

Reg 20<sup>th</sup> Aug 1902.

Reg 23<sup>rd</sup> Aug 1902.

Ad 22<sup>nd</sup> Sept 1902

THE BUILDERS OF THE STATE.

LECTURE BY PROF. HENDERSON.

Prof. Henderson, of the Adelaide University, lectured before the Adelaide Teachers' Union, in the Grote street school, on Tuesday evening, on "The Builders of the State." It was, he said, a trying ordeal to speak on a subject of which his audience knew more than himself, for he had called them the builders of the state. Cromwell, at the end of his life, had concluded, "The mind was the man; if not, I fail to see what is between him and the beast," and Milton had said, "The mind is its own place; it can make a hell of heaven, a heaven of hell." What was carried in the heart and mind was of more importance so far as happiness and usefulness were concerned than what was carried in the pocket. Education or culture was not that which made a person shake hands with two fingers instead of five—(laughter)—nor that training a young lady got who went to a certain school to "finish." Culture was the attitude of the mind which had been trained to traverse beyond the range of the bodily eye. The man with the greatest culture was he who could see the greatest number of invisible things in life. His wealth was something that none could take away, and his resource was in himself. Supported by the power within himself, he could render assistance to his fellows, and derive support and happiness from nearly every flash of sunlight that came within his soul. If the teacher could train the minds of the pupils to be more and more self-contained he was making the children happy, and basing their happiness on lifelong, eternal foundations. As far as direct results were concerned they must exercise patience to discern that they were working towards the ideal. The university could only expect to do anything providing something had already been done towards its ultimate issue in the lower schools. There was drudgery everywhere, and drudgery there ought to be; he believed in drudgery. "Saul, the son of Kish, went out to find his father's asses, and, lo, he found a kingdom." It was the law of indirectness. The aim might in itself appear trivial; the main point, however, was whether the man was willing to throw heart and soul into the work. If he did this the flowers would spring up beneath his feet in the way. When the reward was achieved it was not that which mattered, but the physical and mental and moral development that came with it—the making of that grit which said "I won't give in." Beauty consisted in opening up the way whence the splendour that was within might escape, rather than in opening an entrance for that which was without. Human effort could never produce its effect on the soul without concentration. There must be concentration on some definite task before there could be expansion of mind. They were not to regard their work as surpassingly dull and heavy. Let them feel the pressure of an ideal. It would not burst on the children's minds for many years what the noble superstructure the teacher was rearing was to be, but the realization might come eventually. Ruskin had said three things were necessary in life—Work, joy, sorrow. All wanted amusement, which was the mark of health. Those who thought to make life easy for their children, however, were handicapping them, so that their life would become a constant series of disappointments. Instead of waiting for excitements to come they should make things exciting; then the principle of happiness was within them, and it cost a minimum to make life a happy thing. A dewdrop flashing its prismatic colours could give the keen delight that came from the diamond. The colours were intrinsically the same; yet how many raved about the diamond who never saw the beauty in the dewdrop! If they were training boys and girls to make life exciting, instead of waiting for excitement to come, they were stopping the waste of human energy in worrying over those personal matters which degraded rather than exalted the character. The individual who cherished personal petty jealousy against those who possessed goods a little better than his own was lacking in education. Education would discriminate between the real and the showy; it looked through the drapery at the heart that was throbbing beneath. Money was a nice thing; but treated as an end and not a means, used as a form of self-indulgence instead of being an instrument for the development of the higher things in human nature, it was a curse to the individual and the country. Money could build character when rightly used, and blast it if used wrongly. Lastly, more important than any subject they taught, than any method they adopted, was the personal character of the teacher. Every man and woman spiritually and artistically alive could inspire the child, and make him aspire to what was good. They were teachers more by the fact that they could build up character by their personality than by the actual form of teaching they might adopt. Inspectors Stanton and Whitham, Mr. Andrew Scott, and others contributed to the discussion which followed.

UNIVERSITY EXTENSION LECTURES.

