr. Hillyer's own; it impressed. So also did a glaring anachronism about the early Polynesian immigrants having "room to swing their cats."

Miss B. V. Holloway was the first speaker to tackle a biographical sketch—and we knew it! The long string of appointments which Dr. Julian von Haast held, and the dates when he held them were fired at us so rapidly that even the judges winced. Having thus exhausted her material, Miss Holloway improvised on a "goodwill to all men" theme. For a while we failed to see the connection. Then we remembered that Dr. von Haast was an Austrian.

Mr. Norwood, the chairman of the contest, introduced the next speaker.—Mr. K. C. T. Sutton and his subject "The Statute of Westminster." There must have been some mistake, because Mr. Sutton spoke (again and again) about "the Statute of Westminster." We gathered that we should accept the Statute but could not quite see why.

Mr. J. C. Chamley told us all about Sir Julius Vogel. He gave us rather a poor slant on his character by observing that his arrival in New Zealand followed closely upon the discovery of gold here. Appoint-

ments. Dates. Stout-Vogel Ministry. We then surveyed Vogel's various achievements. The account finished with Vogel's return to England and his death there.

Mr. Chamley gives too much stress to unimportant words—a technique that should be reserved for broad-casting recipes.

Miss Barbara Hyland spoke with refreshing whimsicality on Katherine Mansfield. She enhanced another long train of biographical events, with well-chosen detail. This was sometimes humorous—but only in the right places. Miss Hyland devoted the last third of her speech to a character analysis of the authoress with reference to her work. This included her acquisition of a faith strong enough to meet an early death through tuberculosis. Miss Hyland wondered what she would have written if she had lived longer, and closed with a tribute to her indomitable spirit.

The last speech of the first evening was made by

Mr. Foy. He related the history of the "Woihi Stroiike." He gave us a chronicle of events rather than an analysis of cause, effect, and possible solution. He did, however, brighten a black episode with a touch of humour. He linked his topic to subsequent political history by referring to the results of the strike—the unification of the Labour Movement and its division into the Federation of Labour Party for political purposes. (See the distinction?—Craccum.)

The second evening's contest began at 7 p.m. Craccum arrived at 7.20 p.m., when the first speaker,

Mr. Olphert, had already finished. It seems that Mr. Olphert gave a creditable speech on W. Pember Reeves, marred only by a bewildering opening. It was difficult to guess whether Mr. Olphert was intending to talk about Reeves or one Mills connected with the Teachers' Training College.

Mr. Ludbrook's topic was the Rev. Henry Williams of Paihia. Mr. Ludbrook dwelt too long on the trouble between Williams and the C.M.S., thus casting a poor light on his subject; he could have emphasised the good which this early missionary undoubtedly did. The C.M.S. has made its peace with Williams' memory in a letter which is hung in the Paihia Church. Mr. Ludbrook would have done well if he had done the same in his speech; his address, like most other biographical speeches, was a recital of events rather than eulogistic oratory.

Miss Laidlaw reviewed a great many topics which she might have picked before she disclosed the one she had finally chosen. Her subject was the "Conquest of the Southern Maori." The details of the sacking of Kaiapoi Pa was a difficult topic in which to sustain interest. At times Miss Laidlaw's address was reminiscent of translation from Caesar. She ended more strongly, giving a powerful interpretation of a poem on the event.

Mr. O'Sullivan's topic was introduced by a list of famous people born in 1809, among them Gladstone, Lincoln, Mendelssohn, Chopin and George Augustus Selwyn. He did not give us a chronological list of events, but rather a survey of the Bishop's life, illustrated by well-chosen incidents. One of these was that Selwyn learnt Maori from a native on the ship coming out from England, and was enabled to deliver his first sermon to his new flock in their own tongue. One of Mr. O'Sullivan's gestures seemed misplaced; it suggested that institutions such as St. John's College sprang up magically rather than as the result of painstaking effort. Mr. O'Sullivan used irony to good effect when referring to a Maori pig-sty, in which Selwyn was once obliged to sleep, as an "episcopal palace." The valorous side of Selwyn's character was brought out by his actions in the Maori War. These points were all well-knit together and delivered with an ease for which Mr. O'Sullivan must be indebted to his ancestry.

