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A UNIVERSITY CENTRE AT BURRA.

A public meeting was held at the Burra Institute on Thursday evening last for the purpose of establishing a University centre at Burra to enable candidates for public examinations in music and general education, in connection with the Adelaide University, to present themselves locally instead of going to the city to do so. His Worship the Mayor (Mr. John Drew) was voted to the chair. Mr. C. R. Hodge (Registrar of the University) attended. Mr. J. E. H. Winnall moved—"That it is desirable that a University centre be established in Burra." It would be a good thing, as there were several young people at present had to travel to Adelaide for examinations, and it was not always convenient, and he felt that if there was a centre here many others would sit. Mr. George Scott seconded the proposition. He thought as the chance was offered to them they ought to accept it. Cr. H. Roach supported. Mr. P. L. Killicoat was also favorable. He knew what it meant, as he had sent children to Adelaide for examinations. All parents could hardly afford to send their children to town, and he thought the offer of the University a good one. The proposition was supported also by Miss A. B. Malar, Drs. Sangster, sen. and jun., Messrs. C. A. Fuss, and D. Jones, and carried. A committee was appointed as follows:—Drs. Sangster, sen. and jun., Messrs. John Drew (Mayor of Burra), J. E. H. Winnall, J. F. Moore, T. W. Wilkinson, W. West, sen., P. Roach, G. E. Dane, S. Burns, Rev. H. L. Ebbs, and Rev. S. Kessell. It was resolved that the chairman be appointed at the first meeting of the committee. Mr. J. E. Winnall was appointed hon. secretary.

ELDER CONSERVATORIUM.

The annual concert by the choral and orchestral classes of the Elder Conservatorium was given at the Elder Hall on Monday evening before a large audience, which included His Excellency the Governor. Beethoven's fine "Mass in C," presented for the first time in this city, and the fragment of Mendelssohn's unfinished opera "Loreley," which had been given on previous occasions, constituted the programme. The former work opened the concert, and those who listened to it for the first time must have been forcibly struck with the wonderful power of the great Bonn master in the domain of choral music—a branch of the art in which he is little known to the general public. Originality and a masterly grip of the subject are stamped upon every page of the score, and the fugal writing is strong and interesting enough to have come from the pen of the mighty Saxon, Handel. One of the most inspired sections of the mass is the fine "Benedictus" for quartet and chorus—a piece of work that perhaps no one but Beethoven could have written and maintained the same amount of growing interest right on to its concluding bars. As far as rapidity of movement and awkward intervals are concerned the technical difficulties of the composition are not excessive for the chorus—many modern works are more trying in these respects; but the part scored for the sopranos can be described only as cruelly high. There are top A's in profusion and a fair percentage of the part between E and the note aforesaid just where the average soprano has such a difficulty in managing the "break." Mr. Fred Bevan's chorus, though rather small, was fairly balanced as regards the amount of power produced by each of the four parts. The contraltos were throughout agreeably in evidence, and their tone was typically full and rich with plenty of grip in it. The sopranos, too, may fairly be said to have covered themselves with glory by the way they attacked the trying high notes. A fair contingent of basses assisted; but the tenors, though strong enough, left occasionally a little to be desired upon the score of tone quality. The performance of the mass was on the whole of a creditable character. There were evidences of a good general knowledge of the work, and the intonation of the chorus was well up to the average standard in local efforts. It was mainly in finish that something was lacking; the piano passages were not, as a rule, sufficiently subdued, and the pianissimo effect was not realized. Doubtless, in order to obtain more power and a broader result, the quartet of soloists was doubled, and the parts were sustained by the following vocalists:—Sopranos, Misses Clytie Hine and Ethel Ridings; contraltos, Misses Lillian Lucas and Olive Bassett; tenors, Messrs. R. G. Burnard and Harold Savage; basses, Messrs. Hurtle Cook and Frank Bowering. These all did serviceable work, and the ensemble of the two sopranos was sufficiently good to call for special mention. Mendelssohn's light and tuneful "Loreley" music was apparently much more to the taste of the audience than that of the masterpiece which had preceded it, and they manifested their appreciation by enthusiastic applause and some encores. The solo and chorus "Ave Maria" was sung in a pleasingly subdued tone and good expression, and Miss Doris Wylie made a satisfactory soloist. She was recalled at its conclusion, and bowed her acknowledgments. The merry succeeding "Vintage song," for male voices, was presented with appropriate vigour, and repeated in response to the continued plaudits of the house. Miss Muriel Cheek was the soloist in the "Finale," and therein scored the principal success of the evening. She sang the long and exacting dramatic score with passion and good restraint, so that while it was invested with all the expression necessary, there was no suspicion of that exaggerated word-painting too common with some students. The chorus gave the music assigned to them with plenty of power and spirit, and obviously enjoyed their task. The orchestra, led by Miss Elizabeth Delprat, did good work. Mr. A. B. Williamson presided at the organ with judgment, and Mr. Bevan conducted with care and decision.

