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LETTERS FROM LISTENERS

(continued from page 5)

GHOST HUNTING

Sir,—“Argosy” fails to understand the investigations and findings of the Society for Psychical Research. I would suggest he read with an open mind *Fifty Years of Psychic Research*, by Harry Price, *Human Personality*, by F. W. H. Myers, *Phenomena of Spiritualism*, by Sir Wm. Crookes, and *Survival of Man*, by Sir Oliver Lodge.

E. H. FIRTH (Wellington).

Sir,—Surely “Argosy,” Te Awamutu, is too dogmatic in asserting that “the mind is a part of the body and cannot exist without it.” Surely he is confusing the mind with the brain. The brain, being physical, can be observed and studied directly. But science does not pretend to be able to observe the *mind* directly. We can only observe the *behaviour* of the mind. Upon the data thus collected psychologists have formed various and conflicting theories about the mind itself. But these data are confined to the behaviour of the mind during physical life and provide no answer to the question of the mind's survival of bodily death. Hence no one who relies upon the evidence of observed phenomena can afford to be dogmatic on that subject. But to anyone who approaches the subject in the true scientific spirit of open-mindedness there is a mass of data available which points to the probability that the mind, personality, or soul—call it what you will—does indeed survive death, as the greater part of mankind has believed throughout recorded history and still does, I think. Some of this data is to be found in F. W. H. Myers's celebrated work *Human Personality and its Survival of Bodily Death*.

E. SATCHELL (Auckland).

PACIFIC OR TASMAN?

Sir,—May I query a small passage in “Sundowner's” article “Over the Alps” in the issue of July 15 of your journal. He states “. . . the hotels, or the long Pacific rollers, really is Westland.” Is my geography very poor or should “Sundowner” be looking at the long rollers of the Tasman Sea?

SCHOOLBOY (Christchurch).

(“Sundowner” asks us to ask in reply what happens when a cane descends swiftly on the end of a boy's back? Does it hurt the boy or hurt his end area only?—Ed.)

MAORI ON THE AIR.

Sir,—I want to protest against the execrable pronunciation shown by announcers whenever they come up against a Maori word. I have noted and applauded their efforts in French, and other overseas languages. Surely the effort should be redoubled in the case of New Zealand's own language. For that is what it is. The Maori was master of all he surveyed long before he thought of tolerating the Pakeha. Why, then, this arrant lack of respect for a senior and beautiful language? When one hears renderings of “Mohaka” as “mow hawkker,” “Haere ra” as “Hairy ra,” and “Te Kooti” as “Tee Cootie,” one is led to speculate on the attitude of the perpetrators.

During recent years an attempt has been made to “de-Pakeha” the Maori, to remind him of his own true culture and tradition; and to awaken a real

interest and sympathy among the Pakeha community. Is all his effort to go for nothing, simply because a privileged few, broadcasting to thousands of listeners, will not take the trouble to learn the rudiments of Maori pronunciation?

PAKEHA MAORI (Havelock North).

GILBERT AND SULLIVAN.

Sir,—Top marks to the Leslie Bailey production of the partnership which produced the Savoy Operas. I have hitherto regarded Sullivan as the major partner, with Gilbert as an irascible, pig-headed, conceited fellow, with whom anyone would have found it difficult to work amicably.

The recent series provides a new slant. Assuming that the story unfolded over the air is true in its essentials, Gilbert emerges as the man of bigger stature. He is in every production the initiator, the research student, the planner, the careful overseer directing the company thoroughly through its rehearsals, the patient older brother constantly cajoling his laggard, pleasure-seeking Arthur to get on with his job. He is the enthusiast but for whose unflagging energy most of the Savoy operas would never have been born.

Such was my impression, anyway, and Gilbert goes up and Sullivan correspondingly down in my revised opinion of these two great artists.

PRIVATE WILLIS (Blenheim).

RADIO AND THE PUBLIC.

Sir,—A recent Monday night's discussion “What should a radio service give its listeners” centred round this question (chiefly): Can programmes be grouped to suit certain tastes of entertainment? For myself I do not want radio 14 hours a day, if I could listen in. I should like the NZBS to set aside two evenings a week for a station in both North and South Islands, for the broadcasting of a recorded concert of classical music, vocal numbers, poetry reading, etc., from 8.0 p.m. until 10.0 p.m. This would meet the wishes of many listeners. If one could get four hours a week of favourite composers and celebrity artists I for one would welcome it. A Saturday night, I suggest, should be one night of the two allocated.

Also when presenting such programmes, let the service get away from the streamlined presentation, let us rest between items, so that their worth can be appreciated.

V. G. CLIFT (Palmerston North).

ART CRITICISM

Sir,—Having just seen the exhibition of Australian art so fulsomely praised by your contributor, A. R. D. Fairburn, I am forced to disagree with his contention “that it is better than any collection of contemporary painting that we could bring together in New Zealand.” I am quite confident of being able to go to Auckland and assemble from the work of J. Weeks, E. Lee-Johnson, V. Brown, Bessie Christie, May Smith, and one or two others a collection probably without the wide technical range of this lot, but certainly superior in point of colour and design. Has your contributor never seen the work of Mr. Weeks, to mention only one of the above, or having seen it, has he forgotten it so easily?

CHAS. E. WARDLE
(Hamilton).