He ended on a strong note referring to this early worker as being "Each inch a bishop and every inch a man."

Mr. Fagan then stepped forward. He opened his speech with "Um." We suspect from the odd gems we caught while Mr. Fagan was not consulting his notes that he had something interesting to say. His topic was "A Commentary on the History of the New Zealand University." We learned several things we did not know before about Craccum. To show how broad-minded we are, we hope soon to publish an article by this speaker. Mr. Fagan's hopes in this contest were shown by the fact that he left after making his speech.

Mr. Brian Smith, the next speaker, brought to light a great man who was unknown to most of us. This was the Wesleyan Missionary, Samuel Leigh.

Mr. Smith dealt with his topic in such a way that Leigh was revealed as a "glorious failure"—as a man whose faith was stronger than his physique. More emphasis should have been given to the man's successful efforts and less to his failures. In spite of this unfavourable swaying of the balance, Mr. Smith presented a good speech. He had an advantage over most of the other speakers in his deep bass voice. As he finished, one expected him to proclaim, "Time—Marches On!"

Miss Lily Trowern's speech might almost be called a mystical masterpiece. She related the story of Te Rauparaha, and began with the Maori version of the Creation. Then followed a divine prophecy of Te Rauparaha's birth, its fulfilment, and the story of his calling to a warrior's life. This was related in flowery fashion, with many allusions and quotes untranslated from Maori mythology. In this Miss Trowern did not consider her audience or the judges. Only with a profusion of marginal notes could an unlearned pakeha appreciate the significance of such a story. This was a pity, because Miss Trowern's attempt was undoubtedly a first-rate one of its kind.

Mr. Palmer did not introduce his topic till he had reminded us all of the havoc of war. This he did powerfully without being offensive. He aroused pity for permanent sufferers rather than horror. His subject was the plastic surgeon of the First World War, Sir Harold Gillies. After a survey of Gillies' sporting career (to which too much emphasis was devoted), Mr. Palmer recited the string of honours he had received for his surgical work.

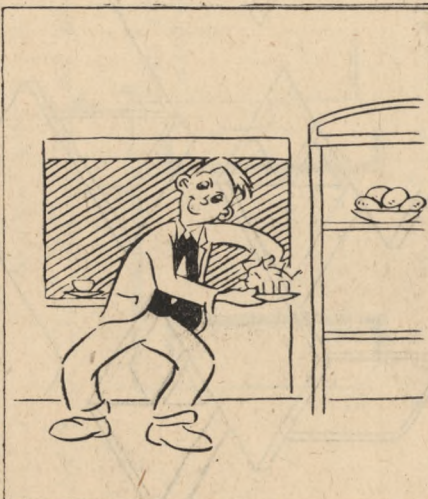
Mr. Palmer's address was not well balanced. In a lengthy introduction he conjured up a bogey which can only partly be dispelled by the art of such as Sir Harold. Although plastic surgery is a blessing, to many it can never help, say, an amputee.

Professor Davis delivered the judges' findings—after a little suspense. He told us first the basis on which the judges had worked. Consideration had been given, he said, to English—both as regards the words chosen and enunciation, manner of presentation, including gesture and the undefinable general effect of each speaker.

The winner of the contest was Mr. O'Sullivan, who will receive the Senior Oratory Cup, with Mr. Smith a close second. These two speakers will be Auckland's team in the Bledisloe Medal finals. A.U.C. may be confident of strong representation.

Sixth on the list of competitors (after Mr. Olphert, Miss Laidlaw and Mr. Hillyer), but first in the Junior Competition, was Miss Hyland, who thus wins the Freshers' Speech Contest and the Junior Oratory Contest.

