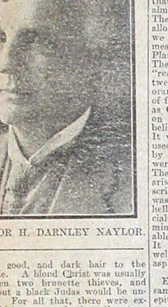
BLONDES AND BRUNETTES IN ANTIQUITY.

Lecture by Professor H. Darnley Naylor.

Delivered before the Classical Association of South Australia on Thursday Evening, Professor Griffith Taylor, of Sydney, had lately (said the lecturer) expressed the view that eye and hair colour were of minor importance in decifing the question of race. Negligible, however, they could never be, and one might still, with the caution, Lord Madison Grant and his school in tracing the "blond beast" through the middle ages to dim antiquity, it was permitted to see in the Adaphi drama some glimpses of ethnological truths. Was not the hero tall and fair, and, if anything, rather stupid? Was not the villain dark and slight, and extremely cunning? Then, in mediæval pageantry, were not the earls and large golden haired, while behind their chargers walked the black-haired clerks and knaves? Again, in the paintings of Italy, the tendency was to give light hair to the



PROFESSOR H. DARNLEY NAYLOR.

noble and good, and dark hair to the disreputable. A blond Christ was usually set between two dark thieves. Was anything but a black Judas would be unthinkable. For all that, there were examples which suggested that the type each artist saw about him exercised some influence in the choice of hair and eye colour. Thus Raphael in the "Madonna of the Finch," painted a blonde virgin; but this picture was done in northern Italy, where Nordic blood was much more frequent. On the other hand the "Madonna della Sedia," painted in Rome, was dark; doubtless because the brunette type grew more and more frequent as one went further south.

It was significant that the very word "fair" expressed not colour only, but those ethical qualities also which were supposed to distinguish the Nordic all down the ages. Pope Gregory's cry of "Non Anglii sed angeli," when first he saw English slaves, had helped, perhaps, to stereotype the appearance of celestial beings. Certainly all angels had golden hair, and he would be a bold painter indeed who should depict them otherwise. Nothing better illustrated the blind patriotism than the impossibility, for "Anglo-Saxons," of conceiving Japanese or Zulu inhabitants of heaven. Only respectable Nordics could be allowed to wear white robes and play upon harps of gold.

The Nordic Colour.

So far, one was on fairly firm ground; but when the times of Homer and of Greece were reached, the evidence was scantier and the conclusions became more and more dubious. They might powerfully follow Sayce and assume that somewhat mixed races led by aristocratic Nordics formed the first settlement on the Tiber. The endless quarrels between aristocrats and plebeians were therefore racial and not political only. Highly mixed marriage (connubium) were more easily settled than rights of intermarriage (commubium); and for many centuries it was impossible for the dark plebeian to enjoy the highest offices. If one might judge by literature, the Romans had no great liking for brunettes. Virgil made even Dido have golden hair, but then he came from the north, and, naturally, no heroine for him could be dark-haired. Such epithets as flavus and aureus were almost universally applied to the hair of high born ladies. Horace perhaps stood alone in expressing admiration for black hair and black eyes. But he was a southerner, and, in heart, rather resented the assumption that no good could come out of a brunette race. When one did hear of a dark heroine, the explanation was usually made that the father was from Egypt or India. If a slave was born in the palace with red hair, the scandal was hushed up by averring a miracle: the hair had burnt into flames, and the water jug had extinguished the marvellous fire. As time went on, the Romans gradually became reconciled to dark traits. Julius Caesar, they were told, had black piercing eyes; that made amends for his notorious sympathies, which only ceased when the possibility presented itself of becoming "duce" over a people who talked liberty but never understood it. Suetonius drew lively pictures of the emperors, and it was interesting to observe how wmore and more the Nordic colour became prevalent, but, by no means the Nordic virtues, it we might trust that interesting old scandal-monger.

The Epithet "Xanthos."

Dr. Peter Giles, followed by Professor Bury, in the Cambridge ancient history, had shed much light on drawing early deductions from Greek literature. The old view had been that the Acheans of Homer were war lords of Nordic ancestry, who, like our English barons, lived in castles, and ruled the brunet aborigines with an iron hand. Much turned on the epithet "xanthos" (yellow), applied to Menelaus and to many other Homeric heroes and heroines, not to mention men and goddesses. Dr. Giles pointed out that "xanthos" in modern Greek signified almost any colour short of absolute black. The modern use, however, should not be allowed to carry too much weight. Though we might not know precisely what Homer meant by "xanthos," we did know what Plato and Aristotle intended by the word. They asserted clearly that the colour was "red mixed with white," that it lay "between red and green in the rainbow" (i.e., orange and yellow), that it was "the colour of fire or the sun" and while "auburn," as Giles held, might be a fair description on occasions, there seemed no reason to believe that "yellow" should be excluded. It was true that the derivative verb was used of the colour which was presented by corn-sets, but the passages cited were not decisive in the lecturer's opinion. The important fact was that no normal aristocrats of the Homeric age were described as black. The epithet "xanthos" was actually used of the Chief Justice in hell, Rhadamanthus. This important official, who, in life, sat at the gate and adjudicated the dead, was, perhaps, a valuable work in the stuffy courts of Hades. It was to be hoped that he spent a well-earned vacation among the fields of asphodel.

