

# Say! Chum The Plight Of The Vinegar Merchants

Listen brother  
you cannot put together pieces shattered  
beneath the heavy treads of war no more  
than we can remember what the pattern was  
or tan the hide that let it fall—  
Forget it  
Leave it there  
We haven't time to care.

Look old man  
all this will get you nowhere you don't know it but the few who do twist and squirm and chafe to hear this prolonged benediction over the corpse—  
Take it away  
We've had it  
We just don't give a damn.

Sure doc  
history is a biography of great minds taking inventory of the centuries and english and philosophy the dear musty legacy from underwriters now dead—  
Yesterday  
It's today  
Or is it later than that?

Take me son  
me and a hundred million others who watch tomorrow warily and keep in mind the million buried before and dug again  
to make room for two million more—  
Bury you now  
Dig you later  
That's a joke, son.

You see chum  
while you read between the lines of yesterday's editions and profoundly spout your considered interpretations with lantern slides and maps and clever illustrations—  
Times files  
Running out  
And how we know it.

Maybe you  
can condense synopsize abridge the text  
words  
give us the gen in a few well chosen so we can get the hell to work and earn a dollar and get our winter's wood—  
Life insurance  
Baby shoes  
And bags of peanuts.

Sorry friend  
about the Vested interests santayana  
t. s. elliot karl marx and all those other vital tangibles democracy  
torques  
reforestation mutation and arithmetical computation—  
They're dear  
Poor dears  
Have them lie down please.  
(Continued on Page Seven.)

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# The Plight Of The Vinegar Merchants

in the room the women come and go  
Talking of Michaelangelo.

This is the arty set. They discuss painters, poets, pianists; Dall, Duke Ellington, Dorothy Parker, Picasso and Shostakovich and Hemingway with a pedantic yet obsequious verbosity and a facility that is usually nauseating. They are the dilettantes who have learned to applaud in the proper manner and at the right time during the opera. They are always with Mr. and Mrs. Jones, never the Capulets. When they descend into the village they return with live specimens as they might if on a scavenger party. They advertise and exhibit them to the public as Bohemians who break all bonds of convention, are completely without moral responsibility and who wear clothes which make of their companions mere foot-lights for the sets (beautiful or disgusting) they have draped themselves in for the role their consciences are going to play.

Americans and Canadians are first cousins in such considerations with their pioneer, puritan and Victorian inheritances they continue to frown on such conduct, also all that is representative of it, but so do most composers, writers, painters, sculptors and carpenters all artists. It remains however that the disapproval of the majority of our vinegar merchant populations has developed into prejudice toward the real artist and his objects d'art and manifests itself as a stifling influence, an injustice relegating the real hard-working creator in his right to the ranks of the screwy.

Leading psychologists state that

# HOW IT ALL STARTED

It seems that Galileo is now given the credit, yet at the time he did not even suspect that he would be known as the father of modern science. Galileo performed experiments had done likewise. But his approach was different; he asked two questions "what is it that happens" and "are things really what they seem to be." Today it is more acceptable to say "what gives" and "are you kidding" or in extreme cases where you are completely in the dark, you ask "have you got a clue." But the change of words does not change basic principles.

Galileo's experiments were very fundamental; so also were those of another later experimenter, Isaac Newton. Up to the twentieth century, little was added to their work

the artist is one of the best adapted citizens when he may carry on in his medium for creative outlet. It may be asked what is this thing called creative impulse that requires outlets and fosters lack of inhibitions? What neuroses are negated by the so-called creative outlet? Is art a disease or an antidote?

Art perhaps begins with basic discontent with the world at large and perhaps with the individual, an unhappiness cured by an occupational therapy, an association of ideas, a representation which by preconceived patterns attempt to build a cosmos, sometimes by representing things as they are, sometimes as they should be. To build a harmony from the destructive noise of life and in so building for a moment become a part of it. This is the artist. The others—the dilettantes the pseudo-intellectuals, the exhibitionists,—are guilty of misrepresentation of prejudicial conduct to the extent that the vinegar merchant is now existing without living, boycotting art.

in mechanics except in detail and adaptation.

It was extremely fortunate that Galileo had access to a natural location for performing experiments on falling bodies. Without the Leaning Tower in the plaza of the cathedral at Pisa and the disturbances that he caused among the people by dropping bodies from this tower he would never have been so well remembered. These experiments merely confirmed a number of his earlier experiments which have been completely forgotten.

Newton is remembered for two of his many achievements—that motion must obey definite laws or it would not be permitted and if bodies attract each other, they will do it with a force proportional to the products of their masses and inversely proportional to the square of the distance between them. This attraction applies only for inanimate bodies; living bodies obey different laws of attraction.

Galileo and Newton enunciated our still most important mechanical principles. It remained for others like Gilbert in magnetism, Runford in heat, Volta and Galvani in electricity to open up these fields. In every case, the phenomenon was not new but had been observed for many centuries. It had not been satisfactorily explained because the scientific method had not been applied to it. The use of what we know as a scientific method of thinking has done much to change our mode of living in the last century.

The scientist starts out by first assuming the existence of certain fundamental concepts (for example, force and energy) and by assuming that all physical things are governed by laws which can be stated in terms of the fundamental concepts. The philosopher on the other hand

may doubt the existence of such concepts.

The first requirement for the scientist is to develop the ability to explain things in terms of general principles. Of these there are very few. The majority of explanations deal with a particular case of a general principle and it is often easy to lose sight of the general while dealing with the particular.

The second requirement for the scientist is to develop the ability to carry out experiments. By performing a standard experiment, certain controlled factors are varied and knowledge is increased by the results produced on other factors. At the same time, it is realized that other factors not controlled may influence the result. In performing a new experiment, knowledge of facts or fundamental principles is added. Experimental tests the truth of any statement. All accepted scientific laws must stand the test of numerous experiments.

As the scientist deals with many processes that can not be viewed directly, he chooses to form a mental picture or theory of the process. This is useful, helping to fix in the mind the observations, reducing the problem to a different plane for understanding, and from that to predict the observation of new facts. The advances in science have been great since Galileo and Newton lived, but the scientific approach to any problem has not changed. The words "Prove All Things" are sometimes carved over the entrance to a Science building, or longer inscriptions containing as a part the line "The More Thou Seekest, The More Thou Shalt Marvel." The first is adopted by many scientists as a creed, the second is looked upon as a portrayal of the future.



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