Congratulations are due especially to the winners, but also to the other speakers; it was evident that a great amount of effort had gone into the preparation of all speeches—with one exception.



STUDENT SIDELIGHTS—No. 1



# Annual Dinner

## LAW STUDENTS' SOCIETY

The Law Students of the Auckland University College held their Annual Dinner on June 26 at the "Star" Hotel.

The Society entertained as guests of honour the Honourable Mr. Justice Callan, Mr. J. H. Luxford, S.M., Mr. L. P. Leary, President of the Auckland Law Society, and Mr. W. H. Cocker, President of the Auckland University College Council. Members of the law-teaching staff of the College also attended.



### TOASTS

After everybody had, with a feeling of great satisfaction, laid down his dessertspoon for the last time, the Chairman, Professor Davis, proposed "The King" and then announced that smoking was permitted.

Professor Davis then called upon the Student Chairman of the Society, Mr. P. G. Hillyer, to propose the toast of "The Law—the Judiciary and the Profession."

### "THE LAW"

Mr. Hillyer felt that he was a lucky man. He thought, he said, that this would be the only chance in his life to say just what he liked about a Judge and a Magistrate to their faces without fear of the consequences. He revelled also in the thought that he could go on ad lib without fear of His Honor's leaning forward and saying: "Excuse me, Mr. Hillyer, but is this strictly relevant?"

Mr. Hillyer then mentioned His Honour the Chief Justice's reference to Mr. Justice Callan as "the silent judge, the strong, silent judge." This was borne out by the fact that Mr. Callan is seldom reported in the Press for his pointed comment from the Bench. At this Mr. Luxford laughed heartily, then everyone else saw the point and laughed too.

### REPLIES—HIS HONOUR

His Honor felt compelled to supply the full context of the Chief Justice's remarks which Mr. Hillyer had quoted. They had been made at a conference at which, besides His Honor the Chief Justice and himself, Their Honors Sir Archibald Blair and Mr. Justice Kennedy were present. After lamenting that his Brother Blair had missed the more profitable vocation of an engineer (or even of a plumber) for which he was so admirably suited, Sir Humphrey had turned his attention to his Brother Callan. He had referred to him as "the silent judge, the strong, silent judge—so different—so fortunately different from the jocular, loquacious Mr. Justice Kennedy."

His Honor confirmed Mr. Hillyer's anticipation of the friendship of the Bench to students who don their wigs and gowns for the first time, but he felt that Mr. Hillyer was deluded in one respect. He never dared to question a barrister about the relevancy of his argument. He had found by bitter experience that it never worked; in fact, such tactics have a negative effect. After posing such a question a Judge finds himself listening for a further twenty minutes to reasons why the matter is relevant before coming on to the matter itself.

His Honor commended the career which law students had undertaken. The Law, His Honor observed, is one of the few remaining occupations in which a man is his own master. He could not see how such a profession

could ever be deprived of its individualism. A man's most treasured possession, he pointed out, is his quarrel, and no man will entrust it to anyone for whom he has no personal liking. Thus it is impossible for the profession ever to become a State institution—and that, concluded His Honor, is a thing about which to be pleased.

### MR. LEARY

In his reply, Mr. Leary first gave a humorous account of his activities as President of the Auckland Law Society during this, his last year of office.

Mr. Leary concluded by thanking us for entertaining him both this year and last year. He regretted that, as he would shortly be laying down his office, he would not be coming back to the tables with their poinsettias and violets to regale us with borrowed bon mots.

### "A.U.C."

Mr. Sproule Bolton rose next, to propose the toast of the College. He mentioned the fact that law students are attempting to fill the deficiency in the College Law-Library facilities. He pointed out that law students were contributing ten shillings each to provide essential Law Reports which are lacking. He hoped that the Society might have Mr. Cocker's support when the College Council was approached for a pound-for-pound subsidy.