Partiality for Yellow.

Euripides, the tragedian, showed the same predilection for yellow hair. The epithet black-haired was used only of semi monsters as Medusa and Gorgo, as the lecturer believed, of "elders" (probably aboriginal), who advised monarchs like Cadmus. The Greek recognition of sense where a lock of hair formed the means of identification, had their origin in times when "comets' tresses" were not the once by not being black like the common hair. Pindar also observed that black men and women of the 5th century B.C. used to "yellow" their tresses in order to prevent themselves from being confused with the lower classes. Just as in Roman times the ladies were accustomed to imitate from Nordic "Germans" "wigs of pieces" with which to conceal the tell-tale black of their natural hair. Pindar called the Danai (Greeks) "yellow headed," and thus followed the Homeric tradition. The late Greek painters who followed the work of Polygnotus, seldom rarely used any colour save yellowish red for the heroine' hair. One curious exception, however, was to be noted, and that was in a rough picture of the 12 gods, of whom all but Venus had black hair or no hair.

Superior Mixed Race.

Madison Grant saw in the appearance of Alexander the Great, a perfectly racial fusion, an example of the combined Mediterranean and Nordic types; for Alexander possessed one eye blue and one eye blue, while golden hair graced the head of that most accomplished leader of men to the 2nd century B.C. The admiration for "yellow" persisted, and Asclepiades, in a charming lyric, asked the petals, with with a lover's tears, to fall upon the "golden head" of the beloved object. Thus we see that it could be held that this admiration was not founded on some mysterious intuitional choice, but merely arose from a desire to imitate the superior families who, coming down from the north to harry and rob, settled to dominate the countries they had "amorced." [illegible]

One thing, however, it would be pertinent to forget, and that was that history recorded no valuable contributions to art and literature made by races of pure Nordic blood. The Spartans were splendid homicides and no more. It was the mixed race which made Athens great; and it was the same fusion of Nordic and Mediterranean which had produced the British Commonwealth of Nations.

MUSIC AND ART.

ORGAN RECITALS CONCLUDED.

General regret will be felt that the weekly series of public organ recitals at the Elder Hall have come to an end. On Thursday the concluding winter subject programme was given by the Director of the Conservatorium (Professor E. Hamilton Davies, Mus. Doc.) There was the customary crowded attendance, and every number was thoroughly appreciated by many. For his opening Item Dr. Davies selected the impressive "Fantasia and fugue in G minor" by Bach, which, was rendered sufficiently played. This was succeeded by Wolkenhoiner's bracketed fantasy, "The quiet lake, the breeze, the moon," a charming, full of light and shadow. It was interpreted in all its romanticism. "Elegia" was supplied through the medium of a bassoon solo by Mr. W. H. Pole, A.R.C.M. "Romance sans paroles" (Vaz Gioens), with organ accompaniment, was finely given by this master of a most difficult instrument. For the finale Guilmant's "March on a Handel theme" was rendered with great charm, and with all the attributes of that old-world music form. At the close prolonged applause signified the audience's enjoyment.

SOUTH AUSTRALIAN ORCHESTRA

Never before in the history of the South Australian Orchestra has such a brilliant programme been prepared as will be presented at the Adelaide Town Hall to-morrow night. With one exception, all the items will be new to Adelaide, and they are all of such a brilliant character as to command the attention of every music lover. The works are all very exciting and the performers' interpretation and accompaniment will be taxed to their utmost. Mr. W. H. Foote announces that the rehearsals have been really wonderful for the production of this musical feast. The following is list of the works to be performed:—"Symphony in C minor" (St. Saens), with organ part played by Mr. George Gardner, Mus. Bac.; poem, "Tiaswe" (Smetana); ballet, "Fantasque" (Kenneth Duffield); ballet music, "Le Sacre du fee" (Stravinsky); "Shepherd Fennel's dance" (Balfour Gardiner). Seats and tickets are at the Aeolian Company.

PERCY GRAINGER SEASON.

The world calls Percy Grainger a genius, but he calls himself a democrat, and never wears a dress. Although his music is unnamed, Percy Grainger would have nuagned to worry, for he can do many things well except how to earn him a living. The love of outdoor exercise means that Percy Grainger keeps himself fit and healthy. Wherever he goes, he has trotted from town to town in South Africa. Pietermaritzburg to Durban, a distance of 65 miles, he accomplished with ease. Upon arrival at his hotel he ascertained that his luggage had not turned up, and he had to go to the platform in his shirts. To his surprise of the audience was turned to delight when they heard the play. "Never mind," said, "I never take a crew. On board ship, if writing, composing, or trotting around the deck, I never fail to get a work below and shovel coal for a change. That is why I always play with my hands." Hands are mine, to use as I like. When I strike a gorgeous sunset within a gorge, I use Prussian blue, yellow ochre and other colour—purples, yellows, orange, and umbers. These add more a graceful hour's work than a dozen hours in the office. Every blossom unfolds its own life story. Who could be lonesome within a garden? Many people in Australia have no idea of the beautiful thoughts that can be garnered around their wooden walls. Everything always an aurora of golden colour, lights and shades, it is wonderous how these illuminate passages in every composer, and create a delightful influence which most audiences sense." Mr. Grainger will commence his season in the Adelaide Town Hall on Saturday, July 10.

