

Register 25th August
1899.

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CONCERNING PEOPLE.

Professor Rennie, Professor of Chemistry at the Adelaide University, and Mrs. Rennie returned to Adelaide by the Melbourne express on Thursday morning. The Professor was granted twelve months' leave of absence from his duties, and he spent the vacation in travelling with his wife through the Continent, and in England and America. A large number of friends assembled at the North-terrace Station to welcome them home, amongst those present being the Rev. Dr. Paton and Mr. James Henderson, of the Council of the University; Mr. Higgin, Professor Rennie's assistant lecturer; Professor Bragg, and Mr. S. Hughes, Registrar of the School of Mines. A number of University students were also on the platform, and Mrs. Rennie was presented with a basket of flowers by the ladies. Professor Rennie will resume his duties at the University almost immediately.

Register 25th Aug.
1899.

RETURN OF PROFESSOR RENNIE.

AN EXTENSIVE TRIP.

Professor Rennie, who in August last was granted twelve months' leave of absence from his duties as Professor of Chemistry at the University, returned to Adelaide by the Melbourne express on Thursday morning. The Professor, who was accompanied by Mrs. Rennie, made an extensive trip through Europe, England, and America. Landing at Marseilles he went through the chief towns of Italy, and then on to Switzerland. He spent a week in that country, and saw the big laboratory at Zurich, which was what he went almost specially to see. He was shown over the large chemical laboratories, which he stated are the finest in the world. At Dresden he visited the Freiberg Metallurgical Works, where the methods of working, although they were somewhat antiquated, were historically interesting, and were such as could not be adopted elsewhere, because they suited only the local conditions. At Mansfeld he saw peculiar methods for smelting copper. He visited Stassfurt, where he saw the Government Metallurgical Works, and thence went to Clausthal, where again special methods are adopted to a large extent. At Frankfurt, on the Rhine, the visitor had an opportunity of inspecting the platinum and celebrated silver and gold refinery, and was much interested in what he saw. He spent several days in Cologne, making that city the headquarters for excursions to various places of interest. He went over Krupp's large works at Essen, saw the large coke ovens at Bochum, and the lead works at Mechernich. While passing through Belgium he visited amongst other places the zinc works at Liege. After going through Brussels and Paris he crossed the Channel, and went on to London, where he visited several chemical works. At Manchester his time was taken up in inspecting the numerous manufactories, and from there he passed on to Swansea and Cardiff, in South Wales. While in Scotland he saw the shale oil works, and went over the whole of Lobel's Explosive Factories. He also paid a visit to the aluminium works, at the Falls of Foyers. In America the Professor was shown over several of the important metallurgical works in the neighbourhood of New York. He visited the Yale and Harvard Universities and the Niagara Falls. Carnegie's enormous steel works at Pittsburg could not be missed, and he noticed there tremendous mechanical developments by which work could be done with a few men which would require several times the same number to do in most places in England. The famous Argo Smelting Works, for copper, at Denver, having been seen he passed on through Salt Lake City to San Francisco. Professor Rennie returned by the Pacific route, making short stays at Auckland, Sydney, and Melbourne.

Reg. Aug. 28th '99

CONSERVATORIUM STUDENTS' CONCERT.

The exceptionally strong counter-attractions of a "first night" of opera at the Theatre Royal and Miss Lill Sharp's concert at the Town Hall did not prevent one of the usually full attendances at the University library on Saturday evening, when the students of the Elder Conservatorium gave their seventh concert. The programme was well balanced, nearly half of the numbers being vocal, while the instrumental selections afforded excellent scope for the pianoforte students and the exponents of the bowed instruments. To the latter section must again be awarded the palm of praise, for the violin solos by Miss Gladys Thomas and Master Eugene Alderman, and the fine quartets by members of Mr. H. Kugelberg's ensemble classes were the most striking features of the concert. The "Allegro moderato" and "Prestissimo" by Schubert, the first of the string quartets, which was presented by the Misses Gladys Thomas, Doris Cloud, Nora Kylin Thomas, and F. Ward, served to exhibit artistic conception and executive skill by these young ladies to pleasing advantage, and their effort was rewarded with enthusiastic applause. So also in the quartet for strings which concluded the concert—Boccherini's "Theme with variations" in which the Misses Gladys Thomas, Nora Hamilton, and