Mr. Bolton, who is an Oxford graduate, said that he would not on this occasion say as much about A.U.C. as he could. He observed, however, that, judging from Craccum and from other sources, Auckland students think that their College is much better than (according to Old World standards) it really is. Under a system of part-time study student life suffers. Perhaps this is a result of students' feeling that serious efforts are required for life in a serious world. He quoted a school poem with "Gaudeamus" sentiments, called "The Hill," in support of full participation in student affairs.

After tendering the Society's thanks to the Law-teaching Staff for their efforts to guide students in their studies, Mr. Bolton gave us the toast, "The Auckland University College—may it prosper!"

### REPLY—MR. COCKER

Mr. Cocker, rising to reply to this toast, regretted that Mr. Bolton had been so inhibited in his remarks. It is usual, he said, to expect a little candour in after-dinner speeches. He observed with a sob that students are not always so inhibited.

Referring to the Law Students' Library Fund, Mr. Cocker emphasised the complexity of the College administration and the interest of other Faculties in Library expenditure. However, he assures the Society that it might rely on his personal support when it approaches the Council.

Mr. Cocker then related the conditions that obtained in the early days of Bologna and Padua Universities, where the students had the upper hand because they paid the professors' salaries. If the lecturer was late for a lecture he was fined; if he was absent he was fined again; he was also fined if he evaded a knotty point. Finally, things got so bad that the Government decided to pay the professors. This, said Mr. Cocker with a twinkle, put the students in their rightful place.

The fact that there were lady law

students present reminded Mr. Cocker of Lord McMillan's remarks on the "Merchant of Venice" trial scene. Lord McMillan said that he did not think much of Portia's argument. If he had been sitting on the Bench himself he would have given her judgment, but no costs!

### THE "STAR" HOTEL

Apropos of the cultural subjects which law students must study, Professor Davis mentioned the French student who came to England to brush up his English pronunciation. Having mastered the "plough, cough, hiccough" group, and even such surnames as "Cholmondeley" and "Featherstonhaugh," the Frenchman was going to catch the boat-train on his way back to France, when he saw a poster reading:

"Noel Coward's 'Bitter-Sweet'—pronounced success!"

Observing that much of the grace had gone out of New Zealand living, Professor Davis proposed a toast to the "Star" Hotel in appreciation of its gracious hospitality.



And so ended an enjoyable evening—at 10.30 p.m.

## WILSON CUP

### HARRIER TRIUMPH

On Saturday, July 5th, the Wilson Cup for the best team in the Onehunga-Auckland Road Race was carried off by the Harrier Club. Lynndale fielded a strong combination, but our team showed very good form and succeeded for the first time since 1942.

The race was won by N. Ambler, of the Calliope Club, followed by R. Crabbe, who is proving himself our outstanding runner. R. Rawnsley was the next University man to finish, and by coming fifth showed that he is in good form. G. Stewart and P. Fraser ran into 9th and 11th positions respectively, and it is interesting to note that it was Stewart's first race. The experience he gained should be very valuable to him in the future. Eighteenth place was taken by B. Nicholls, and it was very pleasing to see a novice, L. Goddard, run twenty-second and thus become the sixth member of the team. In doing so he narrowly defeated Q. Thompson, who has represented us on so many occasions.

This success should give confidence to the team, and if they pack well, and repeat their fine performances in the Auckland Championships, they will go very close to winning once again.



## 'VARSITY FORM

It came almost as a relief to supporters of the Senior Rugby XV when, after a series of very lucky wins which has kept everyone on tenterhooks for some weeks past, the club was well and truly beaten by Grafton. This leaves the Gallaher Shield competition in a very interesting position with several teams contesting season honours. Two points behind the leaders now, 'Varsity is still well placed, and next Saturday, for the fourth time in five weeks, the club will take part in the big match at Eden Park. This fact, together with the large crowd that turned up to see the Massey College match, is ample evidence of local popularity. The victory over Massey College was a good one, being the first for some three seasons. The last twenty minutes were particularly keen against a typical setting of tobacco smoke and hearty barracking, and just that feeling of winter in the air that makes one listen instinctively for the sound of a ball. 'Varsity, incidentally, treats its public in cavalier fashion in its appearance at Eden Park by not troubling to see that its players' numbers correspond to those given them in the programme. In one match recently no fewer than three players appeared on the field wearing the number four which is irritating and confusing for the spectators.