Professor Ennis, Mus. Doc., delivered his second lecture on the history of music at the Elder Conservatorium on Thursday evening before a large audience. In opening a brief resume of the previous discourse was given, which brought the history of the art up to the thirteenth century and the music of Dufay. Reference was made to the songs of the strolling players and minstrels of the Middle Ages, whose songs were not their own productions, but the natural outpourings of the emotions of the people themselves, known as folk music. These itinerant musicians, though they did not create, nevertheless performed a valuable service in carrying those melodies from one people to another. Courtly poetry and song originated in the south, east of France, and soon spread over the country and into Germany. Specimens of these secular melodies of the thirteenth century which have come down to us are of singular charm. A remarkable feature in the melodies of this period was that they were untrammelled by the regulations of the church modes; for the people, both high and low, used the modern major scale as a basis for their lays. The feeling for music among the Celtic and northern nations was in the direction of the major scale, and melodies that have come down to us whose origin was lost in antiquity were absolutely modern in their tonality. In England there were strong reasons for supposing that not only did musicians compose their music in our modern scale, but that they also understood harmony to some extent long before part-singing was cultivated in the church or on the Continent. After Dufay, the most important writer of the Belgian school was Antoine Busnois, who lived in about the third quarter of the fifteenth century. His work displayed an artistic maturity superior to Dufay's. In them we saw the commencement of canon writing, and the use of the seventh note of the scale as a leading note. The art of canon writing was raised to the height of virtuosity by Okeghem, a singer in the Antwerp Cathedral, who evolved the idea of fusing the mechanical contrivances for contrapuntal writing into a complete form, and his devices were afterwards adopted by the great J. S. Bach. Speaking of the ingenious excesses in which some of the older contrapuntists sometimes indulged, the professor said, "A work which was merely clever, and not expressive, was valueless compared with a work in which we could discern some of the divine fire, even if the technique was lacking to some extent. Reference was made to the works of De Pres (a singer in the Papal chapel at Rome, who composed a large number of works), Gombert, Cyprilianus Rore, Claude Monteverdi, Orlando Lasso, and Palestrina, bringing the date up to the year 1563. During the lecture the following illustrations were sung by the students of the Conservatorium:—Three fragments from Palestrina, the opening of his Stabat Mater, and two items from the famous Missa Papae Marcelli, and a madrigal by Waelrant.

A LECTURE ON OXFORD.

THE RHODES SCHOLARSHIPS.

An interesting lantern lecture on "University life at Oxford" was given by Mr. R. F. Drury, B.A., in the Banqueting-room at the Town Hall on Saturday night. The Bishop of Adelaide presided over a large audience, which included a number of boys from St. Peter's and Prince Alfred Colleges. By the aid of the lantern Mr. Drury succeeded in giving those who heard him a delightful picture of the ancient seat of learning, and of the undergraduate life of to-day. Beautiful photographs of historic buildings and places were thrown on to the sheet, and Mr. Drury had something interesting to say about them all. Oriel College, from which the late Mr. Cecil Rhodes graduated, especially kindled the enthusiasm of the audience, and loud were the cheers when Mr. Drury expressed his hope that boys from St. Peter's and Prince Alfred Colleges would gain some of the scholarships endowed by Mr. Rhodes. The boys especially enjoyed the pictures of the river, with the bumping races in full swing, and listened with keen interest to the story of the athletic achievements of Mr. C. B. Fry, the triple "blue." In concluding Mr. Drury spoke a few words about the religious life of undergraduates, and pointed out that zeal for Christ was associated at the University with all that is true and noble and manly. The Lieutenant-Governor (Sir Samuel Way) proposed a vote of thanks to Mr. Drury. It was a magnificent thing for South Australia, he remarked, that every year a South Australian boy would be sent to Oxford, to live amid scenes and surroundings such as had been described. It would be a fine thing for the young men themselves, and a fine thing for South Australia. (Cheers.) Every year the State would have three representative students at Oxford. With so many South Australians there Oxford would no longer be called, as Matthew Arnold had called it, "the home of lost causes." (Laughter and applause.) Dr. Parkin, of Toronto University was arranging a scheme to give effect to Mr. Rhodes' will regarding the scholarships. Dr. Parkin had informed him that he was returning to Canada shortly, and would then go on to the United States. Probably Dr. Parkin would not be in Australia until after next year, but, notwithstanding, there would be South Australian students at Oxford in a short time, and he hoped they would make as good a record in the athletic school as the noble young Oxonian (Mr. C. B. Fry), whose portrait they had just seen. (Loud cheers.) Mr. C. H. Goode seconded the vote of thanks, which was carried with acclamation.