of the United States, in 1903. Mr. Chapman proceeded to describe the experimental methods worked upon by these scientists, and a number of slides lucidly aided his description. Continuing, the lecturer stated that in those experiments the force actually measured had been about one-nine-hundred-thousandth part of a grain weight. In applying them to astronomy some interesting applications followed by making use of the modern methods of computing the temperatures of bodies at certain distances from the sun. The nearer the body was to the sun, the higher would be its average temperature. It had been computed, for instance, that a body at the distance of Mars from the sun could not have a temperature averaging more than 36 deg. Fahr. below zero. If this was true of Mars itself, what had become of the beautiful theories that had been evolved concerning the irrigated canals? A body at the distance of Venus would have an average temperature of about 156 deg. Fahr. Two small bodies in the solar system would attract one another owing to gravitation, and they would repel one another with a force depending upon their temperature. It was computed that two bodies of the same temperature and density as the sun would equally attract and repel one another if they had a diameter of something like 700 yards. At the distance of Mercury from the sun two small bodies would have such a temperature, as the effect of the sun's heat, that they would equally attract and repel if of a diameter of 7 in. Consequently, if one conceived of a cloud of meteorites, perhaps in the form of a comet, entering the solar system from without, all the particles would be cold at the moment of entry, and the cloud would be governed solely by the mutual attraction of its particles. As the cloud got nearer the sun, however, its particles would get hotter, and they would repel one another with a greater force, until ultimately, when near enough to the sun, the forces of repulsion might overcome the forces of mutual attraction. The lecturer then proceeded to apply this theory to explain the phenomena of comet tails. At the conclusion Mr. Chapman was voted a hearty expression of thanks.

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KAPUNDA INSTITUTE.

A meeting of the committee of the Kapunda Institute was held on Wednesday evening. Present—Messrs. B. R. Banya (president), A. A. Harris (vice-president), J. H. Hitchens (treasurer), Rev. A. G. Fry, Dr. E. McM. Glynn, and Messrs. M. Thomson, T. Nicolle, E. Hooper, and J. Packer. The treasurer's statement of receipts and expenditures for July showed a credit balance of £120 10s. 8d. The circulation for July was as follows:—History 18, biography 10, travels 20, science and art 9, poetry 3, general literature 12, fiction 490; total 562. The Rev. A. G. Fry (secretary Kapunda centre of Adelaide University) made application for the use of rooms at the Institute for examination purposes. The application was granted, the University Council to have preference in the use of the premises. On the suggestion of Dr. E. McM. Glynn it was resolved to ascertain the conditions under which University extension lectures may be given in Kapunda. It was resolved to ask the Governors of the Public Library when the second lot of autotype pictures would be sent to Kapunda for exhibition.

SHAKESPEARE AND THE ROMANS.