Another 'Varsity team to play often at headquarters is the Soccer XI, although this side is now at the bottom of its ladder. A recurring weakness has been the lack of finish in the forwards, which time and again this season has held 'Varsity down when the general run of play has been in its favour. The Hockey XI also is beginning to value those goals it can score, much of the earlier crispness on attack being absent. This is difficult to understand, remembering the calibre of its individual players; and the suspicion that the club is living on its reputation may not be an unfair one.

A welcome feature of the winter's sport has been the success of the lower grade teams in all our sport. These are—a truism, I regret—the strength of our clubs and their success is so welcome because it reaches deep into the College, awakening an interest which we may not always expect and which is reassuring at any time. Last week someone said that you can't sit through a meal in the Caf. without hearing or talking football—which is barbarous, of course, but very pleasant.

## CHESS AND DRAUGHTS CLUB

Readers are reminded of the Club playing times: Monday, 7 p.m., in Men's Reading Room; and every lunch hour in Room 37.

### SOLUTIONS TO PROBLEMS

#### Chess:

R x R, Q x R; Q x RP ch., K—B; R—K; \* wins.

#### Draughts:

13 17, 22 13, 6 10, 13 9, 11 15, 9 6, 15 24, (a) 23 19, 24 27, 6 2, 27 31, 2 6, 31 27, 6 15, 27 24, 20 16, 14 18, 15 22, 24 15. Drawn.

(a) 6 2, 10 15, 2 6, 15 19, 23 16, 12 19. Drawn.

### PROBLEM

#### Draughts:

Black, Kings at 15, 23 man at 12. White, Kings at 14, 22 man at 24. Black to play and win.

\* \* \*

I do not fear being called meticulous, inclining as I do to the view that only the exhaustive can be truly interesting.

—Thomas Mann.

\* \* \*

Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation.

—Oscar Wilde.



## ANTHROPOLOGY AND MODERN LITERATURE

"Anthropological Themes in Modern Literature" was the title of a lecture given, under the auspices of the Extra-Curricular Committee, by Professor Musgrove on Wednesday, June 25th.

Professor Musgrove began by sketching the growing influence of anthropology on 20th century thought in general. The most influential book was Frazer's *Golden Bough*, which, in conjunction with the interest in similar topics shown by the psychologists—for instance, Freud in *Totem and Taboo*—produced in the post-war generation an awareness of anthropological ideas which was almost entirely absent from the generation of Wells and Shaw. For the writer, the anthropologists provided above all a mythology, something which had been lacking in English poetry since the collapse of the medieval cosmic system. Especially, the writer found interest and validity in the central idea which appeared to lie at the heart of nearly all primitive systems of thought—the vegetation-myth of the death and re-birth of the year, which seemed to represent a cyclic process inherent in man's way of looking at things. This was found in various forms—the myths of Adonis, Tammuz, Attis, Osiris, Gilgamesh, Ceres—throughout the mediterranean world.

The speaker continued by saying that the most fruitful examination of modern writing in the light of anthropological ideas would be through the use of symbolism in modern poetry, since anthropologists had shown that certain tradition symbols, constantly used in poetry, owed a good deal of their validity to their acceptance and use in primitive myth. This subject was, however, too complicated to deal with in one lecture, and Professor Musgrove passed to an examination of more obvious ways in which anthropology had found a place in twentieth century writing.

