

Adv. 27-8-34

Aboriginal Myths And Figure Paintings

At the Adelaide University the Rev. J. R. B. Love, of the Kunmuna Mission, in the north-west of Western Australia, gave a lecture on "Mythology and Religion of the Worora Tribe of Aborigines."

He said that the Worora tribe occupied the Glenelg River country of North-West Australia. He spoke of the reported discovery of rock paintings and groups of arranged stones, about which, he added, there had been much speculation. Rock paintings included pictures of human figures, animals and plants. Human figures were called "wondjuna"—supernatural beings who sent the rain. The animal and plant figures were the totems of the group in whose territory the pictures were painted. Those pictures were re-painted after each wet season.

He also mentioned that groups of arranged stones recorded movements and exploits of mythological ancestors of Worora. It was believed that as long as pictures of Wondjuna remained, rain would fall in season, and as long as the pictures of plants and animals remained, those species would flourish and increase.

Photographs of cave-pictures and of arranged stones were also shown during the lecture.

The lecture, which was arranged by the Classical Association of S.A., was presided over by Professor J. A. Fitz-Herbert, the professor in classics and comparative philology and literature at the University of Adelaide.

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VARIED PROBLEMS INVESTIGATED

Research Committee's Work In Adelaide

A series of meetings of the executive committee of the Council for Scientific and Industrial Research, held in Adelaide from August 21 to August 24, were concluded yesterday. The members of the committee were the chairman (Sir George Julius), the Chief Executive Officer (Dr. A. C. D. Rivett), Professor A. E. V. Richardson, and the secretary (Mr. G. Lightfoot).

Some of the subjects investigated were the feeding of sheep, soil problems in the irrigation areas, the export of Australian timbers, proposed assistance to the gold mining industry, preservation of telegraph poles and railway sleepers, the peach-moth problem, diseases of cattle in Northern Australia, the establishment of an X-ray research laboratory in Australia, and the condition known as "watery-whites" in eggs.

"It is well known that many pastoral areas in Australia do not supply sufficient phosphorus for the sheep," said Sir George Julius. "Special attention is, therefore, being given to the manner in which this deficiency can be most economically overcome, whether by phosphatic licks, by topdressing the pastures with phosphatic fertilisers, or in some other manner."

The chairman said that the general object of the soils division was to acquire accurate knowledge which would permit of intelligent and economic methods of soil management, treatment and improvement, and to determine the precise nature of the various soil types in different areas.

The Committee discussed with the Chief of the Division of Forest Products (Mr. I. H. Boas), arrangements for carrying out studies on the grading of Australian timbers.

"With a view to assisting the gold mining industry, the Council is initiating investigations into what may broadly be termed 'ore-dressing,'" said Sir George Julius. "This work will be conducted at the Adelaide School of Mines, the Metallurgical Department of the Melbourne University, and the Kaigoorlie School of Mines."

Peach Moth Problem

A comprehensive report on the peach moth problem was received by the Committee from Dr. A. J. Nicholson, of the Division of Economic Entomology, and in view of the very serious nature of the pest, it was decided to make the full-time services of an entomologist available for an investigation.

The estimated damage caused to telegraph and telephone poles and railway sleepers by decay and white ants results in an annual loss to Australia of more than £400,000. Experiments are, therefore, being carried out in order to determine whether methods of preservation can be improved.

Sir George Julius said that very satisfactory progress was being made in the investigation of certain serious diseases affecting cattle in Northern Australia, such as tick fever and pleuropneumonia. This work was being conducted at the Animal Health Research

Station at Townsville. A full report of investigations undertaken by the Committee will appear in "The Chronicle."

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CONSERVATORIUM RECITAL

Re-opening Of Organ

By Dr. ALEX BURNARD

A fine recital was given last night in the Elder Hall by Mr. John Horner and assisting artists, the occasion being the re-opening of the Conservatorium organ. The reconstruction work has been carried out by Mr. J. E. Dodd, who built the instrument 31 years ago. As far as our memory serves, the new organ's timbre seems altogether brighter. Two faults seem obvious—the lack of equalisation of the posauene register, and the over-broad beatings of the tremolo.