On Tuesday evening Acting-Professor Dettmann gave the third lecture of his course on classical and Shakespearean drama. The subject for the evening was "Shakespeare and the Romans." The lecturer said he would, in dealing with the Roman tragedy, confine himself almost exclusively to Seneca, whose dramas were Godlike, and gave the prose of life. They dealt largely with cunning and force. There was in them an absence of ideality and imagination, and the serenity which characterized the great works of Aeschylus, Euripides, and the other masters of Greek tragedy. The want of imagination in the Roman dramatists changed the spirit of the drama. It also changed its tone and its form. The Elizabethan writers owed a great debt to Seneca, whose faults were such as would commend him to them. He was irreligious and daring. He had a love of blood and horror, and the Elizabethans had a great deal in common with him. Thus by its very shortcomings and defects the Roman drama was more congenial to the spirit of that age than Greek tragedy could possibly be with its loftiness and beauty and serenity. Seneca was to Aeschylus as the rushlight was to the sun. Although the Romans were unimaginative, they had a great power of assimilation. It was probably a mistake to attach too much importance to the phrase of Ben Jonson with regard to "little Latin and less Greek." Jonson and Milton were the two greatest classical scholars amongst all the Englishmen of letters, and what to them would appear a little Latin or Greek might to most people seem an ample supply. It was a mistake to assume that Shakespeare was able, by sheer force of genius, to understand alien periods. He could describe conditions similar to those of the period in which he lived. Most people had got the idea from Shakespeare's Julius Caesar that Brutus was the noblest Roman of them all. As a matter of fact the historic Brutus was a man who lent money at 60 per cent. to the needy. Shakespeare, however, understood human life, and could give true tragedy, and that was more important than to understand an alien period. He depicted character in the growth. In reading his plays they could study the growth of the soul as the action developed. He was undoubtedly a student of Seneca, and in his works as well as in those of the Latin writer, there was present the natural history of feeling. In Seneca the moods often changed suddenly, and this element was not unlike the sudden revulsions of feeling to be found in Shakespeare's characters. The psychological element which was present in Seneca was also to be found in a fuller and richer degree in Shakespeare. The great Greek dramas were often based on the tragedy of a guilty fact. The newer drama was based on the tragedy of a guilty conscience. Seneca made use of presentment and gloomy foreboding, and in this Shakespeare had followed. The mysterious, instinctive feeling that some evil was pending might come to anyone, and use was frequently made of it in the plays of Shakespeare. The thought that life was a disease, something which might with advantage be parted with, was common to several of Seneca's heroes and those of the great English dramatist. Shakespeare had in some measure adopted something of the style of Seneca, and had even taken whole episodes from him. The grand characteristic of Shakespearean drama was, however, that of the Greek, its serenity. He knew that sorrow, sin, and shame entered into life, and therefore into truth and into beauty. He was a poet who although he never preached, was the greatest of preachers.

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THE WEIGHT OF LIGHT  
ITS APPLICATION TO ASTRONOMY.

There was a large attendance of the public at the Prince of Wales Theatre, University, on Monday night, when Mr. R. W. Chapman gave his presidential address in connection with the Adelaide University Scientific Society. Mr. Chapman's subject was "Light pressure and some astronomical applications." Without going into any scientific details in treating his matter, the lecturer made his points interesting, and demonstrated his theories by clear lantern illustrations. He said it had been suspected for three centuries that light exerted a pressure upon bodies on which it fell. But experimental demonstration had baffled one investigator after another, and it was not until the beginning of the twentieth century that the fact was finally settled by experiment. When light was looked upon as consisting of particles shot out from the light-giving substance, it was natural to think that those particles would exert a push upon bodies, and the phenomena exhibited by comets' tails, which were always apparently driven from the sun, seemed to demand something of the kind. With the advent of the wave theory of light the reason for light pressure was not so obvious; but Professor Maxwell had prophesied over 30 years ago that light pressure must exist, and he had calculated its effect. Recent experimental demonstrations had shown that Maxwell's calculations were correct within 1 per cent. The fact was first experimentally proved by a Russian scientist (Professor Lebedew) in 1901, and then by Professors Nichols and Hull,