

"Age of Innocence" is a charming little marble of sweet girl childhood, that has repeatedly been done into bronze, and in which he shows an equal insight into child character as did the first President of the Royal Academy (Sir Joshua Reynolds, P.R.A.), in his painting "The Age of Innocence," now hanging in the English National Gallery, but in craftsmanship he far outshines the older man. Truly in Drury the work of years of study and understudy is revealed in the spontaneous performances of his later life, and whether his work is in low relief, high relief, or in the round, he possesses the same facility. The City of Leeds was one of the first to commission this artist, and in 1900 he completed for the central square of that city the heroic statue of Dr. Priestley (Unitarian), who founded in 1768 the Leeds Old Library, and immediately after he designed for the same square those more than lifesize nude female statues of Dawn and Night which are placed about the square in pairs as electric light holders. There is about these figures a scale and breadth of handling and treatment that makes the renowned figures of the Paris Opera House appear as slight and petty by comparison. His figure of Circe standing cup and wand in hand upon a pedestal, about which the men of Ulysses, as swine, are grouped as supports to the goddess, is a trifle French in attitude, but it has lately been commissioned to be executed in bronze. Capable of attaining to the highest art, he stoops to the art of utility, and probably no better decorative work has recently been done than in the garden fence of that country house where the railings are stiffened with 12 piers of masonry, each of which carries a terminal bust indicative of one of the months, so that the curve of the fence bears as terminals this sculptor's designs, and which embrace both sexes, and all the ages where-by, with their proper symbols, the tale of their months is told. It was immediately after the artist had accepted the commission for the present statue that the Royal Academy elected him a sculptor associate, and it is pleasant to be able to state that he is now busy upon a bronze Queen for Wellington, and another for Bradford, and a bust of the King for Warrington. These works, together with his private commissions, give the artist a busy life, and an opportunity for obtaining that distinction, a fitting reward for his student's days of strenuous labour.

—Descriptions of the Panels.—

By Mr. H. P. Gill—"The chief panel faces the west, the main building of the University. The chief figure, female, holds a model of the University, and represents the genius of the University, who receives endowment from a figure, male, on the right, whilst an amorini offers her flowers. Beyond these figures, and between the two principal, is a female holding a cup with a serpent, emblematic of the medical profession; and the panel is balanced by the figure, maternal, on the left, who holds in her arms and embraces her child. Here the sculptor shows the serene spirit of Culture, whose opportunity in this new land has been created by the benevolent liberality of our leading men. To Culture are offered the flowers of the earth, and to her care are brought the children of the present, who are the hopes of the future. The figure of Medicine typifies that school of medicine which is here and elsewhere looked upon as a great force in the work of the University. The panel which faces east comprises five female figures, and represents the arts. In the centre stands Literature, with an open book; on her left is Music, with the violin; on the right Painting, with the palette; in the background are Sculpture and another figure. These cluster around Literature, and from their yearning towards her express clearly the artist's conception that Literature was the first of all the arts, as it still is the first in every University; and it is to Literature that the exponents of the sister arts of music and painting turn for inspiration. The University already embraces the art of music; how soon or how long may it be ere the artist's dream be realized, and the University's sphere widened to embrace the fine arts of painting and sculpture? The third panel faces north, and represents a camel train upon its journey over the arid country; and the artist has seized the opportunity of bringing into this panel, denied him in the others, various planes of distance. As the team passes across the view, and winds away through the land from the south towards the north (the abode of the sun, who rides the heavens), the diminution of the animals in the receding planes of distance affords a powerful contrast in scale and modelling, compared with the two camels in the immediate foreground, and renders this panel strong and powerful, a fit conception and a proper and adequate panel to grace the pedestal which lifts aloft the statue of him who had the foresight to see the value of, and the energy and capacity to carry out, the introduction of the 'ship of the desert' to those regions of this state which had previously been almost closed to the people of his adopted country."