Nora Kylin Thomas were assisted by Mr. Kugelberg, the all-round skill of the performers afforded abundant pleasure to the audience. The striking grace of the Schubert excerpt was perhaps more generally liked, though the Italian composer's theme, with its variations, is captivating in its diversities. Miss Gladys Thomas again distinguished herself in her soulful violin solo, Beethoven's "Romance in F"; her fine intonation and careful phrasing were specially noteworthy. Master Eugene Alderman may also be congratulated upon the great promise displayed in his violin solo, a bracket of Janin's "Berceuse" with Wienawski's well-known "Mazurka." The latter particularly aroused the admiration of the audience, and the young performer had to return and bow his acknowledgments of the prolonged applause it evoked. Of the pianoforte numbers the most brilliant efforts were Miss Edith Ward's interpretation of Rubinstein's "Tarantella in B minor" and Miss May Allnut's presentation of two of Chopin's writings, "Mazurka, Op. 33, No. 4," and "Valse in E minor" (posthumous). Praise is also due to Miss C. Roberts for her playing of Hiller's "Marche elegiaque," for she exhibited a true conception of its motif in her careful attention to expression. Miss Beryl Gardiner likewise displayed good finish in her bright piano solo, Hegar's "Alta Zingara, Op. 1." Miss Minnah E. Gebhardt sang admirably "La Zingarella" (Paisiello) and "My love is like the red, red rose" (Brandeis), her rich vocal quality finding excellent scope in these writings. Miss Maud Grayson's success would have been greater but for the nervousness she exhibited in her rendering of Dudley Buck's pleasing song "When the heart is young," but where there are so many incentives to success so common a fault should soon be overcome. The best vocal achievement of the evening was Miss Ethel Hantke's rendering of Alhtsen's fine "Song of thanksgiving," for which she was rewarded with an undeniable recall. Miss Hantke's voice is one of considerable promise, and her excellent conception of this somewhat difficult song, with its fine declamatory passages, was quickly perceived by the audience. The remaining songs were Randegger's "Peacefully slumber," given by Miss May Otto, with cello obbligato by Master Parsons; and Handel's "Where e'er you walk" ("Semele"), by Mr. B. P. Martin, each of which was moderately successful. The remaining item of the programme was Mackenzie's sextet, "Sweet the balmy days of spring," sung by Mesdames Aldridge and Quesnel, Misses Coles, Gosse, Lungley, and Moulden. The pianoforte accompaniments during the concert were played by Miss Guli Hack, A.R.C.M., and Messrs. H. Heinicke and F. Bevan.

Advertiser 28/9/99

CONSERVATORIUM CONCERT.

The invitations that were issued for the seventh concert of the students of the Conservatorium of Music must have met with a liberal response, for the University library was crowded on Saturday evening. A more unsuitable place for a musical entertainment of any kind than this room it would be hard to find, for not only are the acoustic properties wretched, but the platform on which the performers appear is so low that late comers, who have to be content with back seats, have to keep up an incessant straining of the neck to see what is taking place at the opposite end of the hall. The programme was varied, interesting, and, on the whole, enjoyable. Miss C. Roberts displayed a nice touch and a sympathetic expression in the opening pianoforte solo, Heller's "Marche elegiaque," and Miss Gladys Lloyd Thomas showed much promise in her violin solo, "Romance in F" (Beethoven). Miss N. E. Gebhardt gave a most expressive rendering of Paisiello's "La Zingarella," and Brandeis's "My love is like the red, red rose." Miss Maud Grayson would have been more effective in Dudley Buck's song, "When the heart is young," had she not been so nervous. Miss Beryl Gardiner's interpretation of Hegar's "Alta Zingara, op. 1" met with the approbation of the audience, but there was a want of sympathy in the sextet "Sweet the balmy days of spring" (Mackenzie), which was given by Mrs. Aldridge, Mrs. Quesnel, Misses Coles, Gosse, Lungley, and Moulden. Miss May Allnut for a pianoforte number gave the bracketed "Mazurka op. 33, No. 4," and "Valse in E minor" (posthumous), by Chopin, and she gave evidence of the possession of encouraging talent. Miss Ethel Hantke's item, Frances Allistson's "Song of thanksgiving," was expressively rendered in a rich, sympathetic, and powerful contralto voice, while the enunciation was excellent. Miss Hantke secured an enthusiastic recall. Mr. P. B. Martin made his first appearance. He gave Handel's favorite tenor solo, "Where e'er you walk," and with more training he should make a good singer. Master Eugene Alderman is a clever violinist, who has been heard before on the concert platform. His execution was admirable and his interpretation of Janin's "Berceuse" and Wienawski's "Mazurka" was excellent. Master Alderman received a well-merited encore. Miss May Otto was the third contralto of the evening, and certainly in this class of voice the Conservatorium teachers have splendid material to work upon. Miss Otto possesses a voice of great depth, power, and flexibility, and she gave a sweet rendering of Randegger's song, "Peacefully slumber," Master Parsons enhancing the effect with a cello obbligato. Miss Edith Ward's technique found ample scope in Rubinstein's "Tarantella in B minor." It is pleasing to observe the development of the chamber music, a branch of study over which Herr Kugelberg specially presides. In Schubert's quartet for strings, the allegro moderato and prestissimo movements were given by Misses A. Gladys Thomas, Doris Cloud, Nora K. Thomas, and F. Ward, while the programme ended with a "Tema con variazioni" by the Misses Thomas (2) and Elsie Hamilton and Herr Kugelberg. Both items were given with much precision and refinement.

