

# The Acadia Athenæum

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## The Sanctum.

WITH this number the Past, designated by the symbol '96, like many other unfortuate and to-be-pitied periods of time, is now no more. This remark is not occasioned by the pessimistic follies and fallacies of the day but by a frequent repetition of the well known Latin couplet *Dum loquimur fugerit invidia ætas Carpe diem*. With much regret, therefore, we chronicle the decease of that aged and decrepid gentleman—the Old Year of '96. While he had many faults and was often too hasty, a disposition we presume inherited from his predecessors, yet one would be at loss to find a more cheery and amiable companion. His various foibles and petty affectations were only natural and at his expected death, to the surprise of all, no mention was made whatever to those who had so unkindly deserted him in his old age. With respect to the New Year of '97 we have little to say except that he is a boisterous, rollicking youngster rejoicing in his new-found strength. Lest, however, he should be displeased at our unseeming levity and propitiate undue misfortune with disaster we crave his pardon and patronage and extend to our subscribers the good-wishes of the Year.

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There are as many mis-conceptions of Art as there are people who profess to be artists. If one is asked to define Art who has been bred upon principles of morality he will invariably define it in terms of morality. If one is asked to define Art who has nothing in him but philosophy he will invariably define it in terms of philosophy. The truth is that the further you get away from morality and philosophy the nearer you get to Art. It is not necessary that a painting should teach or even contain an universal truth to be judged worthy of he critics praise. If a poem conforms to the recognized canons of