By Miss M. A. Overbury—"The panels are emblematic of the arts, enterprises, and charities to which, by gift and bequest, Sir Thomas Elder largely contributed. The first has for its leading figure a stately woman, type of our Alma Mater, as the little model she carries in her hand denotes. To her joyous youth offers its flower, and from her venerable learning receives due requital. Science is recognised by her lamp; while Charity, a sweet maternal figure, caresses an infant. A striking effect both of contrast and balance is noticeable in this panel, and the heads are full of character and distinction.

The companion panel also includes five figures, representative of the arts endowed by the late knight—Music and Singing, linked in embrace, occupy the centre; while Painting, with a head almost virile in type, fills the right hand side; a softer face beside perhaps embodies the sister art of Drawing, as Sculpture, to whom the artist has given finely moulded but strenuous features, and strong sinewy hands, appears on the extreme left. The pose of the central figure is full of elastic grace; and here again the artist has shown a true sense of balance in the contrast afforded by the rigid lines of the songbook she holds, with the long flowing lines of her robe. The result strikes us as not less natural than scholarly. Panel No. 3 is altogether different in scale as well as style from the other two. Except the rising sun, there is nothing of the symbolic or ideal in the scene, which sets forth almost pictorially the start of a camel train across the shadeless and waterless Australian deserts. A stalwart bushman bestrides the rear camel of the baggage train; eight or nine other camels on ahead are already under way, and toiling apparently in heavy sand. The rear rider strikes one as somewhat large for the camel or somewhat small in relation to the whole panel; perhaps, however, from the nature of the subject this could hardly have been avoided. The general effect is lifelike and telling, and the panel will doubtless commend itself to many a northerner; while it serves to commemorate the impetus given to Australian exploration and intercommunication by the opening up of camel traffic, which we owe to the enterprise of the grand old South Australian whose effigy it will adorn."

Reg 1st Aug 1903.

UNDERGRADUATES AND DISCIPLINE.

At the unveiling of the Sir Thomas Elder statue at the University on Wednesday afternoon a number of undergraduates were thought by some to cause considerable annoyance by discourteous behaviour during the ceremony. At the meeting of the council on Friday afternoon the matter was discussed, and referred to the board of discipline, which will meet on Monday to consider the question.

Reg 1st Aug. 03.

—University Students and Larrikinism.—

From "Argus," Norwood.—"As one of many interested spectators at the unveiling of Sir Thomas Elder's statue, I protest against the unseemly behaviour of many of the students present. The exuberance of youth hardly excuses the demonstration of rudeness and excessive annoyance to which the speakers were subjected. One day these young 'gentlemen' are to carry on the advancement and progressive movement of a great nation. They are to represent us in Parliament, and in our arts and sciences. They possess all the advantages of a higher education, and are the sons of gentlemen who have given them a liberal upbringing and home comforts, with the accompaniment of good teaching of manners and breeding, that are factors in the great fight for pre-eminence and position. Bearing these facts in mind, one may be excused, perhaps, for looking into the near future of our Commonwealth, and dubiously wondering what kind of legislators and professional men these young men will make. At their age they are generally credited with survival of the days of schoolboy pranks and truant follies; yet their conduct on Wednesday could to the more optimistic seem nothing more or less than untutored rudeness. The great man whose memory was being honoured, and who has been more to them than a friend, bore no consideration, and the whole proceedings were reminiscent of a burlesque. Following the course of procedure in Sydney, I think the time has long been reached when some reformation should be introduced here, and I respectfully suggest that when the commemoration or any ac-

demical function takes place the grouping or congregation of the students should be disallowed. By this means any interruption would obviously be only of an individualistic nature, and it is giving them the benefit of the doubt to venture the opinion that among their friends and relatives they would behave as their position warranted—as gentlemen."