He went on to speak of a series of novels which had handled the theme of the central fertility-myth in a variety of ways, beginning with the light-handedness of Cabell's *Jurgen* and Douglas' *In the Beginning*. The novel most directly constructed on the basis of this myth was Naomi Mitchison's *The Corn King and the Spring Queen*, which had as its leading idea the necessity of enriching a "rational" civilisation of the Hellenic type by means of the "unanism" of the more primitive Scythian civilisation. Of recent English writers, Robert Graves was among the most interesting. In *The Golden Fleece* he had re-interpreted the story of the Argonauts in terms of a contest between a pre-Aryan matrilinear culture and an Aryan patrilinear culture; and in the recent *King Jesus*, had applied the same principles to the story of Jesus' career. On Graves' view, Jesus was the last of the line of Jewish priest-kings, and his doctrine aimed at the final reconciliation between the conflicting male and female religions which was constant throughout the Mediterranean civilisations.

Probably the most impressive treatment of this theme was in Thomas Mann's *Joseph the Provider*, in which the Biblical story of Joseph was re-stated as part of a "God-story"—a type of a cyclic process of death and re-birth, decline and emergence, which, in one form or another, Mann visualised as recurring throughout the Divine pattern of human history.

Professor Musgrove then passed to some instances from modern poetry. Eliot's *Waste Land* was an obvious case in point, for it used throughout symbolism based on Miss Weston's interpretation of the Graal Legend as a Christianised version of primitive fertility myth. The central figure of the poem, the bisexual Tiresias, played the same part of reconciliation of opposites as was attributed to Jesus in Graves' novel. Another poet who had found fruitful inspiration in these ideas was Edith Sitwell in her late poems, collected in *The Song of the*

Cold, where the primitive vegetation symbols were employed in re-stating the Christian view of redemption.

Professor Musgrove concluded by a brief reference to Australian examples, especially Peter Hopegood, who, in poems like "*Betty Martin's Summer Song*," had attempted to bring material from Pacific anthropology into his general system of equivalences existing through different cultures.

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## SPORTING COLUMN

NOTICED IN 'VARSITY SPORTING CIRCLES:



"Scotch" MacDonald's fine game in the Auckland pack which beat All Blacks so roundly early in July. His lineout work was a feature of the play, and with his club form reckoned in, Scotch must be a certainty for the Ranfurly Shield tour next month.

That the Harrier Club continues to have a very good season, adding to earlier honours first place in the Onehunga to Auckland teams' race. Best individual performance was given by New Zealand University three-mile champion, R. Crabbe, who was second man home.

That the 'Varsity-King's College curtain-raiser to the Massey game produced more concerted football than was seen in the later match. 'Varsity had the edge on the school XV all through, but the final score of 23-0 was rather flattering. B. K. Caughey's field goal from out on the touch-line was one of the most spectacular seen at Eden Park for some time.

Six or seven men in the team that played King's were taken from the Third Intermediate XV which plays its section final as Craccum goes to press. This side after a rather hesitant beginning (possibly the result of changing the captain for each of the early matches) has settled down to a consistently good brand of football which has brought victories in nine of the ten matches to date. 142 points have been scored for and 58 against, the only serious weakness being a loop-hole in defence close to the scrum.

Another young University team to have a good season is the second hockey XI which has been defeated only once to date. Most of its wins being in the nature of runaways. With four 'Varsity seniors in the Representative XI, several players in the B side should gain higher honours in the next month. A feature of the Club's successes last year was the number of players it called upon and the very different combinations it fielded from time to time.

After its meagre representation last winter, Auckland Rugby has come back to the North Island 'Varsity XV in a big way, eight College footballers being chosen to go South. One who really earned his place was first five-eighth Des Cooney, who never fails to turn on a good, crisp game for the Senior XV. Surprise omissions were Auckland representatives Monegatti and Pat Fox.

That the Miniature Shooting Club is offering two trophies for annual competition among its members. The second of these will be decided on a handicap basis from score cards handed in for three shoots, the major one for championship shooting.