Mr. Horner fitly christened it with that superb old masterpiece, Bach's G minor Fantasia and Fugue—strong, scholarly playing, with a specially exquisite piece of quiet coloring in the midst of the fugue, and cumulating grandly at the close. Two works followed by Kapellmeistern, who flourished three generations before Bach, taking us back 300 years, a commentary on the antiquity of organ music. Samuel Scheidt's variations on the old English song, "Fortune my Foe," are of starkly simple construction, and extremely interesting apart from their archaic and modal beauty. Much of it might just as easily have been written by a modern Frenchman with "reversionary interests." The coloring for the running counterpoint was ideally selected.

Delphin Strung's version of the chorale, "Lass mich dein sein," was played with heavenly repose. Purcell's two Trumpet Tunes and Air gave us freshness and heartiness. I thought that, in the first movement of Elgar's G major Sonata, both material and colorings savored somewhat of patchwork, but, to continue the figure, the shadow-tissue of the Allegretto was of rare texture, and the playing really lovely. The Andante and the Presto showed the most personal Elgar, in either reflective or heroic vein, and the Sonata was rounded off most forcefully. In Karg-Elert's Toccata on "Jerusalem" we had the full and glorious resonance of the instrument, the extreme brilliance finally fading to a rapt echo of its first power.

Vaughan Williams's Prelude on the song, "O My Love, How Comely Now," was virgin ingenuousness personified, pure and unruffled music that suggested the "dovelikey eyes" it sang of. The "Great Choral," from Stravinsky's "Histoire du Soldat," was an excellent example of wrong-note philosophy misapplied. I am not sure whether the humor was conscious or not. In his Phantasie, David Cox, the present 17-year-old Elder Scholar for organ, gives us nervously felt harmonies and freely interwoven lines of atonalism—a work of great concentration, the quiet portions of which came through beautifully, but the bigger moments suffered. I thought, from over resonance. The Final from Vierne's "Symphonie" No. 1, physically exciting stuff, was played with the utmost conviction.

Mr. Harold Parsons gave a broad and beautiful reading to Bach's dignified Adagio, from the organ Toccata in C. Mr. Parsons is a master-colorist by both accentual and tonal shadings.

I do not think we have yet had quite as lovely a tone from Mr. Peter Bornstein as in Friedemann Bach's "Grave"—sheerly perfect production from long, level bowings, whether serene or intense the feeling.

Mr. Harry Wotton gave us his most stirring singing to date in "Hans Sachs's Monologue" (from "The Meistersingers"). The whole had a manly, human ring. Seldom can he have risen to such insight into character, such poignancy, or such power of vocal contrast.

Mr. Horner was particularly happy in his organ accompaniments, and the timpani work of Mr. Heinrich Sparbier was an added feature in three of the solo numbers.

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Professor G. V. Portus, professor of political science and history at the Adelaide University, returned yesterday from Sydney, where he attended a conference convened by the Australian Broadcasting Commission to advise on national relay talks.

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The Registrar of the Adelaide University (Mr. F. W. Eardley), who visited Melbourne on private business, returned by train yesterday.

NOTED GEOLOGIST DEAD

Sir Edgeworth David

SYDNEY, Tuesday.—Sir Edgeworth David, the well-known geologist, died early today.



Sir Edgeworth David

He seemed to make progress. Sir Edgeworth had been suffering from rheumatoid arthritis for some time.

[Sir Edgeworth David was born near Cardiff, Wales, in 1858, and was educated at Oxford. He has received all the highest honors science has to bestow.

For 33 years Sir Edgeworth occupied the chair of geology at the University of Sydney. He led several expeditions to South Sea Islands to study coral growths, and explored the interior of Australia.

He was 50 years of age when he set out with Shackleton on the latter's first Antarctic expedition in 1908-9. He led a party that first climbed to the summit of Mount Erebus, and another that first reached the Magnetic Pole.

Sir Edgeworth enlisted for war service in 1915, when he was 57. He was awarded the D.S.O. Two years after the war he was knighted.

Since 1924 Sir Edgeworth has been professor emeritus at the Sydney University, where he has been working on his geological survey of the continent.]