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"E.M." remarks that the behavior of the University students at the unveiling of the Elder statue is a singular commentary on the demand of the clerical party for the Bible to be read in State schools. "No doubt," he says, "those young gentlemen had a good deal of Bible reading at school, but the example they set cannot be very satisfactory to those who want to introduce religious instruction into the State schools." He concludes by asking where were the police when the disturbances occurred.

TOPICS OF THE DAY.

MANNERS ARE NOT TAUGHT.

"Manners makyth man," declared an ancient philosopher. If that be true, there is not too much manliness about the average University student, judging by his conduct at public gatherings connected with his Alma Mater. It has unfortunately come to be considered orthodox for the young gentlemen in the various faculties to behave uproariously at Commemorations, commencements, and other official ceremonies. The idea of the Australian undergraduate appears to be that in so conducting himself he is acting up to the best traditions of the ancient seats of learning at Oxford and Cambridge. But in this he is quite mistaken. The students at those universities are noisy at times and indulge in horseplay of a more or less humorous character, but they are not permitted to interfere with the official proceedings, although they may punctuate them by their banalities, while they never presume to interrupt the set speeches delivered on public occasions. In Adelaide unfortunately the youthful exuberance of the callow students knows no check whatever. They are on gala days buffoons without discretion and indiscriminately. This is the more remarkable because in term time their conduct is irreproachable, and the records of the University are singularly free from unpleasant entries in regard to them. It is when the public are called in that the lack of discipline among the gownsmen makes itself manifest. Great indignation has been caused by the display of the students on Wednesday, on the occasion, which should have been considered almost a sacred event, of the unveiling of the statue of Sir Thomas Elder. There were many reasons why their conduct on that afternoon should have been particularly decorous. Sir Thomas in life was one of the most liberal friends of the University, and under the terms of his will be endowed it with princely munificence. That fact ought to have ensured the grateful and reverent remembrance of all connected with the institution, whether as teachers or learners. Then, too, the ceremony was performed by his Excellency the Governor, who is but a new arrival in Adelaide, and who was the guest of the University for the first time since he assumed office. That circumstance also was worthy of respect. Again, the University was not alone concerned in the ceremony, as the cost of the statue was defrayed by general subscription, and the students were, as members of the University, therefore in the position of beneficiaries. Any one of these considerations should have secured the good behaviour of the undergraduates, while all together should have compelled it. However, the more turbulent spirits among them declined to recognise the claims upon their regard, and the result was that all the speakers, including Sir George Le Hunte, were annoyed by the buffoonery, while the enjoyment of the more sober participators in the engagement was seriously discounted. The council of the University should endeavor to devise means to prevent such excesses in the future in the interests of decency. The reputation and the popularity of the University are at stake, and something must be done to vindicate its good name. Elsewhere rigorous measures have been adopted to bring unruly students to a sense of their position, and Adelaide should not shrink from following in the footsteps of Sydney, for instance, with the object of securing something like decorum on the part of its undergraduates. All are not alike unruly and thoughtless, but the good name of all is at stake in this matter.

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—Unruly Students.—

From "Student":—"By kindly publishing this letter you will give voice to the opinions of most of the students at the Adelaide Varsity. These opinions ought to be heard through pure justice to the offending students. Not even these students think for an instant that they are not guilty of an offence which ought not to have been committed. They ought not to have behaved as they did for two reasons—firstly, as it was a public function, not a private one, like their own commemoration; and, secondly, through respect to the late Sir Thomas Elder and the gentlemen engaged in the unveiling. But it is easy to pick holes in conduct after it is performed. If these two reasons had been submitted to the students before the ceremony I am certain that not a single one would have behaved in the boisterous way they did. It was thoughtlessness pure and simple, and should be punished as such by a public apology. It was not a preconcerted affair, like their annual commemorations, but only on the spur of the moment, rising from want of thought. The University is not peopled, as some imagine, by a collection of cads, but by young gentlemen whose youthful spirits are only equalled by their lack of thought."