## REVEREND MORTON RYBURN ON INDIA

I.R.C. MEETS

Mr. Ryburn, who has recently arrived in New Zealand after twenty-five years in India, summed up his comments on India's problems to-day under three heads—political, economic and social. Mr. Ryburn regretted that the Dalhousie policy of lapse had not been continued after the Mutiny since the independence of the princely States is a present major problem. The rajahs are autocratic, with shrewd advisers in their pay. Under British influence their subjects have been restrained from rebellion. Now they may revolt. They have Mr. Nehru's sympathy and it is the aim of the All-India States People's Congress to get rid of autocratic rule. The Sikhs form the most democratic element, but they accuse Britain of handing them back to the Moslems, from whom they conquered the Punjab in the sixteenth century. If left to themselves, Moslems and Hindus get on all right. Outside agitators account for much of the disturbance between them. Lord Wavell was not prepared to carry out partition.

Franchise in India depends on education and property. Effort has lately been made to revive an ancient equivalent to the Anglo-Saxon village moot, but the tendency is to autocratic rule. The British Government in India did not set a good example of democratic principles, continued Mr. Ryburn. Bureaucracy and autocracy were fostered.

The rare combination of great politician and great saint is seen in Mr. Ghandi. Where a Westerner would fasten his faith rather to an institution, it is an Indian characteristic to be loyal to a person. The people follow Mr. Ghandi because he is a great saint, but they have followed blindly.

The majority of the people are ready for any change. Since the war, the nationalist campaign has been to the fore, but even during the war there was agitation for better conditions; £2/10/- a month, the salary of school teachers, is not enough to support a large family. To-day the average Indian is worse off than in the time of the Moguls. A school-boy's prize poem is an outcry against the landlords; a procession of village electors in Bihar chant of sufferings at their hands, who are more deathly than "the foreign invaders"; the profit-seeking of merchants was the foremost cause of the Bengal famine; in Central India serfs are in worse misery than the Negroes before the American Civil War. Communist ele-

ments are urging the peasants to fight against their exploiters. It is not unlikely that Moslem and Hindu capitalists will join hands against the masses.

Britain did not allow the development of industry to approach competition with her own. The P. and O. and Orient lines strangled Indian shipping. Only since the war has India's motor car industry begun. The big rivers in Northern and Central India are potential sources of hydro-electric power. Decentralised industrial areas could be set up along the waterlines to the cities from the hills. The yield per acre of land under cultivation is one quarter England's and a quarter of India's arable land is not touched. As has happened in Europe, however, further industrialisation will probably lead to increase of population, which is already a problem.

Since Britain's purpose was to keep peace and order, social reform did not get far. There is at present discernible a change in attitude towards Untouchables, but even if their lot is bettered, the caste system will not disappear, for it is the framework of Hinduism. Due to the Hindus' unwillingness to take measures against rats, one million tons of grain are gnawed away in one year.

In 1935, votes in Bombay and Madras showed ninety per cent in favour of prohibition, and it is gaining in force as the British leave. The Madras Government has recently presented a bill to prohibit betting also.

Education has been looked after mainly by Indians themselves for some time, and at least half the judges in the High Court (Supreme) are Indians.

Although India's dominant problem is economic, there are larger issues than her material welfare. In twenty-five years half the people of the earth will be in India and China.

India stopped trade with South Africa last year. In Bombay's largest hotel there was a notice, "South Africans (European) not allowed." Mr. Ryburn quoted the words of Mr. Kripalani, president of the Indian National Congress, who, in criticising Field-Marshal Smuts' view that racial equality did not work, said: "If the white people cannot reconcile themselves to the idea of equality with coloured races, they have no place in Asia or Africa. There can be no peace as long as racial and economic imperialism prevails and Smutses and Churchills turn the four freedoms into a mockery."

In conclusion, Mr. Ryburn said that, as far as he knew, New Zealand could pat itself on the back regarding its attitude to Indians here, but that entry into the country should be eased up.

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