Ad. 23<sup>rd</sup> Aug. 1902.

Professor Ennis, of the Adelaide University, is to be asked to co-operate with Professor Peterson, of the Melbourne University Conservatorium of Music, in the examination of metropolitan students next month. Already 385 entries have been received, of which 129 are from Melbourne.

Advertiser 28<sup>th</sup> Aug. 1902.

The University authorities have requested Professor Franklin Peterson, of Melbourne, to act as joint examiner with Professor Ennis for the degree of Mus. Doc. in November.

Register 8<sup>th</sup> Sept 1902.

The entries for the practical examinations of Trinity College, London, again show a gratifying increase on last year's figures. For the forthcoming examinations next November Mr. H. E. Fuller, the local secretary, has received 564 entries, as against 442 in 1901. This was in its time a record, for the candidates in 1900 only totalled 340. This year's figures are made up as follows:—43 in the senior grade, 83 in the intermediate, 175 in the junior, and 263 in the preparatory. The examiner, Mr. Charles Edwards, L.T.C.L., who is now well known in Australia, having been here twice previously, expects to arrive in Adelaide about November 12, and his work in South Australia will probably occupy him about four weeks. The date of entry for the theory examinations of Trinity College (which will commence on December 13) has been extended for one week, and forms may be sent to the secretary up to next Saturday, September 13.

Register 23<sup>rd</sup> Sept 1902

UNIVERSITY EXTENSION LECTURES

On Monday evening, at the University, the Rev. John Reid, M.A., of Melbourne, gave the third of his series of lectures on the four great tragedies of Shakespeare. He dealt in an exceedingly able manner with that "tragedy of outraged honour" Othello. A large audience of students and independent admirers were treated to an evening of pleasure as well as of instruction. The lecturer dwelt on the prominent points of the play, and specially dealt with the simplicity of the plot, its compression and intensity. He characterized the passage "My life upon her faith" as the keynote to the whole tragedy. Passages of the plot which one was accustomed to pass over as merely of equal significance with any other part of the piece were specially emphasized, and Mr. Reid analysed the whole piece by his interpretation of the characters—"The gentle lady married to the Moor," "a rash and most unfortunate man," "that demi-devil." To the average man in the audience Othello was placed in an entirely different light from that in which he had been accustomed to view it, and no doubt there will be many additional critics of the grand tragedy when next a company shall essay to portray the characters at the Theatre Royal.

Reg. 25<sup>th</sup> Sept. 1902

UNIVERSITY OF ADELAIDE.

PASS DEGREE OF BACHELOR OF SCIENCE.

The following students have passed in the under-mentioned subject at the special examination held in September:—Geology, Part I.—Jasper Crutt Colebatch; Beauchamp Lennox Gardner, Reginald Yorke Langdon, Adolph Ernest Paton, Herbert Tarlton Phillips, James Shaw, John Raymond Wilton.

Register 30<sup>th</sup> Sept 1902.

ELDER CONSERVATORIUM.

The fourth chamber music concert by the staff of the Elder Conservatorium attracted a large and appreciative audience, that included Mlle. Dolores, the celebrated soprano, to the Elder Hall on Monday evening. The programme, though limited to two numbers, except for a vocal selection, was of an important and interesting character, and it served to introduce to this city Rheinberg's scholarly quartet in E flat major, op. 30, for pianoforte, violin, viola, and cello. This was satisfactorily performed by Messrs. G. Reimann, H. Heinicke, and H. Kugelberg, and Eugene Alderman, who did good work in the two middle movements. Schubert's Trout quintet in A major, op. 114, which had already been heard in this city, was really the piece of the evening, and a creditable interpretation of it was given by the performers mentioned and Mr. Carl Engel, who played the double bass. Vocal relief was afforded by Miss Guli Haek, A.R.C.M., who sang the difficult recit. Guinse Alfin il Momento, and aria Deh Vienj not Tardar, from Mozart's Le Nozze di Figaro, with much finish and artistic refinement; her treatment of the sotto voce passages was particularly successful. At the conclusion of the aria she was warmly applauded. Mr. Reimann accompanied with taste and sympathy.