WILL PROFESSORS USE SIMPLE LANGUAGE.

To the Editor.

Sir—While applauding the wisdom of our University Council in holding the extension lectures, I should still like to say a word or two—not altogether in flattery. I attended Dr. Stirling's lectures on "Life," but have not profited thereby to the extent I expected. His terminology is too technical, and the lectures are more fit for the classroom than for an audience such as "Extension" lectures might be expected to attract. If these lectures are to serve their purpose they must be comprehensible to the non-University student—the intellectual outsider. The difficulty of getting Professors to discuss their subjects in more simple form and language appears to be not confined to our own town. In the August number of the "Review of Reviews" I find extracts from an article by Miss Jane Adams touching on this matter, from which I make the following quotation:—"The most popular lectures we ever had at Hull House were a series of twelve upon 'Organic Evolution,' but we caught the man when he was but a University Instructor, and his mind was still eager over the marvel of it all. Encouraged by this success we followed the course with other lectures in science, only to find our audience annihilated by men who spoke with dryness of manner and with the same terminology which they used in the classroom. Simple people want the large and vital—they are still in the tribal stage of knowledge, so to speak. It is not that simple people like to hear about little things; they like to hear about great things simply told." Teachers are undoubtedly born, not made; and a great scholar may be an indifferent instructor. The subject Dr. Stirling chose is not easy to master under the most favourable conditions, and when the natural difficulties are added to by the application of a too technical nomenclature, and a classroom style of treatment generally, the theme becomes impossible of comprehension to the intellectual outsider. I believe that a great future is before the "extension" lecturer; but if he is to realize his ideal and justify his existence his addresses must be compiled expressly for the "extension" audience, and must not be simply classroom lectures clipped and curtailed, with perhaps one, or two elucidations thrown in. If this were done, I believe that a large section of the community would gladly welcome the opportunity to improve their knowledge in the various branches of study which the University authorities might offer.

I am, Sir, &c.,
PROGRESSIVE.

Register 1st Sept. 1899

WILL PROFESSORS USE SIMPLE LANGUAGE?

To the Editor.

Sir—I fear "Progressive" is a little captious in his criticism of Dr. Stirling for using technical terminology in his lectures. Because the latter is unintelligible to some this is no reason why the correct nomenclature should not be employed. The University Extension lectures are intended to encourage students to take up philosophic and scientific subjects, and science students know how necessary it is to use exact terms. In support of my contention I quote Professor Tucker, Litt. D., of Melbourne University, who argues that at all times the correct word should be used, be it long or short. Many a time and oft have people rated me for "using long words," but I still persist in doing what I consider to be the right thing. Then, again, are not these lectures intended to educate the public, to add to their knowledge and their vocabulary? Dr. Stirling's method is an excellent antidote to verbosity, and surely there is enough of the latter at Parliament House without introducing it into the lecture-hall of our Alma Mater. I will undertake to express tersely in four short words what "Progressive" will find it somewhat difficult to elucidate. "What will not, must." Perhaps he will tell me this is not sense.

I am, Sir, &c.,
STUDENT OF LITERATURE, &c.

Advertiser 2nd Sept. 1899

Mr. R. W. Chapman, M.A., who has been lecturer on mathematics and physics at Adelaide University since 1889, leaves for the United States of America on September 28, for the purpose of visiting the principal mines in that country, and he will be absent about six months. Mr. Chapman, who in addition to his Arts degree is a Bachelor of Civil Engineering of Melbourne University, is about to undertake the lectureship on mining engineering in connection with the new course of tuition to be undertaken jointly by the Adelaide University and the School of Mines, and his trip will be principally devoted to the acquirement of the most up-to-date information on that subject.