

Advertiser 7<sup>th</sup> Aug<sup>st</sup>

#### MUSIC EXAMINATIONS.

A good deal of interest has been aroused on the question of the music examinations to be conducted under the new scheme in connection with the Adelaide and Melbourne Universities. The question of the cost of music is an important one. Mr. C. R. Hodge, the registrar of the Adelaide University, has sent out the following circular on the subject:—"The ordinary expenditure on music by a student in the course of a year's work, apart from preparation for examination, might be fairly set down at the minimum of ten shillings. The works prescribed by the syllabus of the two universities include music such as every student should have, whether he enter for examination or not—essentially standard musical literature. Many of the works are published in cheap editions in complete collections—such as Beethoven's sonatas, Bach's inventions, &c.; and in some cases such collections (as, for example, those just mentioned) are available for more than one grade of examination in the same year. In every probability these collections—as well as others of a standard character—will be drawn upon year by year. The policy of making a wide and comprehensive syllabus is one which has been carefully weighed in the interests of students; and it is considered that the publication of the bare requirements for each grade, in separate book form, would not encourage one of the principal educational objects of the examination scheme of the two universities." The last day of entry is to-morrow.

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#### "WOMEN'S RIGHTS" IN CLASSIC TIMES.

Lecturing at the University on Tuesday evening on a theatrical performance in Athens 2,500 years ago, Professor Naylor, who revels in "wise saws and modern instances," touched on a speech delivered by one of the ancient actors, in the play of "Medea," in which it is declaimed "that of all creatures on earth women are to be the most pitied." "That," said the professor, "evoked loud applause from the 'new women' of Athens—the ladies of Aspasia's class, who desired, without scandal, to dine with the other sex (as to-day they wish to find a place in the smoke-room), and who were galled by the lock-and-key life they were forced to lead. Their wrongs were eloquently described by the heroine, Medea, who, by the way, was a lady with three murders to her credit. It was a period of transition. Women were claiming their rights and forgetting their obligations. Rome was great when the wife's noblest epitaph was 'Domi mansit lanam fecit,' which means, 'she stayed at home and mended the stockings.'" (Laughter.)

Theatre-going at Athens 2,500 years ago is the subject of Professor Naylor's last extension lecture to be given to-morrow evening. Next week Professor Rennie will begin his course on low temperatures and liquid air, and will illustrate the lectures by experiments.

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#### HOW TO ELEVATE THE STAGE.

In his third lecture at the University on Tuesday evening Professor Darnley Naylor concluded with some criticisms and suggestions with respect to the modern stage. He said:—"Mr. Boucicault has claimed that the actor should be reinstated in the position of honor which he won and enjoyed in Athenian society. I would willingly admit that such a consummation is most desirable, but the change must come from within, as well as from without. We may gild the stage with the tinsel of knight-hoods, but we cannot destroy the worm which eats away the inner fabric. Let the actor cease to regard public praise as 'the breath of his nostrils' (I quote the actor's own words) and there is some hope for the future of the stage. Not public praise, but the approbation of their God, was the motive power which produced great players and greater poets in the palmy days of Athenian drama. Give me in modern times a theatre where men shall assemble to do honor to God in the spirit of the 104th Psalm, to do honor to the God 'that causeth the grass to grow for the cattle, and herb for the service of man, and wine that maketh glad the heart of man.' Fill me the front stalls with clergy of every denomination, and, lastly—merely, of course, *exempli gratia*—let the Anglican Bishop open the performance with a prayer that audience, players, and playwrights may be inspired with a spirit of sacred happiness—give me these conditions, and then, and not till then, will the actor's profession become what it was in those old days. 'Whatsoever, therefore, ye eat or drink, or whatever ye do, do all to the glory of God.' This is the utterance neither of religious fanaticism nor hypocritical cant. It is a gospel, a God-word, a truth of God, and eternity in art and literature finds its explanation therein. If the hardness of our hearts demand a proof, witness the 'Messiah' of Handel, the 'Elijah' of Mendelssohn; witness the cathedrals of England and the Continent; witness the paintings of a Raphael and a Titian; witness the temple sculptures of a Phidias; and witness the prophetic utterances of an Æschylus."