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Going Overseas.—Mr. Peter Bornstein, the well-known violinist, will leave for England in three weeks, and it is cause for much regret by his many friends, and the musical public, that he has announced his departure as final. Mrs. Bornstein is at present in London, and when Mr. Bornstein joins her they will make their home overseas.

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Mr. W. G. Delmont, B.D.S., of Palmerston road, North Unley, has left for the United States by the steamer Monterey for further research in dental science. He will work with Professor Terrell, of Los Angeles, and then go to the North-Western University, of Chicago.

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AFTERNOON CHAMBER RECITAL

Conservatorium Quartet At Elder Hall

By Dr. ALEX BURNARD

Only the stoutest spirits braved the rain for yesterday afternoon's chamber music, given in the Elder Hall by the Conservatorium Quartet. The next concert is the last of this year's series, and, incidentally, will be the last occasion when this quartet, in its present personnel, will be heard.

The opening number was Haydn's op. 74 No. 1, in C, solid playing going to the first movement, one of his four-square four-fours containing nevertheless some jolly harmonic unexpectedness. The Andante was the quintessence of simplicity, a pellucid stream of often merely three-part writing, and the quartet showed their greatness by becoming as it were little children in their enjoyment of its spirit. It would be hard to think in terms more innocent than these, and still maintain sincerity of feeling. Haydn's music of this type has its only modern counterpart in such products of sheer genius as Milne's fantasies for children (not necessarily young children). A Minuet of tunefulness and charm preceded the Finale, forceful, tightened, involving considerable individual and communal technique. It was very brilliant. Our new friend, Beethoven's Op. 130, in B flat, is one to take directly to one's heart. All six movements are teeming

with individual interest, and call at times, as in II. and VI., for rare technical mastery. Yet, save perhaps in the first, no difficulties or problems are presented to the listener. The rest is delight and relaxation.

An Adagio, Ben Adhem's deep dream of peace in sound, introduces the first Allegro. It is a truly great plan, carried out with craftsmanship as great. Short references to the Introduction are interpolated in the most intensely felt, living matter—all played with a profound sympathy and command of attack, ensemble and contrast. The one slightly inconclusive thing about it was the final three-note phrase. The presto abounded in new effects, sometimes gypsy, sometimes dry and macabre. Lightsome and super-refined music and playing was in the Allegretto Scherzando, whose interest was kept keenly alive from note to note. Following a lively sense of dialogue in the simple Danza Tedesca came the Cavatina, broad, brooding and diatonic, with the repose of Chopin's most elegiac moods, plus an infinitely more-meaning continuity—a movement of lovely sustained sound. The last Allegro was bristling with difficulties for all, and was most convincingly done. The quartet is to be congratulated on its magnificent work.

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DEATH OF NOTED SCIENTIST

Sir William Edgeworth David's Great Work

PIONEER EXPLORER AND GEOLOGIST



SIR EDGEWORTH DAVID

SYDNEY, August 28.

The death occurred today in the Royal Prince Alfred Hospital of Sir Tannatt William Edgeworth David, K.B.E., C.M.G., D.S.O., D.S.C., F.R.S., a recognised leader of scientific thought and effort throughout Australia, one of the greatest geologists of his generation, a pioneer explorer, and a war worker, who, in his 70 years, earned distinction for himself and for the Empire in diverse channels of public and scientific activity.

There will be a State funeral tomorrow, at which the Commonwealth Government will be represented.

He performed extremely valuable geological work in connection with the coal and other mineral resources of the States, and had shared the hardships and dangers of Antarctic exploration in the interests of science. He was a man of tremendous energy, and he regarded any leave of absence from the Sydney University, where he was Professor of Geology for 33 years, as simply another opportunity for further exploitation.

His resignation from the professorship arose from a desire to undertake the important task of writing a "Geology of Australia," a work originally intended to be a single book, but which eventually expanded to three volumes. It was only this year that the end of the work came into sight. He had previously published a new geological map of Australia with a 160-page book of explanatory notes, which amounted to a synopsis of Australian geology. He was also the author of more than 100 scientific papers and reports, which have been received as authoritative all over the world.

Sir Edgeworth David's survivors by Lady David, a son, Dr. William David, of London, and two daughters, Mrs. W. J. McIntyre, of Launceston, and Mrs. M. David, of Sydney.