THE NEWLANDS RECITALS.

Popular excerpts from "Romeo and Juliet" constituted a central attraction in the final Adelaide programme presented by Mr. Newlands to a closely-attentive audience at the Liberal Club Hall, North terrace, on Saturday evening. In the opening two-thirds previous session, the visiting artist demonstrated the versatility of his elocutionary gift in dramatic and descriptive text, each was attractively represented. Shakespeare, Dickens, and Barrie were represented in the second to figure in the evening's entertainment. "Romeo and Juliet" was represented in each scene as the curtain rose on the ball, between representatives of the rival houses of Montague and Capulet; the balcony scene; morning after the ball; death of Mercutio and Tybalt in a street brawl; scene in Juliet's chamber; street in Mantua, and the final tragedy, in a crypt, at the Capulet's vault, culminating in the death of the two principals. During this recital Mr. Newlands portrayed every possible human mood, as conveyed through the medium of such characters as—The Lover, the Friar, Mercutio, Nurse, Tybalt, the old Nurse, Peter, Balthasar, Friar Laurence, and various citizens. Loud applause awarded this combined test of dramatic art and of memory. Other features at last night's programme included a delightful bit from Charles Dickens "Oliver Twist", "Mrs. Gamp" and Mr. Bumble" and "The two texts" from Sir James Barrie's "The Little Minister." Further interest centred upon such other items as "Hiawatha's photographing" (Lewis Carroll), "The decent woman" (W. Ramsay); "The little preacher," and "The usual way" (Eugene Field). The one cause for criticism rested with the unfortunate proximity of the hall to some other adjacent room where a musical evening was evidently in full swing. When, in the balcony scene the recitalist quoted:—"I hear some noise without," more than one member of the audience was inclined to appreciate of the aptness of that quotation. But Mr. Newlands's gift of the gift of a feather in Mr. Newlands's cap that the consequent disbandment of his and kept the keen attention of his listeners.

REG. 2.7.26

ALLAN WILKIE FUND.

Repertory Theatre Sympathy.

To the Editor.

Sir—On behalf of the Adelaide Repertory Theatre, we, its President and Vice-President wish to offer most cordial support to the Allan Wilkie fund. We are certain that in making this assurance we can count on the support of all good acting and subscribing members, without exception. We feel that Mr. Wilkie's loss, and the consequent disbandment of his company, are a calamity to all who care for art, in all its varieties, throughout Australia, and are a very special calamity to all who enjoy seeing good plays and are interested in their production. We feel, too, that it would be a serious reflection on this community, which is justifiably proud of its reputation for culture, if it did not contribute its fair quota to an object of such artistic and national importance. The Repertory Theatre will determine at its forthcoming executive meeting the amount and the mode of its own contribution to the fund.

We are, Sir, &c.,

ARCHIBALD STRONG, President.
WILFRID NEILL, Vice-President.

ALLAN WILKIE FUND.

Received by The Register.

Sir Archibald Strong	£10	10	0
Proprietors of The Register	5	5	0
Jas. F. Crampton	1	1	0
R. E. and A. C. Booth	1	1	0
Mr. and Mrs. Arthur Walkley	5	5	0
R. C. Castle	1	0	0
The Lord Mayor of Adelaide (Mr. Wallace Bruce)	5	0	0
Lady Gordon	1	0	0
J. Miss M. Reynolds	2	2	0
H. B. D.	0	5	0
Mr. Alexander	0	5	0
"School for Scandal"	2	2	0
Ren Honburg	5	5	0
Miss Deeble	1	1	0
Dr. Lendon	1	1	0
Sir Josiah Symon, K.C.	21	0	0
Amy L. Tomkinson	1	1	0
The Misses Capper	3	0	0
"Sympathiser"	1	1	0
Mrs. G. M. Anstey	1	1	0
"M. H. S."	0	5	0
"Skylock"	0	5	0
Dr. Violet Plummer	0	5	0
Royal Society of St. George	15	15	0
Methodist Ladies' College Dramatic Club	3	3	0
Alfred J. Roberts	3	3	0
G. Harding Browne	1	1	0
A. W. Piper	3	3	0
Geo. L. Dickson	10	0	0
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A. E. M. Kirkwood	1	1	0
Miss Joyce Maitland	10	10	0
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K. D. C.	0	5	0
J. A. Gordon	1	1	0
J. K. S.	0	5	0
Incognita	10	0	0
Total	£138	0	0